











BY EDMUND CLARENCE STEDMAN

POETRY

COMPLETE POETICAL WORKS. Household Edition.

With portrait and illustrations.

MATER CORONATA. Recited at the Bi-centennial  
of Yale University.

POEMS NOW FIRST COLLECTED.

ESSAYS

POETS OF AMERICA.

VICTORIAN POETS.

THE NATURE AND ELEMENTS OF POETRY.

EDITED BY MR. STEDMAN

AN AMERICAN ANTHOLOGY. 1787-1900. Se-  
lections illustrating the Editor's Critical Review of Amer-  
ican Poetry in the Nineteenth Century. Also in School  
Edition.

A VICTORIAN ANTHOLOGY. 1837-1895. Se-  
lections illustrating the Editor's Critical Review of British  
Poetry in the Reign of Queen Victoria. Also in School  
Edition.

HOUGHTON MIFFLIN COMPANY  
BOSTON AND NEW YORK

•

# A VICTORIAN ANTHOLOGY

•













A  
VICTORIAN ANTHOLOGY  
1832-1895

Edited by Edmund Clarence Stearns



*Westminster Abbey*

HOUGHTON MIFFLIN COMPANY



A  
VICTORIAN ANTHOLOGY

1837-1895

SELECTIONS ILLUSTRATING THE EDITOR'S CRITICAL  
REVIEW OF BRITISH POETRY IN THE  
REIGN OF VICTORIA

EDITED BY

EDMUND CLARENCE STEDMAN

AUTHOR OF "VICTORIAN POETS," ETC.



BOSTON AND NEW YORK  
HOUGHTON MIFFLIN COMPANY  
The Riverside Press Cambridge

Copyright, 1895,  
By EDMUND CLARENCE STEDMAN.

*All rights reserved.*

To  
**ELLEN MACKAY HUTCHINSON**



## INTRODUCTION

---

WHILE this book is properly termed an Anthology, its scope is limited to the yield of one nation during a single reign. Its compiler's office is not that of one who ranges the whole field of English poetry, from the ballad period to our own time, — thus having eight centuries from which to choose his songs and idyls, each "round and perfect as a star." This has been variously essayed; once, at least, in such a manner as to render it unlikely that any new effort, for years to come, will better the result attained.

On the other hand, the present work relates to the poetry of the English people, and of the English tongue, that knight peerless among languages, at this stage of their manifold development. I am fortunate in being able to make use of such resources for the purpose of gathering, in a single yet inclusive volume, a Victorian garland fairly entitled to its name. The conditions not only permit but require me — while choosing nothing that does not further the general plan — to be somewhat less rigid and eclectic than if examining the full domain of English poesy. That plan is not to offer a collection of absolutely flawless poems, long since become classic and accepted as models; but in fact to make a truthful exhibit of the course of song during the last sixty years, as shown by the poets of Great Britain in the best of their shorter productions.

Otherwise, and as the title-page implies, this Anthology is designed to supplement my "Victorian Poets," by choice and typical examples of the work discussed in that review. These are given in unmutilated form, except that, with respect to a few extended narrative or dramatic pieces, I do not hesitate to make extracts which are somewhat complete in themselves; it being difficult otherwise to represent certain names, and yet desirable that they shall be in some wise represented.

At first I thought to follow a strictly chronological method: that is, to give authors succession in the order of their birth-dates; but had not gone far before it was plain that such an arrangement conveyed no true idea of the poetic movement



within the years involved. It was disastrously inconsistent with the course taken in the critical survey now familiar to readers of various editions since its original issue in 1875 and extension in 1887. In that work the leading poets, and the various groups and "schools," are examined for the most part in the order of their coming into vogue. Some of the earlier-born published late in life, or otherwise outlasted their juniors, and thus belong to the later rather than the opening divisions of the period. In the end, I conformed to the plan shown in the ensuing "Table of Contents." This, it will be perceived, is first set off into three divisions of the reign, and secondly into classes of poets, — which in each class, finally, are quoted in order of their seniority. For page-reference, then, the reader will not depend upon the "Contents," but turn to the Indexes of Authors, First Lines, and Titles, at the end of the volume.

It is an arbitrary thing, at the best, to classify poets, like song-birds, into genera and species; nor is this attempted at all in my later division, which aims to present them chronologically. Time itself, however, is a pretty logical curator, and at least decides the associations wherewith we invest the names of singers long gone by. Those so individual as to fall into no obvious alliance are called "distinctive," in the first and middle divisions at large. Song and hymn makers, dramatists, meditative poets, etc., are easily differentiated, and the formation of other groups corresponds with that outlined in "Victorian Poets." Upon the method thus adopted, and with friendly allowance for the personal equation, it seems to me that a conspectus of the last sixty years can be satisfactorily obtained. The shorter pieces named in my critical essays, as having distinction, are usually given here. While representing the poetic leaders most fully, I have not overlooked choice estrays, and I have been regardful of the minor yet significant drifts by which the tendencies of any literary or artistic generation frequently are discerned. In trying to select the best and most characteristic pieces, one sometimes finds, by a paradox, that an author when most characteristic is not always at his best. On the whole, and nearly always with respect to the elder poets whose work has undergone long sifting, poems well known and favored deserve their repute; and preference has not been given, merely for the sake of novelty, to inferior productions. Authors who were closely held to task in the critical volume are represented, in the Anthology, by their work least open to criticism. Finally, I believe that all those discussed in the former book, whether as objects of extended review or as minor contemporaries, are represented here, except a few that have failed to justify their promise or have produced little suited to such a collection. In addition, a showing

is made of various poets hopefully come to light since the extension of my survey, in 1887. Others of equal merit, doubtless, are omitted, but with youth on their side they may well await the recognition of future editors.

This Introduction goes beyond the scope of the usual Preface, in order that those who (as students of English poetry) avail themselves of the Anthology, and who have but a limited knowledge of the modern field, may readily understand the general and secondary divisions. To such readers a word concerning the period may be of interest.

In a letter to the editor, Canon Dixon speaks of "the Victorian Period" as "one of the longest in literary history; perhaps the longest." With regard to an individual, or to a reign, length of years is itself an aid to distinction, through its prolongation of a specific tendency or motive. The reign now closing has been one in which a kingdom has become an empire; its power has broadened and its wealth and invention have increased as never before. In science, — and in works of the imagination, despite the realistic stress of journalism, — twenty years of the recent era outvie any fifty between the Protectorate and the beginning of our century. During every temporary lull we fear sterility, but one need not confine his retrospection to the blank from 1700 to 1795 to be assured that an all-round comparison with the past must be in our favor. While, then, it is but a hazardous thing to estimate one's own day, the essays to which the Anthology is a complement would not have been written but for a conviction that the time under review was destined to rank with the foremost times of England's intellectual activity, — to be classed, it well might be, among the few culminating eras of European thought and art, as one to which even the title of "Age" should be applied. We speak of Queen Anne's time; of the Georgian Period, and we have epochs within periods; but we say the Age of Pericles, the Augustan Age, the Elizabethan Age, and it is not beyond conjecture that posterity may award the master epithet to the time of Carlyle and Froude, of Mill and Spencer and Darwin, of Dickens, Thackeray, and their successors, of Tennyson and Browning, — and thus not only for its wonders of power, science, invention, but for an imaginative fertility unequalled since "the spacious days" of the Virgin Queen. The years of her modern successor, whose larger sway betokens such an evolution, have been so prolonged, and so beneficent under the continuous wisdom of her statesmen, that the present reign may find no historic equal in centuries to come. An instinctive recognition of this seems now to prevail. Even the adjective "Victorian" was unfamiliar, if it had been employed at all, when I used it in the title of a magazine essay (the germ of my subsequent

volume) published in January, 1873. It is now as well in use as "Elizabethan" or "Georgian," and advisedly, for the cycle bearing the name has so rounded upon itself that an estimate of its characteristic portion can be made *ab extra*; all the more, because in these latter days "the thoughts of men" are not only "widened," but hastened toward just conclusions, as if in geometrical progression. What, then, my early essays found an ample ground for study, the present compilation seeks to illustrate, and I trust that, although restricted to brief exemplifications, it will somewhat justify this preliminary claim.

In the following pages, then, the period is divided into, first, the early years of the reign; second, the Victorian epoch proper; third, the present time. A survey of the opening division brings out an interesting fact. Of the poets cited as prominent after 1835 and until the death of Wordsworth, scarcely one shows any trace of the artistic and speculative qualities which are essentially Victorian. Well-informed readers may be surprised to find so many antedating the influence of Tennyson, untouched by his captivating and for a long time dominating style. Their work is that of a transition era, holding over into the present reign. It was noted for its songs and sentiment. The feeling of Wordsworth is plain in its meditative verse; yet to this time belong Bulwer, Macaulay, the "Blackwood" and "Bentley" coteries, "Barry Cornwall," and those "strayed Elizabethans," Darley and Beddoes. Milman, Talfourd, Knowles, and others are not quoted, partly on account of their lack of quality, but chiefly because at their best they are late Georgian rather than early Victorian. Praed comes in as the pioneer of our society-verse; Elliott as a bard of "the new day." In fact, the Reform Bill crisis evoked the humanitarian spirit, poetically at its height in the writings of Hood and Mrs. Browning. To include Wordsworth, the Queen's first laureate of her own appointment, farther than by a prelude on "the passing of the elder bards" would be to rob the Georgian Period of the leader of one of its great poetic movements; yet Wordsworth breathes throughout our entire selection, wherever Nature is concerned, or philosophic thought, and not only in the contemplative verse, but in the composite, and never more strenuously than in Palgrave and Arnold, of the middle division, and such a poet as Watson, of the third. Landor, though the comrade of Southey, the foil of Byron, and the delight of Shelley, begins this volume, as he began its predecessor; for Landor with his finish, his classical serenity, and his wonderful retention of the artistic faculty until his death — a score of years after the Accession — belonged to no era more than to our own, — and we may almost say that in poetry he and Swinburne were of the same generation.

Two thirds of our space are naturally required for selections from the typical division. This is seen to begin with the appointment of Tennyson as laureate, since he scarcely had a following until about that date. In him we find, on the reflective side, a sense of Nature akin to Wordsworth's, and on the æsthetic, an artistic perfection foretold by Keats, — in other words, insight and taste united through his genius had their outcome in the composite idyllic school, supremely representative of the Victorian prime. Tennyson idealized the full advance of nineteenth century speculation, ethical and scientific, in the production of "In Memoriam," and to the end in such a poem as "Vastness." Possibly, also, it was out of his early mediæval romanticism that the next most striking school arose with Rossetti and his fellow Pre-Raphaelites who are grouped as Poets of the Renaissance: their revival including both Greek and Gothic modes and motives, as finally combined in the masterwork of Swinburne. The third and equal force of the epoch is that of Browning, long holding his rugged ground alone, as afterward with half the world to stay him; but, like other men of unique genius, not the founder of a school, — his manner failing in weaker hands. In Arnold's composite verse the reflective prevails over the æsthetic. Besides these chiefs of the quarter-century are various "distinctive" poets, as in the earlier division, each belonging to no general group. Then we have the songsters, for whom all of us confess a kindly feeling; the balladists withal, and the dramatists, — such as they are; also the makers of lighter verse, and other lyrists of a modest station, often yielding something that lends a special grace to an Anthology.

The closing era is of the recent poets of Great Britain, and begins very clearly about twenty years ago. At that date, the direct influences of Tennyson, Browning, Swinburne, and Rossetti began to appear less obviously, or were blended, where apparent, in the verse of a younger generation. The new lyrists had motives of their own, and here and there a new note. There was a lighter touch, a daintiness of wit and *esprit*, a revival of early minstrel "forms," and every token of a blithe and courtly *Ecole Intermédiaire*: evidence, at least, of emancipation from the stress of the long dominant Victorian chord. The change has become decisive since the "Jubilee Year," to which my supplementary review was extended, and of late we have a distinctly lyrical, though minor song-burst, even if the mother country be not, as in its springtime of pleasant minstrelsy, "a nest of singing-birds." In the later ditties England's hawthorn-edged lanes and meadows come to mind, the skylark carols, and we have verse as pastoral as Mr. Abbey's drawings for Herrick and Goldsmith. This, to my view, if not very great, is more genuine and

hopeful than any further iteration of "French Forms," and the same may be occasionally said for those town-lyrics which strive to express certain garish, wandering phases of the London of to-day. Irish verse, which always has had quality, begins to take on art. But the strongest recent work is found in the ballads of a few men and women, and of these balladists, one born out of Great Britain is first without a seeming effort. As for the drama (considering the whole reign), its significant poetry, beyond a few structures modelled after the antique, and those of Horne, Taylor, and Swinburne, is found mainly in the peculiar and masterful work of Browning; nevertheless, lyrical song indicates a dramatic inspiration, because it is so human, and if the novel did not afford a continuous exercise of the dramatic gift, I would look to see the drama, or verse with pronounced dramatic qualities, attend the rise of the next poetic school. If, on the other hand, there is to ensue a non-imaginative era, a fallow interval, it will be neither strange nor much to be deplored after the productive affluence of the reign now ending with the century.

A selection from the minstrelsy of Great Britain's colonies fills out the scheme of the Anthology. The Australian yield is sufficiently meagre, but I have chosen what seems most local and characteristic. Canada is well in the lists with a group of lyrists whose merit has made their names familiar to readers of our own periodicals, and who feel and healthfully express the sentiment, the atmosphere, of their northern land. I am sure that the space reserved for them in this volume will not seem ill-bestowed. One noteworthy trait of colonial poetry is the frequency with which it takes the ballad form. In a rude way this is seen in the literature of our own colonial period, and along our more recent frontier settlements. By some law akin to that which makes balladry — repeated from mouth to mouth — the natural song of primitive man, of the epic youth of a race or nation, so its form and spirit appear to characterize the verse of a people not primitive, though the colonial pioneers of life and literature in a new land.

To a few exquisite but unnamed quatrains and lyrics by Landor, I have prefixed the felicitous titles given to them by Mr. Aldrich in the little book "Cameos," of which he and I were the editors a score of years ago. From the early minstrels a compiler's selections are not hard to make. The panel already has been struck by time itself, which declares that, even in the case of some uneven roisterer, one or two fortunate catches shall preserve his name. More embarrassment comes from the knowledge that lovers of such poets as Tennyson, who made no imperfect poem, and Browning, who wrote none that was meaningless, are slow to understand why certain pieces, for which an editor, doubtless, shares their own regard, are

perforce omitted. To surmise, moreover, which is the one lasting note of a new voice or which of all the younger band is to win renown, this is the labor and the work, seeing that as to finish they are all sensitive enough, except now and then one who invites attention by contempt for it. Nothing is more evident than the good craftsmanship of latter-day English and American verse-makers, — a matter of course, after the object-lessons given by their immediate forbears. All in all, the anthologist must rest his cause upon its good intention. In speaking of those who hunt up and reprint the faulty work of authors, — “the imperfect thing or thought” which in mature years they have tried to suppress, — Palgrave justly says in his “*Pro Mortuis*,” —

“Nor has the dead worse foe than he  
Who rakes these sweepings of the artist’s room,  
And piles them on his tomb.”

Conversely, one perhaps earns some right to count himself the artist’s friend, whose endeavor is to discover and preserve, from the once-cherished treasures of even a humble fellow of the craft, at least “one gem of song, defying age.”

Compact Biographical Notes, upon all the poets represented, follow the main text. Where authorities conflict, and usually, also, in the cases of recent authors, effort has been made to secure the desired information at first hand. For this, and for the general result, my hearty thanks are due to the skill and patience of Miss Vernetta E. Coleman, who has prepared the greater portion of the Notes. The faithfulness of the text at large has been enhanced by the coöperation of the Riverside Press, and this is not the first time when I have been grateful to its Corrector and his assistants for really critical attention given to a work passing through their hands.

E. C. S.

NEW YORK, *September*, 1895.

## NOTE

FOR the text of the selections in this Anthology, transcripts have been made, as far as possible, from the books of the respective authors, many of which volumes are upon the editor's shelves. Much dependence, however, has been placed on the Astor, Mercantile, Columbia College, and Society Libraries, and the Library of the Y. W. C. Association. To the librarians of these institutions the editor's acknowledgments are rendered for courteous assistance. His thanks are due, also, to Mr. R. H. Stoddard, Mr. R. W. Gilder, Prof. Brander Matthews, and Prof. F. D. Sherman, of New York, Mr. Harrison S. Morris, of Philadelphia, Mr. G. H. Ellwanger, of Rochester, and Prof. C. G. D. Roberts, late of Windsor, N. S., for giving him the use of their collections, and to a few other friends for various services. With respect to attractive single poems, and to authors whose original editions could not be obtained, he has found the eight volumes of Mr. Miles's "The Poets and the Poetry of the Century" welcome aids to his research. Use also has been made of Mr. Sharp's "Canterbury Poets" series, Prof. Sladen's "Australian Poets," Mr. Schuyler-Lighthall's "Songs of the Great Dominion," and of several minor collections of Scottish, Irish, and English-dialect verse.

His thanks are rendered to many living British poets, who now, under the amended copyright law, are so closely affiliated with us, for the privilege cheerfully given of taking his own selections from their works. This usufruct has been generously confirmed by the publishers issuing their American editions. The editor desires to express his grateful obligations to Messrs. Macmillan & Co. and Messrs. Longmans, Green & Co., of London and New York; to Messrs. Charles Scribner's Sons, Messrs. Dodd, Mead & Co., Messrs. G. P. Putnam's Sons, and the Frederick A. Stokes Company, of New York; to Messrs. Roberts Brothers and Messrs. Copeland & Day, of Boston; and to Messrs. Stone & Kimball and Messrs. Way & Williams, of Chicago.

# TABLE OF CONTENTS

## I. EARLY YEARS OF THE REIGN

(TRANSITION PERIOD)

### DISTINCTIVE POETS AND DRAMATISTS

<b>Walter Savage Landor</b>		<b>PAGE</b>		<b>PAGE</b>
OVERTURE—FROM "THRASYMEDES AND EUNOE"		3	TIME TO BE WISE . . . . .	15
THE HAMADRYAD . . . . .	3		THE ONE WHITE HAIR . . . . .	15
THE DEATH OF ARTEMIDORA . . . . .	7		ON HIMSELF . . . . .	15
FROM "MYRTIS" . . . . .	7		ON LUORETIA BORGLIA'S HAIR . . . . .	15
LITTLE AGLAË . . . . .	8		PERSISTENCE . . . . .	15
TO A CYCLAMEN . . . . .	8		MAN . . . . .	16
DIBCE . . . . .	8		TO SLEEP . . . . .	16
AN INVOCATION . . . . .	8		ON LIVING TOO LONG . . . . .	16
FROM "GEBIR" . . . . .	8		A THOUGHT . . . . .	16
TO YOUTH . . . . .	9		HEARTSEASE . . . . .	16
TO AGE . . . . .	10		VERSES WHY BURN'T . . . . .	16
ROSE AYLMER . . . . .	10		DEATH UNDREADED . . . . .	16
ROSE AYLMER'S HAIR, GIVEN BY HER SISTER . . . . .	10		MEMORY . . . . .	16
CHILD OF A DAY . . . . .	10		FOR AN EPITAPH AT FIESOLE . . . . .	16
FIESOLAN IDYL . . . . .	10			
FAREWELL TO ITALY . . . . .	11		<b>George Darley</b>	
THE MAID'S LAMENT . . . . .	11		THE FLOWER OF BEAUTY . . . . .	17
MARGARET . . . . .	12		SUMMER WINDS . . . . .	17
ON MUSIC . . . . .	12		SONGS FROM "SYLVIA; OR, THE MAY QUEEN"	
PLAYS . . . . .	12		1. Chorus of Spirits . . . . .	17
THERE FALLS WITH EVERY WEDDING CHIME . . . . .	12		2. Morning-Song . . . . .	17
SHAKESPEARE AND MILTON . . . . .	12		3. Nephon's Song . . . . .	18
MACAULAY . . . . .	12		4. Romanzo to Sylvia . . . . .	18
ROBERT BROWNING . . . . .	13			
ON THE DEATH OF M. D'OSSOLI AND HIS WIFE MARGARET FULLER . . . . .	13		<b>Bryan Waller Procter</b>	
TO LANTHE . . . . .	13		("BARRY CORNWALL")	
LANTHE'S TROUBLES . . . . .	13		THE SEA . . . . .	19
THE APPEAL . . . . .	13		THE HUNTER'S SONG . . . . .	19
THE TEST . . . . .	13		THE POET'S SONG TO HIS WIFE . . . . .	20
IN AFTER TIME . . . . .	14		THE STORMY PETREL . . . . .	20
A PROPHECY . . . . .	14		PEACE! WHAT DO TEARS AVAL? . . . . .	20
COWSLIPS . . . . .	14		LIFE . . . . .	20
WRINKLES . . . . .	14		THE BLOOD HORSE . . . . .	21
ADVICE . . . . .	14		SIT DOWN, SAD SOUL . . . . .	21
HOW TO READ ME . . . . .	14		GOLDEN-TRESSED ADELAIDE . . . . .	21
			A POET'S THOUGHT . . . . .	22
			A PETITION TO TIME . . . . .	22



<b>Charles Jeremiah Wells</b>	
FROM "JOSEPH AND HIS BRETHREN" . . .	22

### Sir Henry Taylor

FROM "PHILIP VAN ARTEVELDE" . . .	25
FROM "EDWIN THE FAIR" . . .	26
A CHARACTERIZATION — LINES ON THE HON. EDWARD VILLIERS . . .	26
ARETINA'S SONG . . .	27
THE HERO . . .	27

### Lord Macaulay

(THOMAS BARRINGTON MACAULAY)

THE BATTLE OF NASEBY . . .	27
EPITAPH ON A JACOBITE . . .	29
IVRY . . .	29

### Richard Pengist Horne

FROM "ORION: AN EPIC POEM" . . .	30
GENIUS . . .	35
PELTERS OF PYRAMIDS . . .	35
SOLITUDE AND THE LILY . . .	36
THE SLAVE . . .	36
THE PLOUGH . . .	36

### Thomas Lobell Beddoes

FROM "TORRISMOND" . . .	37
DREAM-PEDLARY . . .	37

BALLAD OF HUMAN LIFE . . .	38
SONGS FROM "DEATH'S JEST-BOOK"	
1. To Sea, to Sea! . . .	38
2. Dirge . . .	38
3. Athulf's Death Song . . .	38
4. Second Dirge . . .	39
SONGS FROM "THE BRIDES' TRAGEDY"	
1. Hesperus sings . . .	39
2. Love goes a-hawking . . .	39

### Robert Stephen Hawker

THE SONG OF THE WESTERN MEN . . .	40
MAWGAN OF MELHUACH . . .	40
FEATHERSTONE'S DOOM . . .	40
"PATER VESTER PASCIT ILLA" . . .	40
THE SILENT TOWER OF BOTTREAU . . .	41
TO ALFRED TENNYSON . . .	41

### Edward, Lord Lytton

(EDWARD LYTTON BULWER)

THE CARDINAL'S SOLILOQUY — FROM "RICHELIEU" . . .	42
WHEN STARS ARE IN THE QUIET SKIES . . .	43

### William Edmondstoune Aytoun

THE EXECUTION OF MONTROSE . . .	44
MASSACRE OF THE MACPHERSON . . .	46

## POETS OF QUALITY

### Thomas Love Peacock

THE MEN OF GOTHAM . . .	47
THE WAR-SONG OF DINAS VAWR . . .	47
MARGARET LOVE PEACOCK . . .	47

### Winthrop Mackworth Praed

THE VICAR . . .	48
THE NEWLY-WEDDED . . .	49

### Charles Hartley Langhorne

THEOCRITUS . . .	49
------------------	----

## THE ROISTERERS

### Richard Harris Barham

("THOMAS INGOLDSTREY")

THE JACKDAW OF RHEIMS . . .	50
MR. BARNEY MAGUIRE'S ACCOUNT OF THE CORONATION . . .	52

### William Maginn

THE IRISHMAN AND THE LADY . . .	54
THE SOLDIER-BOY . . .	55

### Francis Mahony

("FATHER PROUT")

THE SHANDON BELLS . . .	55
-------------------------	----

## MEDITATIVE POETS

**William Sidney Walker**

DEATH'S ALCHEMY . . . . . 56

**Hartley Coleridge**

TO THE NAUTILUS . . . . . 56

THE BIRTH OF SPEECH . . . . . 56

WHITHER? . . . . . 57

TO SHAKESPEARE . . . . . 57

IDEALITY . . . . . 57

SONG . . . . . 57

PRAYER . . . . . 57

"MULTUM DILEXIT" . . . . . 58

**Anna Jameson**

TAKE ME, MOTHER EARTH . . . . . 58

**Chauncy Hare Townshend**

THY JOY IN SORROW . . . . . 58

**John Henry Newman**

THE SIGN OF THE CROSS . . . . . 58

ENGLAND . . . . . 59

REVERSES . . . . . 59

THE PILLAR OF THE CLOUD . . . . . 59

THE ELEMENTS . . . . . 59

**Sara Coleridge**

FROM "PHANTASMION" . . . . . 60

**Charles Whitehead**

AS YONDER LAMP . . . . . 60

**John Sterling**

SHAKESPEARE . . . . . 61

LOUIS XV . . . . . 61

TO A CHILD . . . . . 62

**Jane Welsh Carlyle**TO A SWALLOW BUILDING UNDER OUR  
EAVES . . . . . 62**Richard Chenevix Trench**

AFTER THE BATTLE . . . . . 63

SONNET . . . . . 64

**Thomas Miller**

THE OLD BARON . . . . . 64

**John, Lord Hanmer**

THE PINE WOODS . . . . . 65

**Lord Broughton**

(RICHARD MONCKTON MILNES)

AN ENVOY TO AN AMERICAN LADY . . . . . 65

THE BROOK-SIDE . . . . . 66

**Frances Anne Kemble**

THE BLACK WALL-FLOWER . . . . . 66

FAITH . . . . . 67

**Henry Alford**

LADY MARY . . . . . 67

COLONOS . . . . . 67

**John Mitford**

THE ROMAN LEGIONS . . . . . 67

**Arthur Henry Hallam**

WRITTEN IN EDINBURGH . . . . . 68

**Aubrey Thomas De Vere**

AN EPICUREAN'S EPITAPH . . . . . 68

FLOWERS I WOULD BRING . . . . . 69

HUMAN LIFE . . . . . 69

SORROW . . . . . 69

LOVE'S SPITE . . . . . 69

THE QUEEN'S VESPER . . . . . 70

CARDINAL MANNING . . . . . 70

SONG . . . . . 70

**Thomas Burbidge**

TO IMPERIA . . . . . 70

IF I DESIRE . . . . . 71

MOTHER'S LOVE . . . . . 71

EVENTIDE . . . . . 72

**William Henry Whitworth**

TIME AND DEATH . . . . . 72

ENGLISH SONG WRITERS

<b>John Kenyon</b>		<b>Charles Swain</b>	
CHAMPAGNE ROSÉ . . . . .	72	TRIPPING DOWN THE FIELD-PATH . . . . .	76
<b>William Howitt</b>		TAKE THE WORLD AS IT IS . . . . .	76
THE DEPARTURE OF THE SWALLOW . . . . .	73	LIFE . . . . .	76
<b>Thomas Haynes Bayly</b>		THE ROSE THOU GAV'ST . . . . .	77
SHE WORE A WREATH OF ROSES . . . . .	73	'T WAS JUST BEFORE THE HAY WAS	
OH! WHERE DO FAIRIES HIDE THEIR		MOWN . . . . .	77
HEADS? . . . . .	73	<b>Eliza Cook</b>	
<b>Mary Howitt</b>		THE QUIET EYE . . . . .	77
THE SEA FOWLER . . . . .	74	THE SEA-CHILD . . . . .	78
CORNFIELDS . . . . .	74	<b>William Cox Bennett</b>	
<b>Thomas Kibble Hervey</b>		BARY MAY . . . . .	78
I THINK ON THEE . . . . .	75	BE MINE, AND I WILL GIVE THY NAME . . . . .	79
		A CHRISTMAS SONG . . . . .	79

SONGS AND BALLADRY OF SCOTLAND

<b>Alexander Laing</b>		<b>Thomas Aird</b>	
MY AIN WIFE . . . . .	79	THE SWALLOW . . . . .	83
<b>Thomas Carlyle</b>		<b>James Ballantine</b>	
THE SOWER'S SONG . . . . .	80	MUCKLE-MOUD MEG . . . . .	83
ADIEU . . . . .	80	<b>John Stuart Blackie</b>	
<b>Robert Gilfillan</b>		MY BATH . . . . .	84
'TIS SAIR TO DREAM . . . . .	80	THE EMIGRANT LASSIE . . . . .	85
THE EXILE'S SONG . . . . .	81	THE WORKING MAN'S SONG . . . . .	86
<b>David Macbeth Laing</b>		<b>William Miller</b>	
CASA'S DIRGE . . . . .	81	WILLIE WINKIE . . . . .	86
<b>William Thom</b>		<b>Charles Mackay</b>	
THE MITHERLESS BAIEN . . . . .	82	TELL ME, YE WINGED WINDS . . . . .	87
		EARL NORMAN AND JOHN TRUMAN . . . . .	87
		WHAT MIGHT BE DONE . . . . .	88

IRISH MINSTRELSY

INCLUDING THE POETS OF YOUNG IRELAND

<b>Samuel Lover</b>		<b>John Banim</b>	
RORY O'MORE; OR, GOOD OMENS . . . . .	88	SOGGARTH ABOON . . . . .	90
WIDOW MACHREE . . . . .	89		

<b>Gerald Griffin</b>	<b>Sir Charles Gavan Duffy</b>
A PLACE IN THY MEMORY . . . . . 90	THE IRISH RAPPADEES . . . . . 100
NOCTURNE . . . . . 91	
<b>James Clarence Mangan</b>	<b>Denis Florence MacCarthy</b>
DARK ROSALEEN . . . . . 91	BLESS THE DEAR OLD VERDANT LAND 100
SOUL AND COUNTRY . . . . . 92	THE IRISH WOLF-HOUND . . . . . 101
<b>Helen Selina, Lady Dufferin</b>	<b>Bartholomew Dowling</b>
LAMENT OF THE IRISH EMIGRANT . . 93	THE REVEL . . . . . 101
<b>Caroline Elizabeth Sarah Norton</b>	<b>John Kells Ingram</b>
(LADY STIRLING-MAXWELL)	THE MEMORY OF THE DEAD . . . 102
WE HAVE BEEN FRIENDS TOGETHER . . 93	<b>Thomas D'Arcy McGee</b>
THE KING OF DENMARK'S RIDE . . . 94	THE CELTIC CROSS . . . . . 103
LOVE NOT . . . . . 94	THE IRISH WIFE . . . . . 103
<b>John Francis Waller</b>	THE EXILE'S DEVOTION . . . . . 104
KITTY NEIL . . . . . 95	<b>Jane Francesca Speranza, Lady</b>
A SPINNING-WHEEL SONG . . . . . 95	<b>Wilde</b>
<b>Sir Samuel Ferguson</b>	(“SPERANZA”)
THE FAIRY THORN . . . . . 96	THE VOICE OF THE POOR . . . . 104
<b>Thomas Osborne Davis</b>	<b>Mary Eva Kelly</b>
THE SACK OF BALTIMORE . . . . . 97	TIPPERARY . . . . . 105
THE BOATMAN OF KINSALE . . . . . 98	<b>Ellen Mary Patrick Downing</b>
THE WELCOME . . . . . 99	WERE I BUT HIS OWN WIFE . . . . 106

## “THE OATEN FLUTE”

<b>William Barnes</b>	<b>Edwin M'Naught</b>
(DORSET)	(LANCASHIRE)
WOONE SMILE MWORE . . . . . 106	THE DULE'S I' THIS BONNET O' MINE 109
BLACKMWORE MAIDENS . . . . . 107	TH' SWEETHEART GATE . . . . . 109
THE HEARE . . . . . 107	OWD PINDER . . . . . 110
THE CASTLE RUINS . . . . . 108	<b>Samuel Lapcock</b>
	(LANCASHIRE)
	WELCOME, BONNY BRID! . . . . . 110

## POETS OF THE NEW DAY

(HUMANITY — FREE THOUGHT — POLITICAL, SOCIAL, AND ARTISTIC REFORM)

**Ebenezer Elliott**

ELEGY ON WILLIAM COBBETT . . . . .	111
A POET'S EPITAPH . . . . .	112
THE BUILDERS . . . . .	112

**William Johnson Fox**

THE BARONS BOLD . . . . .	112
LIFE IS LOVE . . . . .	113

**Thomas Hood**

THE DREAM OF EUGENE ARAM . . . . .	113
FLOWERS . . . . .	115
FAIR INES . . . . .	116
THE DEATH-BED . . . . .	116
BALLAD . . . . .	116
LEAR . . . . .	117
BALLAD . . . . .	117
FROM "MISS KILMANSEGG AND HER PRECIOUS LEG" . . . . .	
1. Her Death . . . . .	117
2. Her Moral . . . . .	118
RUTH . . . . .	119
THE WATER LADY . . . . .	119
ODE — AUTUMN . . . . .	119
THE SONG OF THE SHIRT . . . . .	120
THE LAY OF THE LABORER . . . . .	121
THE BRIDGE OF SIGHS . . . . .	122
STANZAS . . . . .	123

**Bartholomew Simmons**

STANZAS TO THE MEMORY OF THOMAS HOOD . . . . .	123
---	-----

**Harriet Martineau**

ON, ON, FOREVER . . . . .	125
---------------------------	-----

**Laman Blanchard**

NELL GWYNNE'S LOOKING-GLASS . . . . .	125
HIDDEN JOYS . . . . .	126

**Thomas Wade**

THE NET-BRAIDERS . . . . .	126
BIRTH AND DEATH . . . . .	126

**Thomas Cooper**

CHARTIST SONG . . . . .	127
-------------------------	-----

**Sarah Flower Adams**

HYMN . . . . .	127
LOVE . . . . .	127
NEARER TO THEE . . . . .	127

**Elizabeth Barrett Browning**

THE CRY OF THE CHILDREN . . . . .	128
MY HEART AND I . . . . .	130
SONNETS FROM THE PORTUGUESE . . . . .	131
A MUSICAL INSTRUMENT . . . . .	134
FROM "CASA GUIDI WINDOWS" . . . . .	134
A COURT LADY . . . . .	136
MOTHER AND POET . . . . .	137
FROM "AURORA LEIGH" . . . . .	139
THE SLEEP . . . . .	142

**Alfred Domett**

A GLEE FOR WINTER . . . . .	143
A CHRISTMAS HYMN . . . . .	143
FROM "A CHRISTMAS HYMN" . . . . .	144

**William Bell Scott**

GLENKINDIE . . . . .	144
YOUTH AND AGE . . . . .	145
PYGMALION . . . . .	146
MY MOTHER . . . . .	146
THE NORNS WATERING YGGDRASIL . . . . .	146
TO THE DEAD . . . . .	147
HERO-WORSHIP . . . . .	147

**William James Linton**

EVICITION . . . . .	147
PATIENCE . . . . .	147
OUR CAUSE . . . . .	148
HEART AND WILL . . . . .	148
FROM "A THRENODY IN MEMORY OF ALBERT DARASZ" . . . . .	148
LOVE AND YOUTH . . . . .	149
TOO LATE . . . . .	149
WEEP NOT! SIGH NOT! . . . . .	149
SPRING AND AUTUMN . . . . .	149
LOVE'S BLINDNESS . . . . .	149
THE SILENCED SINGER . . . . .	150
EPICUREAN . . . . .	150

**Robert Nicoll**

WE'LL A' GO PU' THE HEATHER . . . . .	150
---------------------------------------	-----

# TABLE OF CONTENTS

xxiii

BONNIE BESSIE LEE . . . . .	150
THE HERO . . . . .	151

## Mathen Marks Wilks Call

THE PEOPLE'S PETITION . . . . .	152
SUMMER DAYS . . . . .	152

## Charles Melbon

THE POEM OF THE UNIVERSE . . . . .	153
------------------------------------	-----

## Emily Brontë

SONG . . . . .	153
THE OLD STOIC . . . . .	153
WARNING AND REPLY . . . . .	153
STANZAS . . . . .	154
HER LAST LINES . . . . .	154

## Mary Ann Evans (Lewes) Cross

("GEORGE ELIOT")

"O MAY I JOIN THE CHOIR INVISIBLE" . . . . .	155
SONGS FROM "THE SPANISH GYPSY" . . . . .	
1. The Dark . . . . .	155
2. Song of the Zincali . . . . .	155

## Ernest Charles Jones

EARTH'S BURDENS . . . . .	156
---------------------------	-----

## John Ruskin

THE WRECK . . . . .	156
TRUST THOU THY LOVE . . . . .	157

## Ebenezer Jones

SONG OF THE KINGS OF GOLD . . . . .	157
THE FACE . . . . .	158

## THE RHAPSODISTS

### Philip James Bailey

FROM "FESTUS" . . . . .	158
-------------------------	-----

### Dora Greenwell

A SONG OF FAREWELL . . . . .	162
TO CHRISTINA ROSSETTI . . . . .	163

### George MacDonald

LIGHT . . . . .	163
WORLD AND SOUL . . . . .	164

BABY . . . . .	164
SONG . . . . .	164

### Gerald Massey

THE DESERTER FROM THE CAUSE . . . . .	165
CHRISTIE'S PORTRAIT . . . . .	165
HIS BANNER OVER ME . . . . .	166

### Alexander Smith

FROM "A LIFE-DRAMA" . . . . .	166
BEAUTY . . . . .	168
TO — . . . . .	168

## EARLY HYMNODY

### James Montgomery

AT HOME IN HEAVEN . . . . .	168
-----------------------------	-----

### Charlotte Elliott

JUST AS I AM . . . . .	169
LET ME BE WITH THEE . . . . .	169

### James Edmeston

PRAYER TO THE TRINITY . . . . .	170
---------------------------------	-----

### Henry Hart Milman

HYMN FOR THE SIXTEENTH SUNDAY AFTER TRINITY . . . . .	170
--	-----

BURIAL HYMN . . . . .	170
RIDE ON IN MAJESTY . . . . .	171

### John Keble

WHO RUNS MAY READ . . . . .	171
SEED TIME HYMN . . . . .	172
HOLY MATRIMONY . . . . .	172

### Sir John Bowring

FROM THE RECESSES . . . . .	172
WHAT OF THE NIGHT? . . . . .	173

<b>Henry Francis Lyte</b>	<b>Arthur Penrhyn Stanley</b>
ABIDE WITH ME . . . . . 173	TEACH US TO DIE . . . . . 180
"LO, WE HAVE LEFT ALL" . . . . . 174	<b>Christopher Newman Hall</b>
THE SECRET PLACE . . . . . 174	MY TIMES ARE IN THY HAND . . . . . 180
<b>Samuel Milnerford</b>	<b>Anne Brontë</b>
JUST FOR TO-DAY . . . . . 175	A PRAYER . . . . . 181
<b>Christopher Wordsworth</b>	<b>William John Blew</b>
GIVING TO GOD . . . . . 175	O LORD, THY WING OUTSPREAD . . . . . 181
<b>Horatius Bonar</b>	<b>Cecil Frances Alexander</b>
LOST BUT FOUND . . . . . 175	THERE IS A GREEN HILL . . . . . 182
THE VOICE FROM GALILEE . . . . . 176	<b>Elizabeth Cecilia Clephane</b>
THY WAY, NOT MINE . . . . . 176	THE LOST SHEEP . . . . . 182
ABIDE WITH US . . . . . 176	<b>Sabine Baring-Gould</b>
THE MASTER'S TOUCH . . . . . 177	CHILD'S EVENING HYMN . . . . . 183
A LITTLE WHILE . . . . . 177	<b>Frances Ridley Havergal</b>
<b>John Samuel Hewley Mansell</b>	I GAVE MY LIFE FOR THEE . . . . . 183
LITANY . . . . . 177	
<b>Frederick William Faber</b>	
THE WILL OF GOD . . . . . 178	
PARADISE . . . . . 179	
THE RIGHT MUST WIN . . . . . 179	

## II. THE VICTORIAN EPOCH

(PERIOD OF TENNYSON, ARNOLD, BROWNING, ROSSETTI, AND SWINBURNE)

### COMPOSITE IDYLLIC SCHOOL

<b>Frederick Tennyson</b>	<b>THE LATTICE AT SUNRISE . . . . . 192</b>
THIRTY-FIRST OF MAY . . . . . 187	<b>THE ROOKERY . . . . . 192</b>
THE BLACKBIRD . . . . . 188	<b>ORION . . . . . 193</b>
FROM "NIOBE" . . . . . 189	<b>TO THE GOSSAMER-LIGHT . . . . . 193</b>
<b>Charles Tennyson Turner</b>	<b>LETTY'S GLOBE . . . . . 193</b>
THE LION'S SKELETON . . . . . 191	<b>HER FIRST-BORN . . . . . 193</b>
THE VACANT CAGE . . . . . 191	<b>Alfred, Lord Tennyson</b>
THE LACHRYMATORY . . . . . 191	THE DESERTED HOUSE . . . . . 194
THE BUOY-BELL . . . . . 192	THE LOTOS-EATERS . . . . . 194
THE FOREST GLADE . . . . . 192	ULYSSES . . . . . 196
	SIR GALAHAD . . . . . 197

SIR LAUNCELOT AND QUEEN GUINEVERE . . . . .	198
"BREAK, BREAK, BREAK" . . . . .	198
SONGS FROM "THE PRINCESS."	
As thro' the Land . . . . .	199
Sweet and Low . . . . .	199
Bugle Song . . . . .	199
Tears, Idle Tears . . . . .	199
Thy Voice is heard . . . . .	200
Ask Me no more . . . . .	200
ODE ON THE DEATH OF THE DUKE OF WELLINGTON . . . . .	200
THE CHARGE OF THE LIGHT BRIGADE . . . . .	203
NORTHERN FARMER (Old Style) . . . . .	204
THE DAISY . . . . .	205
THE FLOWER . . . . .	206
COME INTO THE GARDEN, MAUD . . . . .	207
THE SHELL (from "Maud") . . . . .	208
THE PASSING OF ARTHUR (from "Idylls of the King") . . . . .	208
RIZPAH . . . . .	209
FLOWER IN THE CRANNIED WALL . . . . .	211
SONG IN "THE FORESTERS" . . . . .	211
VASTNESS . . . . .	211
THE SILENT VOICES . . . . .	212
CROSSING THE BAR . . . . .	212

### Carl of Beaconsfield

(BENJAMIN D'ISRAELI)

WELLINGTON . . . . .	213
----------------------	-----

### Thomas Westwood

O WIND OF THE MOUNTAIN! . . . . .	213
IN THE GOLDEN MORNING OF THE WORLD . . . . .	213

### Arthur Hugh Clough

IN A LECTURE-ROOM . . . . .	214
A PROTEST . . . . .	214
QUA CURSUM VENTUS . . . . .	214
FROM "THE BOTHIE OF TOBER-NAVOULICH" . . . . .	215
PESCHIERA . . . . .	216
FROM "AMOURS DE VOYAGE" . . . . .	217
ITE DOMUM SATURÆ, VENIT HESPERUS . . . . .	217
AH! YET CONSIDER IT AGAIN . . . . .	218
WHERE LIES THE LAND . . . . .	218

### John Campbell Shairp

CAILLEACH BEIN-Y-VREICH . . . . .	219
-----------------------------------	-----

### Menella Bute Smedley

THE LITTLE FAIR SOUL . . . . .	219
--------------------------------	-----

### Robert Leighton

THE DRIED-UP FOUNTAIN . . . . .	220
---------------------------------	-----

### Matthew Arnold

WRITTEN IN EMERSON'S ESSAYS . . . . .	221
THE WORLD AND THE QUIETIST . . . . .	221
FROM "SOHRAB AND RUSTUM" . . . . .	221
FROM "BALDER DEAD" . . . . .	223
THE FORSAKEN MERCHANT . . . . .	224
PHILOMELA . . . . .	225
DOVER BEACH . . . . .	226
FROM "EMPEDOCLES ON ETNA" . . . . .	226
THE BURIED LIFE . . . . .	227
MEMORIAL VERSES (on Wordsworth) . . . . .	228
GEIST'S GRAVE . . . . .	229

### Charles Kent

POPE AT TWICKENHAM . . . . .	230
------------------------------	-----

### William Caldwell Roscoe

TO LA SANSOCEUR . . . . .	231
THE MASTER-CHORD . . . . .	231
EARTH . . . . .	231

### William Johnson Corp

MIMNERMUS IN CHURCH . . . . .	231
HERACLEITUS . . . . .	232
A POOR FRENCH SAILOR'S SCOTTISH SWEETHEART . . . . .	232

### Author Unknown

EPITAPH OF DIONYSIA . . . . .	232
-------------------------------	-----

### Coventry Patmore

FROM "THE ANGEL IN THE HOUSE" . . . . .	235
THE GIRL OF ALL PERIODS . . . . .	235
FROM "THE UNKNOWN EROS" . . . . .	235
REGINA CŒLI . . . . .	236

### Walter C. Smith

DAUGHTERS OF PHILISTIA (from "Olig Grange") . . . . .	236
THE SELF-EXILED . . . . .	237

### Francis Turner Palgrave

THE ANCIENT AND MODERN MUSES . . . . .	239
--	-----



PRO MORTUIS . . . . .	239
WILLIAM WORDSWORTH . . . . .	240
A LITTLE CHILD'S HYMN . . . . .	240
A DANISH BARROW . . . . .	241

### Thomas Henry Puxley

TENNYSON . . . . .	241
--------------------	-----

### Arthur Joseph Munby

DORIS: A PASTORAL . . . . .	242
FROM "DOROTHY: A COUNTRY STORY" . . . . .	
Dorothy . . . . .	243
Country Kisses . . . . .	244
Dorothy's Room . . . . .	244
Beauty at the Plough . . . . .	245
FLOS FLORUM . . . . .	246
SWEET NATURE'S VOICE (from "Susan") . . . . .	246

### Isa Craig Knop

THE WOODRUFFE . . . . .	247
-------------------------	-----

### Sir Edwin Arnold

FROM "THE LIGHT OF ASIA" . . . . .	247
THE CALIPH'S DRAUGHT . . . . .	248
AFTER DEATH IN ARABIA . . . . .	249
RAGLAN . . . . .	250
FROM "WITH SA'DI IN THE GARDEN" . . . . .	
Mahmud and Ayaz . . . . .	250
Song without a Sound . . . . .	250
THE MUSMEE . . . . .	251

### Stopford Augustus Brooke

VERSAILLES (1784) . . . . .	252
THE JUNGFAU'S CRY . . . . .	253
SONGS FROM "RIQUET OF THE TUFT" . . . . .	
Queen's Song . . . . .	254
Prince Riquet's Song . . . . .	254

### John Nichol

MARE MEDITERRANEUM . . . . .	254
H. W. L. . . . .	255

### Francis, Earl of Rosslyn

BEDTIME . . . . .	256
MEMORY . . . . .	256

### Sir Lewis Morris

AT LAST . . . . .	256
SONG . . . . .	257
ON A THRUSH SINGING IN AUTUMN . . . . .	257

### Philip Gilbert Hamerton

THE SANYASSI . . . . .	258
THE WILD HUNSMEN . . . . .	259

### Roden Noel

THE SECRET OF THE NIGHTINGALE . . . . .	259
SEA SLUMBER-SONG . . . . .	260
DYING . . . . .	260
THE MERRY-GO-ROUND . . . . .	261
LAMENT . . . . .	261
THE TOY CROSS . . . . .	262
"THAT THEY ALL MAY BE ONE" . . . . .	262

### Sir Alfred Lyall

MEDITATIONS OF A HINDU PRINCE . . . . .	262
---	-----

### Alfred Austin

AT HIS GRAVE (Hughenden, May, 1881) . . . . .	263
SONGS FROM "PRINCE LUCIFER" . . . . .	
Grave-Digger's Song . . . . .	264
Mother-Song . . . . .	265
AGATHA . . . . .	265
THE HAYMAKERS' SONG . . . . .	265

### Thomas Ashe

MARIAN . . . . .	266
PHANTOMS . . . . .	266
BY THE SALPÉTRIÈRE . . . . .	266
A VISION OF CHILDREN . . . . .	267
POETA NASCITUR . . . . .	267

### Theodore Watts

ODE TO MOTHER CARRY'S CHICKEN . . . . .	267
THE SONNET'S VOICE . . . . .	268
COLERIDGE . . . . .	268
THE BREATH OF AVON . . . . .	270
THE FIRST KISS . . . . .	270
TOAST TO OMAR KHAYYÂM . . . . .	270

### David Gray

THE DEAR OLD TOILING ONE . . . . .	271
I DIE, BEING YOUNG . . . . .	272
MY EPITAPH . . . . .	273

**John Addington Symonds**

AN EPISODE . . . . .	272
LUX EST UMBRA DEI . . . . .	273
THE NIGHTINGALE . . . . .	273
THE FALL OF A SOUL . . . . .	274
FAREWELL . . . . .	274
IL FIOR DEGLI EROICI FURORI . . . . .	274
VENICE . . . . .	274
THYSELF . . . . .	275
THE SONNET . . . . .	275

**Alexander Hay Fapp**

A MUSIC LESSON . . . . .	276
LANDOR . . . . .	276
SHELLEY . . . . .	276
MEMORIES . . . . .	277

**Cosmo Monkhouse**

SONG . . . . .	277
A DEAD MARCH . . . . .	277
THE SPECTRUM . . . . .	278
THE SECRET . . . . .	278

**Robert Buchanan**

THE BALLAD OF JUDAS ISCARIOT . . . . .	279
SPRING SONG IN THE CITY . . . . .	281
THE WAKE OF TIM O'HARA . . . . .	282
TWO SONS . . . . .	283
ON A YOUNG PORTRESS'S GRAVE . . . . .	283
THE SUMMER POOL . . . . .	283
WE ARE CHILDREN . . . . .	284
WHEN WE ARE ALL ASLEEP . . . . .	284
THE DREAM OF THE WORLD WITHOUT DEATH (from "The Book of Otin") . . . . .	285
THE FAIRY FOSTER-MOTHER . . . . .	288
THE CHURCHYARD . . . . .	289

**Emily Pfeiffer**

A SONG OF WINTER . . . . .	290
TO A MOTH THAT DRINKETH OF THE RIPE OCTOBER . . . . .	290
TO THE HERALD HONEYSUCKLE . . . . .	291

**Frederic William Henry Myers**

FROM "SAINT PAUL" . . . . .	291
A SONG . . . . .	292
ON A GRAVE AT GRINDELWALD . . . . .	292
A LAST APPEAL . . . . .	292
IMMORTALITY . . . . .	292
A LETTER FROM NEWPORT . . . . .	292
I SAW, I SAW THE LOVELY CHILD . . . . .	292

**Edward Dowden**

RENUNCIANTS . . . . .	293
LEONARDO'S "MONNA LISA" . . . . .	294
TWO INFINITIES . . . . .	294

**Margaret Deley**

FIRST OR LAST? . . . . .	294
--------------------------	-----

**Lady Currie**

("VIOLET FANE")

A MAY SONG . . . . .	295
A FOREBODING . . . . .	295
IN GREEN OLD GARDENS . . . . .	296
AFTERWARDS . . . . .	296

**Samuel Raddington**

THE INN OF CARE . . . . .	297
SOUL AND BODY . . . . .	297

**Ernest Myers**

GORDON . . . . .	297
ETSI OMNES, EGO NON . . . . .	299
"THE SEA-MAIDS' MUSIC" . . . . .	299

**George Francis Savage-Armstrong**

AUTUMN MEMORIES . . . . .	299
THE MYSTERY . . . . .	299
ONE IN THE INFINITE . . . . .	300
MY GUIDE . . . . .	300
"THE FATHER" . . . . .	300

**James Chapman Woods**

THE SOUL STITHY . . . . .	301
THE WORLD'S DEATH-NIGHT . . . . .	301

## BALLADISTS AND LYRISTS

**Louisa Macartney Crawford**

KATHLEEN MAVOURNEEN . . . . .	301
-------------------------------	-----

**Sir Francis Hastings Doyle**

THE OLD CAVALIER . . . . .	302
THE PRIVATE OF THE BUFFS . . . . .	302

<b>William Makepeace Thackeray</b>		
AT THE CHURCH GATE . . . . .	303	
THE BALLAD OF BOULLABAISSÉ . . . . .	303	
THE AGE OF WISDOM . . . . .	304	
SORROWS OF WERTHER . . . . .	305	
THE PEN AND THE ALBUM . . . . .	305	
THE MAHOGANY TREE . . . . .	306	
THE END OF THE PLAY . . . . .	306	
<b>Charles Dickens</b>		
THE IVY GREEN . . . . .	307	
<b>Charles Kingsley</b>		
FROM "THE SAINT'S TRAGEDY" . . . . .	308	
THE SANDS OF DEE . . . . .	309	
THE THREE FISHERS . . . . .	309	
A MYTH . . . . .	309	
THE DEAD CHURCH . . . . .	309	
ANDROMEDA AND THE SEA-NYMPHS (from "Andromeda") . . . . .	310	
THE LAST BUCCANEER . . . . .	310	
LORRAINE . . . . .	311	
A FAREWELL . . . . .	311	
<b>Abelade Anne Procter</b>		
A WOMAN'S QUESTION . . . . .	312	
A DOUBTING HEART . . . . .	312	
THE REQUITAL . . . . .	313	
PER PACEM AD LUCEM . . . . .	313	
<b>Dinah Maria Mulock Craik</b>		
PHILIP, MY KING . . . . .	314	
TOO LATE . . . . .	314	
<b>Earl of Southesk</b>		
(SIR JAMES CARRNBOIR)		
THE FLITCH OF DUNMOW . . . . .	315	
NOVEMBER'S CADENCE . . . . .	315	
<b>Mortimer Collins</b>		
A GREEK IDYL . . . . .	315	
KATE TEMPLE'S SONG . . . . .	316	
THE IVORY GATE . . . . .	316	
<b>William Allingham</b>		
THE FAIRIES . . . . .	317	
LOVELY MARY DONNELLY . . . . .	317	
THE SAILOR . . . . .	318	
A DREAM . . . . .	318	
HALF-WAKING . . . . .	319	
DAY AND NIGHT SONGS . . . . .	319	
<b>George Walter Thornbury</b>		
THE THREE SCARS . . . . .	320	
MELTING OF THE EARL'S PLATE . . . . .	320	
THE THREE TROOPERS . . . . .	321	
THE WHITE ROSE OVER THE WATER . . . . .	321	
THE JACOBITE ON TOWER HILL . . . . .	322	
THE DEATH OF MARLBOROUGH . . . . .	322	
THE OLD GRENADIER'S STORY . . . . .	322	
<b>John Veitch</b>		
THE LAIRD OF SCHELYNLAW . . . . .	323	
<b>Jean Ingelow</b>		
THE HIGH TIDE ON THE COAST OF LINCOLNSHIRE . . . . .	324	
SAILING BEYOND SEAS . . . . .	326	
THE LONG WHITE SEAM . . . . .	327	
<b>Robert Dwyer Joyce</b>		
CROSSING THE BLACKWATER . . . . .	327	
<b>Ellen O'Leary</b>		
TO GOD AND IRELAND TRUE . . . . .	328	
<b>Hamilton Aide</b>		
REMEMBER OR FORGET . . . . .	328	
THE DANUBE RIVER . . . . .	328	
WHEN WE ARE PARTED . . . . .	329	
THE FORSAKEN . . . . .	329	
<b>Joseph Skipsey</b>		
MOTHER WEPT . . . . .	329	
THE DEWDROP . . . . .	329	
THE BUTTERFLY . . . . .	330	
<b>Richard Garnett</b>		
THE ISLAND OF SHADOWS . . . . .	330	
THE FAIR CIRCASSIAN . . . . .	331	
THE BALLAD OF THE BOAT . . . . .	331	
THE LYRICAL POEM . . . . .	331	
THE DIDACTIC POEM . . . . .	331	
ON AN URN . . . . .	332	
AGE . . . . .	332	
TO AMERICA . . . . .	332	
<b>John Coddhunter</b>		
THE BANSHEE . . . . .	332	
<b>R. St. John Tyrwhitt</b>		
THE GLORY OF MOTION . . . . .	333	
<b>Clement Scott</b>		
RUS IN URBE . . . . .	334	
LILIAN ADELAIDE NEILSON . . . . .	334	

<b>Sarah Williams</b>	
OMAR AND THE PERSIAN . . . . .	335
<b>Sir Walter Besant</b>	
TO DAPHNE . . . . .	336

<b>Lady Lindsay</b>	
SONNET . . . . .	336
MY HEART IS A LUTE . . . . .	336

## VARIOUS DISTINCTIVE POETS

<b>Thomas Gordon Hake</b>	
OLD SOULS . . . . .	337
THE SIBYL . . . . .	339

<b>Edward FitzGerald</b>	
FROM HIS PARAPHRASE OF THE RUBÁI- YÁT OF OMAR KHAYYÁM	
Overture . . . . .	340
Paradise Snow . . . . .	340
The Master-Knot . . . . .	341
The Phantom Caravan . . . . .	341
The Moving Finger writes . . . . .	342
And yet—And yet! . . . . .	342

<b>Robert Browning</b>	
SONG FROM "PARACELsus" . . . . .	343
CAVALIER TUNES	
1. Marching along . . . . .	343
2. Give a Rouse . . . . .	344
3. Boot and Saddle . . . . .	344
MY LAST DUCHESS . . . . .	344
INCIDENT OF THE FRENCH CAMP . . . . .	345
IN A GONDOLA . . . . .	346
SONG FROM "PIPPA PASSES" . . . . .	348
"HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX" . . . . .	349
THE LOST LEADER . . . . .	350
YOUTH AND ART . . . . .	350
HOME THOUGHTS FROM ABROAD . . . . .	351
A FACE . . . . .	351
"DE GUSTIBUS—" . . . . .	352
THE BISHOP ORDERS HIS TOMB AT SAINT PRAXED'S CHURCH . . . . .	352
MEETING AT NIGHT . . . . .	354
PARTING AT MORNING . . . . .	354
EVELYN HOPE . . . . .	354
"CHILDE ROLAND TO THE DARK TOWER CAME" . . . . .	355
RESPECTABILITY . . . . .	358
MEMORABILLIA . . . . .	358
ONE WAY OF LOVE . . . . .	359
ONE WORD MORE . . . . .	359
ANT VOGLER . . . . .	362
PROSPICE . . . . .	363
MISCONCEPTIONS . . . . .	364

<b>Epitaph (Levi Lincoln Thaxter)</b>	364
MUCKLE-MOUTH MEG . . . . .	364
EPILOGUE . . . . .	365

<b>Sydney Dobell</b>	
HOW'S MY BOY? . . . . .	365
A NUPTIAL EVE . . . . .	366
TOMMY'S DEAD . . . . .	367
HOME IN WAR-TIME . . . . .	368
AMERICA . . . . .	368
EPIGRAM ON THE DEATH OF EDWARD FORBES . . . . .	368
SEA BALLAD (from "Balder") . . . . .	368
DANTE, SHAKESPEARE, MILTON (from "Balder") . . . . .	369
ON THE DEATH OF MRS. BROWNING . . . . .	370
FRAGMENT OF A SLEEP-SONG . . . . .	370

<b>George Meredith</b>	
FROM "MODERN LOVE"	
"All Other Joys" . . . . .	371
Hiding the Skeleton . . . . .	371
The Coin of Pity . . . . .	371
One Twilight Hour . . . . .	371
JUGGLING JERRY . . . . .	371
THE LARK ASCENDING . . . . .	373
LUCIFER IN STARLIGHT . . . . .	374
THE SPIRIT OF SHAKESPEARE . . . . .	374
THE TWO MASKS . . . . .	375

<b>Sebastian Evans</b>	
A DIRGE FOR SUMMER . . . . .	375
WHAT THE TRUMPETER SAID . . . . .	375

<b>Christina Georgina Rossetti</b>	
THE UNSEEN WORLD	
At Home . . . . .	376
Remember . . . . .	376
After Death . . . . .	376
Wife to Husband . . . . .	376
Up-Hill . . . . .	377
"IT IS FINISHED" . . . . .	377
FROM "MONNA INNOMINATA"	
Abnegation . . . . .	378
Trust . . . . .	378

FLUTTERED WINGS . . . . .	378
PASSING AND GLASSING . . . . .	378
THE THREAD OF LIFE . . . . .	379
FROM "LATER LIFE" Sonnets VI and IX . . . . .	379
AN ECHO FROM WILLOWOOD . . . . .	379
TWIST ME A CROWN . . . . .	379
GOOD-BY . . . . .	380

### Robert, Earl of Lytton

("OWEN MEREDITH")

INDIAN LOVE-SONG . . . . .	380
AUX ITALIENS . . . . .	380
THE CHESS-BOARD . . . . .	382

TEMPORA ACTA (from "Babylonia") . . . . .	382
THE DINNER-HOUR (from "Lucile") . . . . .	383
THE LEGEND OF THE DEAD LAMBS . . . . .	383
THE UTMOST . . . . .	384

### James Thomson

MELENCOLIA (from "The City of Dread- ful Night") . . . . .	386
LIFE'S HEBE . . . . .	386
FROM "HE HEARD HER SING" . . . . .	387

### Harriet Eleanor Hamilton King

PALERMO (from "The Disciples") . . . . .	388
THE CROCUS . . . . .	389

## POETS OF THE RENAISSANCE

### Ford Madox Brown

FOR THE PICTURE, "THE LAST OF ENGLAND" . . . . .	390
O. M. B. . . . .	390

### Sir Joseph Noel Paton

REQUIEM . . . . .	390
THE LAST OF THE EURYDICE . . . . .	391

### Thomas Woolner

MY BEAUTIFUL LADY . . . . .	391
GIVEN OVER . . . . .	392

### Dante Gabriel Rossetti

THE BLESSED DAMOZEL . . . . .	392
THE PORTRAIT . . . . .	394
FROM "THE HOUSE OF LIFE: A SON- NET-SEQUENCE" Introductory . . . . .	395
Lovesight . . . . .	395
Her Gifts . . . . .	395
The Dark Glass . . . . .	396
Without Her . . . . .	396
Broken Music . . . . .	396
Inclusiveness . . . . .	396
A Superscription . . . . .	397
SONNETS ON PICTURES A Venetian Pastoral . . . . .	397
Mary Magdalene . . . . .	397
SUDDEN LIGHT . . . . .	397
THE WOODSPURGE . . . . .	398
THE SEA-LIMITS . . . . .	398

A LITTLE WHILE . . . . .	398
THE BALLAD OF DEAD LADIES . . . . .	398

### Richard Watson Dixon

ODE ON CONFLICTING CLAIMS . . . . .	399
HUMANITY . . . . .	400
FROM "MANO: A POETICAL HISTORY" The Skylark . . . . .	400
Of a Vision of Hell, which a Monk had . . . . .	400
Of Temperance in Fortune . . . . .	401

### William Morris

THE GILLYFLOWER OF GOLD . . . . .	402
SHAMEFUL DEATH . . . . .	403
THE BLUE CLOSET . . . . .	403
FROM "THE EARTHLY PARADISE" The Singer's Prelude . . . . .	404
Atalanta's Victory . . . . .	405
Atalanta's Defeat . . . . .	407
The King's Visit . . . . .	408
Song: To Psyche . . . . .	409
A Land across the Sea . . . . .	409
Antiphony . . . . .	410
FROM "SIGURD THE VOLSUNG" Of the Passing Away of Brynhild . . . . .	410
The Burghers' Battle . . . . .	413
A Death Song . . . . .	413

### Lord De Tabley

(JOHN LEICESTER WARREN)

A WOODLAND GRAVE . . . . .	414
A SIMPLE MAID . . . . .	415

FORTUNE'S WHEEL . . . . .	415
CIRCE . . . . .	415
A SONG OF FAITH FORSWORN . . . . .	416
THE TWO OLD KINGS . . . . .	417

### Algernon Charles Swinburne

A MATCH . . . . .	417
HESPERIA . . . . .	417
IN MEMORY OF WALTER SAVAGE LANDOR . . . . .	419
LOVE AT SEA . . . . .	420
FROM "ROSAMOND" . . . . .	420
FROM "ATALANTA IN CALYDON" . . . . .	
When the Hounds of Spring . . . . .	421
We have seen Thee, O Love . . . . .	422
FROM "CHATELARD" . . . . .	422
FROM "BOTHWELL" . . . . .	425
SAPPHO (from "On the Cliffs") . . . . .	427
HOPE AND FEAR . . . . .	428
ON THE DEATHS OF THOMAS CARLYLE AND GEORGE ELIOT . . . . .	428
HERTHA . . . . .	428
ETUDE RÉALISTE . . . . .	431
THE ROUNDEL . . . . .	431
A FORSAKEN GARDEN . . . . .	432
ON THE MONUMENT ERECTED TO MAZZINI AT GENOA . . . . .	433

### John Payne

CADENCES . . . . .	434
SIBYL . . . . .	434
THORGERDA . . . . .	435
LOVE'S AUTUMN . . . . .	435
SONGS' END . . . . .	436

### Robert Bridges

POOR WITHERED ROSE . . . . .	437
I WILL NOT LET THEE GO . . . . .	437
UPON THE SHORE . . . . .	437
A PASSER-BY . . . . .	438
ELEGY . . . . .	438
THOU DIDST DELIGHT MY EYES . . . . .	438
AWAKE, MY HEART ! . . . . .	438
O YOUTH WHOSE HOPE IS HIGH . . . . .	439
SO SWEET LOVE SEEMED . . . . .	439
ASIAN BIRDS . . . . .	439

### Arthur O'Shaughnessy

THE FAIR MAID AND THE SUN . . . . .	440
HAS SUMMER COME WITHOUT THE ROSE ? . . . . .	441
AT HER GRAVE . . . . .	441
SILENCES . . . . .	441
IF SHE BUT KNEW . . . . .	442

### Philip Bourke Marston

A GREETING . . . . .	442
A VAIN WISH . . . . .	442
LOVE'S MUSIC . . . . .	442
THE ROSE AND THE WIND . . . . .	443
HOW MY SONG OF HER BEGAN . . . . .	444
THE OLD CHURCHYARD OF BONCHURCH . . . . .	444
GARDEN FAIRIES . . . . .	444
LOVE AND MUSIC . . . . .	445
NO DEATH . . . . .	445
AT THE LAST . . . . .	446
HER PITY . . . . .	446
AFTER SUMMER . . . . .	446
TO THE SPIRIT OF POETRY . . . . .	447
IF YOU WERE HERE . . . . .	447
AT LAST . . . . .	447

## DRAMATISTS AND PLAYWRIGHTS

### Tom Taylor

FROM "THE FOOL'S REVENGE" . . . . .	448
ABRAHAM LINCOLN . . . . .	450

### John Westland Marston

FROM "MARIE DE MÉRANIE" . . . . .	452
-----------------------------------	-----

### William Gorman Mills

CROMWELL AND HENRIETTA MARIA (from "Charles the First") . . . . .	455
---	-----

### William Schwenck Gilbert

FROM "PYGMALION AND GALATEA" . . . . .	457
--	-----

### German Charles Merivale

ÆTATE XIX . . . . .	461
READY, AY, READY . . . . .	461
THAÏRA'S DIRGE . . . . .	462

### Augusta Webster

SONGS FROM DRAMAS	
News to the King . . . . .	462
'Tween Earth and Sky . . . . .	462
Day is Dead . . . . .	463
Tell Me not of Mornings, Sweet . . . . .	463
THE DEATHS OF MYRON AND KLYDENE (from "In a Day") . . . . .	463

## ELEGANTIÆ

**Frederick Locker-Lampson**

(FREDERICK LOCKER)

TO MY GRANDMOTHER . . . . .	465
THE WIDOW'S MITE . . . . .	466
ON AN OLD MUFF . . . . .	466
TO MY MISTRESS . . . . .	467
THE SKELETON IN THE CUPBOARD . . . . .	467

**Robert Barnabas Brough**

MY LORD TOMNODDY . . . . .	468
----------------------------	-----

**Charles Stuart Calverley**

COMPANIONS . . . . .	469
BALLAD . . . . .	469
ON THE BRINK . . . . .	470

**Joseph Ashby-Sterry**

A MARLOW MADRIGAL . . . . .	471
A PORTRAIT . . . . .	471
THE LITTLE REBEL . . . . .	472

**William John Courthope**

FROM "THE PARADISE OF BIRDS"	
Birdcatcher's Song . . . . .	472
Ode—To the Roe . . . . .	472
In Praise of Gilbert White . . . . .	473

**Sir Frederick Pollock**

THE SIX CARPENTERS' CASE . . . . .	474
------------------------------------	-----

## "THE LAND OF WONDER-WANDER"

**Edward Lear**

THE JUMBLES . . . . .	475
-----------------------	-----

**William Brighty Rands**

TOPSY-TURVY WORLD . . . . .	476
POLLY . . . . .	476

DRESSING THE DOLL . . . . .	477
I SAW A NEW WORLD . . . . .	477

**Charles Lutwidge Dodgson**

("LEWIS CARROLL")

JABBERWOCKY . . . . .	478
FROM "THE HUNTING OF THE SNARK" . . . . .	478
OF ALICE IN WONDERLAND . . . . .	479

## III. CLOSE OF THE ERA

(INTERMEDIARY PERIOD)

## RECENT POETS OF GREAT BRITAIN

**Austin Dobson**

A DEAD LETTER . . . . .	483
A RONDEAU TO ETHEL . . . . .	484
"WITH PIPE AND FLUTE" . . . . .	485
A GAGE D'AMOUR . . . . .	485
THE CRADLE . . . . .	486
THE FORGOTTEN GRAVE . . . . .	486
THE CURÉ'S PROGRESS . . . . .	486
"GOOD-NIGHT, BABETTE" . . . . .	486
ON A FAN . . . . .	487
"O NAVIS" . . . . .	488

"O FONS BANDUSLE" . . . . .	488
FOR A COPY OF THEOCRITUS . . . . .	488
TO A GREEK GIRL . . . . .	488
ARS VICTRIX . . . . .	489
THE LADIES OF ST. JAMES'S . . . . .	489
A FAMILIAR EPISTLE . . . . .	490
"IN AFTER DAYS" . . . . .	491

**Alfred Swamen Blunt**

TO MANON—COMPARING HER TO A FALCON . . . . .	491
---	-----

TO THE SAME — ON HER LIGHT- HEARTEDNESS . . . . .	491
LAUGHTER AND DEATH . . . . .	491
GIBRALTAR . . . . .	492
THE OLD SQUIRE . . . . .	492

### Frank T. Marzials

DEATH AS THE TEACHER OF LOVE- LORE . . . . .	493
DEATH AS THE FOOL . . . . .	493
TWO SONNET-SONGS	
1. The Sirens sing . . . . .	493
2. Orpheus and the Mariners make Answer . . . . .	493

### George Cotterell

AN AUTUMN FLITTING . . . . .	494
IN THE TWILIGHT . . . . .	495

### Andrew Lang

BALLADES	
To Theocritus, in Winter . . . . .	495
Of the Book-Hunter . . . . .	496
Of Blue China . . . . .	496
Of Life . . . . .	496
Of his Choice of a Sepulchre . . . . .	497
ROMANCE . . . . .	497
THE ODYSSEY . . . . .	497
SAN TERENZO . . . . .	497
SCYTHE SONG . . . . .	498
MELVILLE AND COGHILL . . . . .	498
PARAPHRASES	
Erinna . . . . .	498
Telling the Bees . . . . .	498
Heliodore Dead . . . . .	498
A SCOT TO JEANNE D'ARC . . . . .	499
THREE PORTRAITS OF PRINCE CHARLES	499
ÆSOP . . . . .	499
ON CALAIS SANDS . . . . .	500

### William Canton

KARMA . . . . .	500
LAUS INFANTUM . . . . .	501
A NEW POET . . . . .	501

### John Bartley

TO A DAISY . . . . .	501
----------------------	-----

### Alexander Anderson

CUDDLE DOON . . . . .	502
-----------------------	-----

### Emily Henrietta Pickney

A SEA STORY . . . . .	502
BELLOVED, IT IS MOON . . . . .	503

### Walter Crane

A SEAT FOR THREE . . . . .	503
ACROSS THE FIELDS . . . . .	503

### Eugene Lee-Hamilton

SIR WALTER RALEIGH TO A CAGED LINNET . . . . .	504
ISAAK WALTON TO RIVER AND BROOK . . . . .	504
CHARLES II OF SPAIN TO APPROACH- ING DEATH . . . . .	504
TO MY TORTOISE CHRONOS . . . . .	504
SUNKEN GOLD . . . . .	505
SEA-SHELL MURMURS . . . . .	505
A FLIGHT FROM GLORY . . . . .	505
WHAT THE SONNET IS . . . . .	505
ON HIS "SONNETS OF THE WINGLESS HOURS" . . . . .	505

### Alfred Percival Graves

THE WHITE BLOSSOM'S OFF THE BOG . . . . .	506
---	-----

### Frederika Richardson MacDonald

NEW YEAR'S EVE — MIDNIGHT . . . . .	506
-------------------------------------	-----

### George Barlow

THE DEAD CHILD . . . . .	507
IF ONLY THOU ART TRUE . . . . .	507
THE OLD MAID . . . . .	507

### Frederic Edward Weatherly

LONDON BRIDGE . . . . .	508
NANCY LEE . . . . .	508
A BIRD IN THE HAND . . . . .	509
DOUGLAS GORDON . . . . .	509
DARBY AND JOAN . . . . .	510

### Catherine C. Liddell

(C. C. FRASER-TYLER)

JESUS THE CARPENTER . . . . .	510
THE POET IN THE CITY . . . . .	511

### Edmund Gosse

LYING IN THE GRASS . . . . .	511
ON A LUTE FOUND IN A SARCOPHAGUS	512
THE PIPE-PLAYER . . . . .	513
HANS CHRISTIAN ANDERSEN, 1805-1875	513



DE ROSIS HIBERNIS . . . . .	513
THEOCRITUS . . . . .	514
WITH A COPY OF HERRICK . . . . .	514
THE VOICE OF D. G. R. . . . .	514
SONG FOR MUSIC . . . . .	514

### Théophile Marzials

A PASTORAL . . . . .	515
TWICKENHAM FERRY . . . . .	515
MAY MARGARET . . . . .	516
LAST NIGHT . . . . .	516
CARPE DIEM . . . . .	516

### Walter Herries Pollock

BELOW THE HEIGHTS . . . . .	516
A CONQUEST . . . . .	517
FATHER FRANCIS . . . . .	517

### Michael Field

FROM "CANUTE THE GREAT" . . . . .	517
THE BURIAL OF ROBERT BROWNING . . . . .	519
WIND OF SUMMER . . . . .	520
THE DANCERS . . . . .	520
LETTICE . . . . .	520
EARTH TO EARTH . . . . .	521
AN ÆOLIAN HARP . . . . .	521
IRIS . . . . .	521

### Mathilde Blind

FROM "A LOVE-TRILOGY" . . . . .	522
THE DEAD . . . . .	522
FROM "LOVE IN EXILE" . . . . .	522

### Robert Louis Stevenson

PIRATE STORY . . . . .	523
FOREIGN LANDS . . . . .	523
THE LAND OF COUNTERPANE . . . . .	523
THE LAND OF NOD . . . . .	524
IN THE SEASON . . . . .	524
TO N. V. DE G. S. . . . .	524
IN THE STATES . . . . .	524
THE SPAEWIFE . . . . .	525
HEATHER ALE: A GALLOWAY LEGEND . . . . .	525
THE WHAUPS—TO S. R. C. . . . .	526
REQUIEM . . . . .	526

### Gleeson White

A BALLADE OF PLAYING CARDS . . . . .	526
SUFFICIENCY . . . . .	527
A PRIMROSE DAME . . . . .	527

### John Arthur Goodchild

SCHÖNE ROTHRAUT . . . . .	527
A PARABLE OF THE SPIRIT . . . . .	528

### Eric Mackay

THE WAKING OF THE LARK . . . . .	529
MARY ARDEN . . . . .	530
ECSTASY . . . . .	531
IN TUSCANY . . . . .	532

### F. Aybille Home

AN ENGLISH GIRL . . . . .	532
DOVER CLIFF . . . . .	532
IN A SEPTEMBER NIGHT . . . . .	532

### Francis William Bourdillon

EURYDICE . . . . .	533
A VIOLINIST . . . . .	533
OLD AND YOUNG . . . . .	533
THE NIGHT HAS A THOUSAND EYES . . . . .	533

### Herbert Edwin Clarke

IN THE WOOD . . . . .	533
A CRY . . . . .	534
THE AGE . . . . .	534

### Lady Charlotte Elliot

THE WIFE OF LOKI . . . . .	535
----------------------------	-----

### William James Dawson

A CHILD'S PORTRAIT . . . . .	535
BIRD'S SONG AT MORNING . . . . .	535
IDEAL MEMORY . . . . .	536
TO A DESOLATE FRIEND . . . . .	536
THE ANGEL AT THE FORD . . . . .	537

### Frances Isabel Parnell

AFTER DEATH . . . . .	537
-----------------------	-----

### Alice Meynell

THE MODERN POET . . . . .	538
SONG . . . . .	538
CHANGELESS . . . . .	538
RENOUANCEMENT . . . . .	539
SONG OF THE NIGHT AT DAYBREAK . . . . .	539

### Pakenham Beatty

CHARLES LAMB . . . . .	539
THE DEATH OF HAMPDEN . . . . .	539

**Olinor Madox Brown**

BEFORE AND AFTER . . . . .	541
LAURA'S SONG . . . . .	541

**Edward Cracroft Lefroy**

A SHEPHERD MAIDEN . . . . .	541
A SICILIAN NIGHT . . . . .	542
A FOOTBALL-PLAYER . . . . .	542

**May Probyn**

THE BEES OF MYDDELTON MANOR . . . . .	542
"IS IT NOTHING TO YOU?" . . . . .	544

**Mackenzie Bell**

SPRING'S IMMORTALITY . . . . .	545
AT THE GRAVE OF DANTE GABRIEL ROSSETTI . . . . .	545
AT STRATFORD-ON-AVON . . . . .	545

**Coru Dutt**

OUR CASUARINA TREE . . . . .	545
------------------------------	-----

**William Sharp**

THE LAST ABORIGINAL . . . . .	546
THE COVES OF CRAIL . . . . .	547
THE ISLE OF LOST DREAMS . . . . .	547
THE DEATH-CHILD . . . . .	547
FROM "SOSPIRI DI ROMA"	
Suburto . . . . .	548
Red Poppies . . . . .	548
The White Peacock . . . . .	548
SONG . . . . .	549

**Oscar Wilde**

AVE IMPERATRIX . . . . .	549
--------------------------	-----

**Douglas B. W. Sladen**

A CHRISTMAS LETTER FROM AUSTRALIA	551
SUNSET ON THE CUNIMBLA VALLEY, BLUE MOUNTAINS . . . . .	552
THE TROPICS . . . . .	552
FROM THE DRAMA OF "CHARLES II".	552
SALOPIA INHOSPITALIS . . . . .	552

**Henry Charles Beeching**

A SUMMER DAY . . . . .	553
TO MY TOTEM . . . . .	553
KNOWLEDGE AFTER DEATH . . . . .	554
PRAYERS . . . . .	554

**John William Mackail**

AN ETRUSCAN RING . . . . .	554
----------------------------	-----

**J. B. B. Nichols**

LINES BY A PERSON OF QUALITY . . . . .	555
A PASTORAL . . . . .	555

**Mrs. Darmesteter**

(A. MARY F. ROBINSON)

DAWN-ANGELS . . . . .	556
COCKAYNE COUNTRY . . . . .	556
CELLA'S HOME-COMING . . . . .	556
FROM "TUSCAN CYPRESS" (Rispetti) . . . . .	557
ROSA ROSARUM . . . . .	557
DARWINISM . . . . .	557
A BALLAD OF ORLEANS, 1429 . . . . .	558

**John Davidson**

HARVEST-HOME SONG . . . . .	558
A BALLAD OF HEAVEN . . . . .	558
LONDON . . . . .	560

**Rosa Mulholland**

LOVE AND DEATH . . . . .	560
SISTER MARY OF THE LOVE OF GOD . . . . .	560

**Edith Nesbit Bland**

BALLAD OF A BRIDAL . . . . .	561
------------------------------	-----

**Constance C. W. Naden**

THE PANTHEIST'S SONG OF IMMORTAL- ITY . . . . .	562
--	-----

**Rennell Rodd**

A ROMAN MIRROR . . . . .	563
ACTEA . . . . .	564
IMPERATOR AUGUSTUS . . . . .	564
THE DAISY . . . . .	564
"WHEN I AM DEAD" . . . . .	564
THEN AND NOW . . . . .	564

**William Watson**

EPIGRAMS	
To a Seabird . . . . .	565
The Play of "King Lear" . . . . .	565
Byron the Voluptuary . . . . .	565
On Dürer's <i>Melencolia</i> . . . . .	565
Exit . . . . .	565

LACHRYMÆ MURARUM (6th October, 1892)	565
THE FIRST SKYLARK OF SPRING	567
SONG IN IMITATION OF THE ELIZABETH-ANS.	568

### Arthur Reed Ropes

IN PACE	568
ON THE BRIDGE	569

### John Arthur Blaikie

ABSENCE	569
SONG	569
LOVE'S SECRET NAME	569

### Francis Thompson

TO A POET BREAKING SILENCE	569
DREAM-TRYST	570
DAISY	570

### James Kenneth Stephen

LAPUS CALAMI—TO R. K.	571
A THOUGHT	571
A SONNET	572

### Rosamund Marriott Watson

("GRAHAM R. THOMSON")

LE MAUVAIS LARRON	572
DEID FOLKS' FERRY	573
HEREAFTER	574
THE FARM ON THE LINKS	574
TO MY CAT	574
AVE ATQUE VALE	574

### Lizzie M. Little

LIFE	575
------	-----

### Katharine Tynan Pinkson

SHEEP AND LAMBS	575
DE PROFUNDIS	576
SINGING STARS	576
THE SAD MOTHER	576
THE DEAD COACH	577

### May Kendall

A PURE HYPOTHESIS	577
A BOARD SCHOOL PASTORAL	578
A LEGEND	578
THE PAGE OF LANCELOT	578

### Amp Lepp

A LONDON PLANE-TREE	579
BETWEEN THE SHOWERS	579
IN THE MILE END ROAD	579
TO VERNON LEE	579

### Elizabeth Craigmple

SOLWAY SANDS	579
--------------	-----

### Ernest Rhys

LONDON FEAST	580
AN AUTOBIOGRAPHY	581
DIANA	581
BRECHVA'S HARP SONG	581
WHITE ROSES	582
SONG OF THE WULFSHAW LARCHES	582

### Arthur Christopher Benson

KNAPEED	582
REALISM	583
AN ENGLISH SHELL	583
AFTER CONSTRUING	583

### Dorman Gale

SONG—"THIS PEACH IS PINK"	584
SONG—"WAIT BUT A LITTLE WHILE"	584
A PRIEST	584
THE COUNTRY FAITH	585
A DEAD FRIEND	585
CONTENT	585
THE FIRST KISS	585
TO MY BROTHERS	586
DAWN AND DARK	586

### A. C. Guiller-Couch

THE SPLENDID SPUR	586
THE WHITE MOTH	587

### Jane Barlow

A CURLEW'S CALL	587
-----------------	-----

### Selwyn Image

THE PROTESTATION	590
A PRAYER	591
HER CONFIRMATION	591

### Herbert P. Horne

AMICO SUO	591
FORMOSAE PUELLAE	591

NANCY DAWSON . . . . .	592
"IF SHE BE MADE OF WHITE AND RED" . . . . .	592

### Margaret L. Woods

REST . . . . .	592
TO THE FORGOTTEN DEAD . . . . .	592
YOUNG WINDEBANK . . . . .	593

### Richard Le Gallienne

ORBITS . . . . .	593
LOVE'S POOR . . . . .	593
REGRET . . . . .	593
THE WONDER-CHILD . . . . .	594
AN OLD MAN'S SONG . . . . .	594
THE PASSIONATE READER TO HIS PORT . . . . .	594

### Rudyard Kipling

DANNY DEEVER . . . . .	595
"FUZZY-WUZZY" . . . . .	595
THE BALLAD OF EAST AND WEST . . . . .	596
THE CONUNDRUM OF THE WORKSHOPS . . . . .	598
THE LAW OF THE JUNGLE . . . . .	599
THE LAST CHANTEY . . . . .	600

### Arthur Symons

AT FONTAINEBLEAU . . . . .	601
JAVANESE DANCERS . . . . .	601
DURING MUSIC . . . . .	601
TO A PORTRAIT . . . . .	601

### Dollie Radford

IF ALL THE WORLD . . . . .	602
AH, BRING IT NOT . . . . .	602
MY LITTLE DEAR . . . . .	602
A MODEL . . . . .	602
OCTOBER . . . . .	603

### William Butler Yeats

AN INDIAN SONG . . . . .	603
AN OLD SONG RESUNG . . . . .	604
THE ROSE OF THE WORLD . . . . .	604
THE WHITE BIRDS . . . . .	604

THE FOLK OF THE AIR . . . . .	604
THE SONG OF THE OLD MOTHER . . . . .	605

### George William Russell

("A. E.")

SELF-DISCIPLINE . . . . .	605
KRISHNA . . . . .	605
THE GREAT BREATH . . . . .	606
THE MAN TO THE ANGEL . . . . .	606
OM . . . . .	606
IMMORTALITY . . . . .	606

### Theodore Wratzlaw

THE MUSIC-HALL . . . . .	607
EXPECTATION . . . . .	607
A VAIN DESIRE . . . . .	607

### Mary C. G. Byron

(M. C. GILLINGTON)

THE TRYST OF THE NIGHT . . . . .	607
THE FAIRY THRALL . . . . .	608

### Alice C. Gillington

THE SEVEN WHISTLERS . . . . .	608
THE ROSY MUSK-MALLOW . . . . .	609
THE DOOM-BAR . . . . .	609

### Dora Sigerson

ALL SOULS' NIGHT . . . . .	610
----------------------------	-----

### Percy Addleshaw

("PERCY HEMINGWAY")

THE HAPPY WANDERER . . . . .	611
TRAVELLERS . . . . .	611
IT MAY BE . . . . .	611

### Olive Custance

THE WAKING OF SPRING . . . . .	611
TWILIGHT . . . . .	612
THE PARTING HOUR . . . . .	612

## IV. COLONIAL POETS

(INDIA — AUSTRALASIA — DOMINION OF CANADA)

## INDIA

*See* TORU DUTT, RUDYARD KIPLING, *in the preceding division of this Anthology. See also, in the second division, SIR EDWIN ARNOLD, SIR ALFRED LYALL, poets of English birth, and sometime resident in India*

## AUSTRALASIA

(See also: A. DOMETT, R. H. HORNE, W. SHARP, D. B. W. SLADEN)

## Percy Russell

THE BIRTH OF AUSTRALIA . . . 615

## Charles Harpur

A MIDSUMMER'S NOON IN THE AUSTRALIAN FOREST . . . 615  
AN ABORIGINAL MOTHER'S LAMENT . . . 616

## Robert Lowe

(VISCOUNT SHERBROOKE)

SONG OF THE SQUATTER . . . 616

## Adam Lindsay Gordon

HOW WE BEAT THE FAVORITE . . . 617  
THE SICK STOCK-RIDER . . . 619  
VALEDICTORY . . . 621

## James Brunton Stephens

THE DOMINION OF AUSTRALIA . . . 621

## George Gordon McCrae

FORBY SUTHERLAND . . . 622

## Henry Clarence Kendall

TO A MOUNTAIN . . . 624  
COOGEE . . . 625

SEPTEMBER IN AUSTRALIA . . . 626  
THE LAST OF HIS TRIBE . . . 627  
THE VOICE IN THE WILD OAK . . . 627

## Percy F. Sinnott

THE SONG OF THE WILD STORM-WAVES 628

## A. C. Smith

THE WAIF . . . 629

## Frances Tyrrell Gill

BENEATH THE WATTLE BOUGHS . . . 630

## Sarah Welch

THE DIGGER'S GRAVE . . . 630

## Arthur Patchett Martin

LOVE AND WAR . . . 631  
THE CYNIC OF THE WOODS . . . 631

## Ethel Castilla

AN AUSTRALIAN GIRL . . . 632

## Eleanor Montgomery

A NEW ZEALAND REGRET . . . 632  
ADIEU . . . 633

## DOMINION OF CANADA

**Susanna Strickland Moodie**

CANADIAN HUNTER'S SONG . . .	633
------------------------------	-----

**Charles Dawson Shanly**

THE WALKER OF THE SNOW . . .	634
------------------------------	-----

**Charles Headpsege**

SCENES FROM "SAUL" . . .	635
TWILIGHT . . .	637

**John Hunter-Dubar**

FROM THE DRAMA OF "DE ROBERVAL" . . .	638
BRAWN OF ENGLAND'S LAY . . .	641

**Charles Mair**

FROM "TECUMSEH: A DRAMA" . . .	641
--------------------------------	-----

**John E. Logan**

("BARRY DANE")

THE NOR'-WEST COURIER . . .	643
A BLOOD-RED RING HUNG ROUND THE MOON . . .	643
A DEAD SINGER . . .	644

**George Murray**

TO A HUMMING BIRD IN A GARDEN . . .	644
A LESSON OF MERCY . . .	645

**George Frederick Cameron**

THE GOLDEN TEXT . . .	645
STANDING ON TIPTOE . . .	646
WHAT MATTERS IT . . .	646

**Isabella Valancey Crawford**

THE CANOE . . .	646
THE AXE . . .	647

**William Dowd Schuyler-Lighthall**

THE CONFUSED DAWN . . .	648
PRÆTERITA EX INSTANTIBUS . . .	648
THE BATTLE OF LA PRAIRIE . . .	648
MONTREAL . . .	649

**Charles G. D. Roberts**

CANADA . . .	649
THE ISLES . . .	650
BURNT LANDS . . .	650
THE FLIGHT OF THE GEESE . . .	650
THE NIGHT SKY . . .	651
THE DESERTED CITY . . .	651
AUTOCHTHON . . .	651
MARSYAS . . .	652
EPITAPH FOR A SAILOR BURIED ASHORE . . .	652
THE KEEPERS OF THE PASS . . .	652
THE BIRD'S SONG, THE SUN, AND THE WIND . . .	653
A FOOT . . .	653
DOMINE, CUI SUNT PLEIADES CURAE . . .	653

**William Wilfred Campbell**

TO THE LAKES . . .	654
A CANADIAN FOLK-SONG . . .	654
A LAKE MEMORY . . .	655
THE WERE-WOLVES . . .	655

**Frederick George Scott**

KNOWLEDGE . . .	656
TIME . . .	656
SAMSON . . .	656
VAN ELSÉN . . .	657
AD MAJOREM DEI GLORIAM . . .	658

**Elizabeth Gostwopke Roberts**

IN THE GOLDEN BIRCH . . .	658
---------------------------	-----

**Archibald Lampman**

HEAT . . .	659
BETWEEN THE RAPIDS . . .	659
A FORECAST . . .	660
THE LOONS . . .	661
THE CITY OF THE END OF THINGS . . .	661

**Bliss Carman**

MARIAN DRURY . . .	662
A SEA CHILD . . .	662
GOLDEN ROWAN . . .	662
SPRING SONG . . .	663
A MORE ANCIENT MARINER . . .	664

A WINDFLOWER . . . . .	665
THE MENDICANTS . . . . .	665
SONG . . . . .	666
HACK AND HEW . . . . .	666
ENVOY . . . . .	666

### S. Frances Harrison

("SERANUS")

CHATEAU PAPINEAU . . . . .	667
SEPTEMBER . . . . .	668

### Duncan Campbell Scott

ABOVE ST. IRÉNÉE . . . . .	668
A LITTLE SONG . . . . .	669
AT LES EBOULEMENTS . . . . .	669
OTTAWA . . . . .	669
AT THE CEDARS . . . . .	669
IN NOVEMBER . . . . .	670
THE REED-PLAYER . . . . .	670
LIFE AND DEATH . . . . .	671
THE END OF THE DAY . . . . .	671

### Gilbert Parker

#### SONNETS FROM "A LOVER'S DIARY"

Love's Outset . . . . .	671
A Woman's Hand . . . . .	672
Art . . . . .	672
Invincible . . . . .	673
Envoy . . . . .	673

### E. Pauline Johnson

THE SONG MY PADDLE SINGS . . . . .	673
AT HUSKING TIME . . . . .	674
THE VAGABONDS . . . . .	674

### Arthur Weir

SNOWSHOEING SONG . . . . .	674
----------------------------	-----

### Ethelwyn Wetherald

THE WIND OF DEATH . . . . .	675
THE HOUSE OF THE TREES . . . . .	675
THE SNOW STORM . . . . .	676
TO FEBRUARY . . . . .	676

---

BIOGRAPHICAL NOTES . . . . .	679
INDEX OF FIRST LINES . . . . .	713
INDEX OF TITLES . . . . .	727
INDEX OF POETS . . . . .	741

**I**

**EARLY YEARS OF THE REIGN**

(TRANSITION PERIOD)

CLOSE OF SOUTHEY'S LAUREATESHIP: 1837-43

LAUREATESHIP OF WORDSWORTH: 1843-50

*Accession of Victoria R., June 20, 1837*



## THE PASSING OF THE ELDER BARDS

FROM THE "EXTEMPORE EFFUSION UPON THE DEATH OF JAMES HOGG"

THE mighty Minstrel breathes no longer,  
Mid mouldering ruins low he lies;  
And death upon the braes of Yarrow  
Has closed the Shepherd-poet's eyes:

Nor has the rolling year twice measured,  
From sign to sign, its steadfast course,  
Since every mortal power of Coleridge  
Was frozen at its marvellous source;

The 'rapt One, of the godlike forehead,  
The heaven-eyed creature sleeps in earth:  
And Lamb, the frolic and the gentle,  
Has vanished from his lonely hearth.

Like clouds that rake the mountain-summits,  
Or waves that own no curbing hand,  
How fast has brother followed brother,  
From sunshine to the sunless land!

Yet I, whose lids from infant slumber  
Were earlier raised, remain to hear  
A timid voice, that asks in whispers,  
"Who next will drop and disappear?"

WILLIAM WORDSWORTH.

*November, 1833.*

# EARLY YEARS OF THE REIGN

(TRANSITION PERIOD)

## DISTINCTIVE POETS AND DRAMATISTS

### Walter Savage Landor

#### OVERTURE

FROM "THRASYMEDES AND EUNOË"

Who will away to Athens with me? who  
Loves choral songs and maidens crown'd  
with flowers,  
Unenvious? mount the pinnace; hoist the  
sail.

I promise ye, as many as are here,  
Ye shall not, while ye tarry with me, taste  
From unrin'd barrel the diluted wine  
Of a low vineyard or a plant ill prun'd,  
But such as anciently the Ægean isles  
Pour'd in libation at their solemn feasts:  
And the same goblets shall ye grasp,  
emboss'd

With no vile figures of loose languid boors,  
But such as gods have liv'd with and have  
led.

#### THE HAMADRYAD

RHAICOS was born amid the hills where-  
from  
Guidos the light of Caria is discern'd,  
And small are the white-crested that play  
near,  
And smaller onward are the purple waves.  
Thence festal choirs were visible, all crown'd  
With rose and myrtle if they were inborn;  
If from Pandion sprang they, on the coast  
Where stern Athenè rais'd her citadel,

Then olive was entwinn'd with violets  
Cluster'd in bosses, regular and large;  
For various men wore various coronals,  
But one was their devotion; 't was to her  
Whose laws all follow, her whose smile  
withdraws

The sword from Ares, thunderbolt from  
Zeus,

And whom in his chill caves the mutable  
Of mind, Poseidon, the sea-king, reveres,  
And whom his brother, stubborn Dis, hath  
pray'd

To turn in pity the averted cheek  
Of her he bore away, with promises,  
Nay, with loud oath before dread Styx it-  
self,

To give her daily more and sweeter flowers  
Than he made drop from her on Euna's dell.

Rhaicos was looking from his father's  
door

At the long trains that hasten'd to the town  
From all the valleys, like bright rivulets  
Gurgling with gladness, wave outrunning  
wave,

And thought it hard he might not also go  
And offer up one prayer, and press one  
hand,

He knew not whose. The father call'd him  
in

And said, "Son Rhaicos! those are idle  
games;

Long enough I have liv'd to find them so."  
And ere he ended, sigh'd; as old men do  
Always, to think how idle such games are.

"I have not yet," thought Rhaicos in his heart,  
And wanted proof.

"Suppose thou go and help  
Echion at the hill, to bark yon oak  
And lop its branches off, before we delve  
About the trunk and ply the root with axe :  
This we may do in winter."

Rhaicos went ;  
For thence he could see farther, and see more

Of those who hurried to the city-gate.  
Echion he found there, with naked arm  
Swart-hair'd, strong-sinew'd, and his eyes intent

Upon the place where first the axe should fall :

He held it upright. "There are bees about,  
Or wasps, or hornets," said the cautious eld,  
"Look sharp, O son of Thallinos !" The youth

Inclin'd his ear, afar, and warily,  
And caven'd in his hand. He heard a buzz  
At first, and then the sound grew soft and clear,

And then divided into what seem'd tune,  
And there were words upon it, plaintive words.

He turn'd, and said, "Echion ! do not strike  
That tree : it must be hollow ; for some god

Speaks from within. Come thyself near." Again

Both turn'd toward it : and behold ! there sat

Upon the moss below, with her two palms  
Pressing it, on each side, a maid in form.  
Downcast were her long eyelashes, and pale  
Her cheek, but never mountain-ash display'd  
Berries of color like her lip so pure,  
Nor were the anemones about her hair  
Soft, smooth, and wavering like the face beneath.

"What dost thou here ?" Echion, half-afraid,

Half-angry, cried. She lifted up her eyes,  
But nothing spake she. Rhaicos drew one step

Backward, for fear came likewise over him,  
But not such fear : he panted, gasp'd, drew in

His breath, and would have turn'd it into words,

But could not into one.

"O send away

That sad old man !" said she. The old man went

Without a warning from his master's son,  
Glad to escape, for sorely he now fear'd,  
And the axe shone behind him in their eyes.

*Hamad.* And wouldst thou too shed the most innocent

Of blood ? No vow demands it ; no god wills

The oak to bleed.

*Rhaicos.* Who art thou ? whence ? why here ?

And whither wouldst thou go ? Among the rob'd

In white or saffron, or the hue that most  
Resembles dawn or the clear sky, is none  
Array'd as thou art. What so beautiful  
As that gray robe which clings about thee close,

Like moss to stones adhering, leaves to trees,

Yet lets thy bosom rise and fall in turn,  
As, touch'd by zephyrs, fall and rise the boughs

Of graceful platan by the river-side ?

*Hamad.* Lovest thou well thy father's house ?

*Rhaicos.* Indeed

I love it, well I love it, yet would leave  
For thine, where'er it be, my father's house,  
With all the marks upon the door, that show  
My growth at every birthday since the third,  
And all the charms, o'erpowering evil eyes,  
My mother nail'd for me against my bed,  
And the Cydonian bow (which thou shalt see)

Won in my race last spring from Eutychos.

*Hamad.* Bethink thee what it is to leave a home

Thou never yet hast left, one night, one day.

*Rhaicos.* No, 't is not hard to leave it : 't is not hard

To leave, O maiden, that paternal home  
If there be one on earth whom we may love  
First, last, for ever ; one who says that she  
Will love for ever too. To say which word,  
Only to say it, surely is enough.

It shows such kindness — if 't were possible  
We at the moment think she would indeed.

*Hamad.* Who taught thee all this folly at thy age ?

*Rhaicos.* I have seen lovers and have learn'd to love.

*Hamad.* But wilt thou spare the tree ?

*Rhaicos.* My father wants

The bark ; the tree may hold its place awhile.

*Hamad.* Awhile ? thy father numbers  
then my days ?

*Rhaicos.* Are there no others where the  
moss beneath

Is quite as tufty ? Who would send thee  
forth

Or ask thee why thou tarriest ? Is thy flock  
Anywhere near ?

*Hamad.* I have no flock : I kill  
Nothing that breathes, that stirs, that feels  
the air,

The sun, the dew. Why should the beautiful

(And thou art beautiful) disturb the source  
Whence springs all beauty ? Hast thou  
never heard

Of Hamadryads ?

*Rhaicos.* Heard of them I have :  
Tell me some tale about them. May I sit  
Beside thy feet ? Art thou not tired ? The  
herbs

Are very soft ; I will not come too nigh ;  
Do but sit there, nor tremble so, nor doubt.  
Stay, stay an instant : let me first explore  
If any acorn of last year be left

Within it ; thy thin robe too ill protects  
Thy dainty limbs against the harm one small  
Acorn may do. Here 's none. Another day  
Trust me ; till then let me sit opposite.

*Hamad.* I seat me ; be thou seated, and  
content.

*Rhaicos.* O sight for gods ! ye men below ! adore

The Aphroditè ! Is she there below ?

Or sits she here before me ? as she sate  
Before the shepherd on those heights that  
shade

The Hellespont, and brought his kindred  
woe.

*Hamad.* Reverence the higher Powers ;  
nor deem amiss

Of her who pleads to thee, and would repay —

Ask not how much — but very much. Rise  
not :

No, Rhaicos, no ! Without the nuptial vow  
Love is unholy. Swear to me that none  
Of mortal maids shall ever taste thy kiss,  
Then take thou mine ; then take it, not  
before.

*Rhaicos.* Hearken, all gods above ! O  
Aphroditè !

O Here ! Let my vow be ratified !  
But wilt thou come into my father's house ?

*Hamad.* Nay : and of mine I cannot give  
thee part.

*Rhaicos.* Where is it ?

*Hamad.* In this oak.

*Rhaicos.* Ay ; now begins

The tale of Hamadryad : tell it through.

*Hamad.* Pray of thy father never to cut  
down

My tree ; and promise him, as well thou  
mayst,

That every year he shall receive from me  
More honey than will buy him nine fat sheep,  
More wax than he will burn to all the gods.  
Why fallest thou upon thy face ? Some  
thorn

May scratch it, rash young man ! Rise up ;  
for shame !

*Rhaicos.* For shame I cannot rise. O pity  
me !

I dare not sue for love — but do not hate !  
Let me once more behold thee — not once  
more,

But many days : let me love on — unlov'd !  
I aim'd too high : on my own head the bolt  
Falls back, and pierces to the very brain.

*Hamad.* Go — rather go, than make me  
say I love.

*Rhaicos.* If happiness is immortality,  
(And whence enjoy it else the gods above ?)  
I am immortal too : my vow is heard —  
Hark ! on the left — Nay, turn not from me  
now,

I claim my kiss.

*Hamad.* Do men take first, then claim ?  
Do thus the seasons run their course with  
them ?

Her lips were seal'd ; her head sank on  
his breast.

'T is said that laughs were heard within the  
wood :

But who should hear them ? and whose  
laughs ? and why ?

Savory was the smell and long past noon,  
Thallinos ! in thy house ; for marjoram,  
Basil and mint ; and thyme and rosemary,  
Were sprinkled on the kid's well roasted  
length,

Awaiting Rhaicos. Home he came at last,  
Not hungry, but pretending hunger keen,  
With head and eyes just o'er the maple  
plate.

"Thou see'st but badly, coming from the  
sun,

Boy Rhaicos!" said the father. "That oak's bark  
Must have been tough, with little sap between;  
It ought to run; but it and I are old."  
Rhaicos, although each morsel of the bread  
Increas'd by chewing, and the meat grew cold  
And tasteless to his palate, took a draught  
Of gold-bright wine, which, thirsty as he was,  
He thought not of, until his father fill'd  
The cup, averring water was amiss,  
But wine had been at all times pour'd on kid.  
It was religion.

He thus fortified  
Said, not quite boldly, and not quite abash'd,  
"Father, that oak is Zeus's own; that oak  
Year after year will bring thee wealth from wax  
And honey. There is one who fears the gods  
And the gods love—that one"  
(He blush'd, nor said  
What one)

"Has promis'd this, and may do more.  
Thou hast not many moons to wait until  
The bees have done their best; if then  
there come  
Nor wax nor honey, let the tree be hewn."  
"Zeus hath bestow'd on thee a prudent  
mind,"  
Said the glad sire: "but look thou often  
there,  
And gather all the honey thou canst find  
In every crevice, over and above  
What has been promis'd; would they reckon  
that?"

Rhaicos went daily; but the nymph as oft,  
Invisible. To play at love, she knew,  
Stopping its breathings when it breathes  
most soft,

Is sweeter than to play on any pipe.  
She play'd on his: she fed upon his sighs;  
They pleas'd her when they gently wav'd  
her hair,

Cooling the pulses of her purple veins,  
And when her absence brought them out,  
they pleas'd.

Even among the fondest of them all,  
What mortal or immortal maid is more  
Content with giving happiness than pain?  
One day he was returning from the wood  
Despondently. She pitied him, and said

"Come back!" and twin'd her fingers in  
the hem  
Above his shoulder. Then she led his steps  
To a cool rill that ran o'er level sand  
Through lentisk and through oleander; there  
Bath'd she his feet, lifting them on her lap  
When bath'd, and drying them in both her  
hands.

He dar'd complain; for those who most are  
lov'd

Most dare it; but not harsh was his com-  
plaint.

"O thou inconstant!" said he, "if stern law  
Bind thee, or will, stronger than sternest  
law,

O, let me know henceforward when to hope  
The fruit of love that grows for me but  
here."

He spake; and pluck'd it from its pliant  
stem.

"Impatient Rhaicos! Why thus intercept  
The answer I would give? There is a bee  
Whom I have fed, a bee who knows my  
thoughts

And executes my wishes: I will send  
That messenger. If ever thou art false,  
Drawn by another, own it not, but drive  
My bee away: then shall I know my fate,  
And—for thou must be wretched—weep  
at thine.

But often as my heart persuades to lay  
Its cares on thine and throb itself to rest,  
Expect her with thee, whether it be morn  
Or eve, at any time when woods are safe."

Day after day the Hours beheld them  
blest,

And season after season: years had past,  
Blest were they still. He who asserts that  
Love

Ever is sated of sweet things, the same  
Sweet things he fretted for in earlier days,  
Never, by Zeus! lov'd he a Hamadryad.

The nights had now grown longer, and  
perhaps

The Hamadryads find them lone and dull  
Among their woods; one did, alas! She  
call'd

Her faithful bee: 'twas when all bees  
should sleep,

And all did sleep but hers. She was sent  
forth

To bring that light which never wintry blast  
Blows out, nor rain nor snow extinguishes,  
The light that shines from loving eyes upon

Eyes that love back, till they can see no more.

Rhaicos was sitting at his father's hearth :  
Between them stood the table, not o'er-  
spread

With fruits which autumn now profusely  
bore,

Nor anise cakes, nor odorous wine ; but  
there

The draft-board was expanded ; at which  
game

Triumphant sat old Thallinos ; the son  
Was puzzled, vex'd, discomfited, distraught.  
A buzz was at his ear : up went his hand  
And it was heard no longer. The poor bee  
Return'd (but not until the morn shone  
bright)

And found the Hamadryad with her head  
Upon her aching wrist, and show'd one wing  
Half-broken off, the other's meshes marr'd,  
And there were bruises which no eye could  
see

Saving a Hamadryad's.

At this sight

Down fell the languid brow, both hands fell  
down,

A shriek was carried to the ancient hall  
Of Thallinos : he heard it not : his son  
Heard it, and ran forthwith into the wood.  
No bark was on the tree, no leaf was green,  
The trunk was riven through. From that  
day forth

Nor word nor whisper sooth'd his ear, nor  
sound

Even of insect wing ; but loud laments  
The woodmen and the shepherds one long  
year

Heard day and night ; for Rhaicos would  
not quit

The solitary place, but moan'd and died.

Hence milk and honey wonder not, O guest,  
To find set duly on the hollow stone.

#### THE DEATH OF ARTEMIDORA

"ARTEMIDORA ! Gods invisible,  
While thou art lying faint along the couch,  
Have tied the sandal to thy veined feet,  
And stand beside thee, ready to convey  
Thy weary steps where other rivers flow.  
Refreshing shades will waft thy weariness  
Away, and voices like thine own come nigh,  
Soliciting, nor vainly, thy embrace."

Artemidora sigh'd, and would have press'd  
The hand now pressing hers, but was too  
weak.

Fate's shears were over her dark hair un-  
seen

While thus Elpenor spake : he look'd into  
Eyes that had given light and life erewhile  
To those above them, those now dim with  
tears

And watchfulness. Again he spake of joy,  
Eternal. At that word, that sad word, *joy*,  
Faithful and fond her bosom heav'd once  
more,

Her head fell back : one sob, one loud deep  
sob

Swell'd through the darken'd chamber ;  
't was not hers :

With her that old boat incorruptible,  
Unwearied, undiverted in its course,  
Had plash'd the water up the farther strand.

#### FROM "MYRTIS"

FRIENDS, whom she look'd at blandly from  
her couch

And her white wrist above it, gem-bedew'd,  
Were arguing with Pentheusa : she had  
heard

Report of Creon's death, whom years before  
She listen'd to, well-pleas'd ; and sighs  
arose ;

For sighs full often fondle with reproofs  
And will be fondled by them. When I  
came

After the rest to visit her, she said,  
"Myrtis ! how kind ! Who better knows  
than thou

The pangs of love ? and my first love was  
he !"

Tell me (if ever, Eros ! are reveal'd  
Thy secrets to the earth) have they been  
true

To any love who speak about the first ?  
What ! shall these holier lights, like twin-  
kling stars

In the few hours assign'd them, change  
their place,

And, when comes ampler splendor, disap-  
pear ?

Idler I am, and pardon, not reply,  
Implore from thee, thus question'd ; well  
I know

Thou strikest, like Olympian Jove, but  
once.

## LITTLE AGLAË

TO HER FATHER, ON HER STATUE BEING  
CALLED LIKE HER

FATHER ! the little girl we see  
Is not, I fancy, so like me ;  
You never hold her on your knee.

When she came home, the other day,  
You kiss'd her ; but I cannot say  
She kiss'd you first and ran away.

## TO A CYCLAMEN

I COME to visit thee agen,  
My little flowerless cyclamen ;  
To touch the hand, almost to press,  
That cheer'd thee in thy loneliness.  
What could thy careful guardian find  
Of thee in form, of me in mind,  
What is there in us rich or rare,  
To make us claim a moment's care ?  
Unworthy to be so carest,  
We are but withering leaves at best.

## DIRCE

STAND close around, ye Stygian set,  
With Dirce in one boat convey'd,  
Or Charon, seeing, may forget  
That he is old, and she a shade.

## AN INVOCATION

WE are what suns and winds and waters  
make us ;  
The mountains are our sponsors, and the  
rills  
Fashion and win their nursling with their  
smiles.  
But where the land is dim from tyranny,  
There tiny pleasures occupy the place  
Of glories and of duties ; as the feet  
Of fabled faeries when the sun goes down  
Trip o'er the grass where wrestlers strove  
by day.  
Then Justice, call'd the Eternal One above,  
Is more inconstant than the buoyant form  
That burst into existence from the froth  
Of ever-varying ocean : what is best

Then becomes worst ; what loveliest, most  
deform'd.

The heart is hardest in the softest climes,  
The passions flourish, the affections die.  
O thou vast tablet of these awful truths,  
That fillest all the space between the seas,  
Spreading from Venice's deserted courts  
To the Tarentine and Hydruntine mole,  
What lifts thee up ? what shakes thee ? 't is  
the breath

Of God. Awake, ye nations ! spring to life !  
Let the last work of his right hand appear  
Fresh with his image, Man.

## FROM "GEBIR "

## TAMAR AND THE NYMPH

" 'T was evening, though not sunset, and  
the tide,  
Level with these green meadows, seem'd  
yet higher :  
'T was pleasant, and I loosen'd from my  
neck  
The pipe you gave me, and began to play.  
O that I ne'er had learn'd the tuneful  
art !

It always brings us enemies or love.  
Well, I was playing, when above the waves  
Some swimmer's head methought I saw  
ascend ;

I, sitting still, survey'd it with my pipe  
Awkwardly held before my lips half-clos'd.  
Gebir ! it was a Nymph ! a Nymph divine !  
I cannot wait describing how she came,  
How I was sitting, how she first assum'd  
The sailor ; of what happen'd there remains  
Enough to say, and too much to forget.  
The sweet deceiver stepp'd upon this bank  
Before I was aware ; for with surprise  
Moments fly rapid as with love itself.  
Stooping to tune afresh the hoarsen'd reed,  
I heard a rustling, and where that arose  
My glance first lighted on her nimble feet.  
Her feet resembled those long shells ex-  
plor'd

By him who to befriend his steed's dim sight  
Would blow the pungent powder in the eye.  
Her eyes too ! O immortal gods ! her eyes  
Resembled — what could they resemble ?  
what

Ever resemble those ? Even her attire  
Was not of wonted woof nor vulgar art :

Her mantle show'd the yellow samphire-  
pod,  
Her girdle the dove-color'd wave serene.  
'Shepherd,' said she, 'and will you wrestle  
now

And with the sailor's hardier race engage ?  
I was rejoiced to hear it, and contriv'd  
How to keep up contention : could I fail  
By pressing not too strongly, yet to press ?  
'Whether a shepherd, as indeed you seem,  
Or whether of the hardier race you boast,  
I am not daunted ; no ; I will engage.'  
'But first,' said she, 'what wager will you  
lay ?'

'A sheep,' I answered : 'add whate'er you  
will.'

'I cannot,' she replied, 'make that return :  
Our hid'd vessels in their pitchy round  
Seldom, unless from rapine, hold a sheep.  
But I have sinuous shells of pearly hue  
Within, and they that lustre have imbib'd  
In the sun's palace-porch, where when un-  
yok'd

His chariot-wheel stands midway in the  
wave :

Shake one and it awakens, then apply  
Its polish'd lips to your attentive ear,  
And it remembers its august abodes,  
And murmurs as the ocean murmurs there.  
And I have others given me by the nymphs,  
Of sweeter sound than any pipe you have :  
But we, by Neptune ! for no pipe contend ;  
This time a sheep I win, a pipe the next.'  
Now came she forward eager to engage,  
But first her dress, her bosom then survey'd  
And heav'd it, doubting if she could deceive.  
Her bosom seem'd, inclos'd in haze like  
heaven,

To baffle touch, and rose forth undefin'd ;  
Above her knee she drew the robe succinct,  
Above her breast, and just below her arms.  
'This will preserve my breath when tightly  
bound,

If struggle and equal strength should so  
constrain.'

Thus, pulling hard to fasten it, she spake,  
And, rushing at me, clos'd : I thrill'd  
throughout

And seem'd to lessen and shrink up with  
cold.

Again with violent impulse gush'd my blood,  
And hearing nought external, thus absorb'd,  
I heard it, rushing through each turbid vein,  
Shake my unsteady swimming sight in air.  
Yet with unyielding though uncertain arms

I clung around her neck ; the vest beneath  
Rustled against our slippery limbs entwined.  
Often mine springing with eluded force  
Started aside and trembled till replaced :  
And when I most succeeded, as I thought,  
My bosom and my throat felt so compress'd  
That life was almost quivering on my lips.  
Yet nothing was there painful : these are  
signs

Of secret arts and not of human might ;  
What arts I cannot tell ; I only know  
My eyes grew dizzy and my strength  
decay'd ;

I was indeed o'ercome — with what regret,  
And more, with what confusion, when I  
reach'd

The fold, and yielding up the sheep, she  
cried,

'This pays a shepherd to a conquering  
maid.'

She smil'd, and more of pleasure than dis-  
dain

Was in her dimpled chin and liberal lip,  
And eyes that languish'd, lengthening, just  
like love.

She went away ; I on the wicker gate  
Leant, and could follow with my eyes  
alone

The sheep she carried easy as a cloak ;  
But when I heard its bleating, as I did,  
And saw, she hastening on, its hinder feet  
Struggle, and from her snowy shoulder slip,  
One shoulder its poor efforts had unveil'd,  
Then all my passions mingling fell in tears ;  
Restless then ran I to the highest ground  
To watch her ; she was gone ; gone down  
the tide ;

And the long moonbeam on the hard wet  
sand

Lay like a jasper column half uprear'd."

---

## TO YOUTH

WHERE art thou gone, light-ankled Youth ?

With wing at either shoulder,  
And smile that never left thy mouth  
Until the Hours grew colder :

Then somewhat seem'd to whisper near

That thou and I must part ;

I doubted it ; I felt no fear,  
No weight upon the heart.



If aught befell it, Love was by  
And roll'd it off again ;  
So, if there ever was a sigh,  
'T was not a sigh of pain.

I may not call thee back ; but thou  
Returnest when the hand  
Of gentle Sleep waves o'er my brow  
His poppy-crested wand ;

Then smiling eyes bend over mine,  
Then lips once press'd invite ;  
But sleep hath given a silent sign,  
And both, alas ! take flight.

### TO AGE

WELCOME, old friend ! These many years  
Have we liv'd door by door :  
The Fates have laid aside their shears  
Perhaps for some few more.

I was indocile at an age  
When better boys were taught,  
But thou at length hast made me sage,  
If I am sage in aught.

Little I know from other men,  
Too little they from me,  
But thou hast pointed well the pen  
That writes these lines to thee.

Thanks for expelling Fear and Hope,  
One vile, the other vain ;  
One's scourge, the other's telescope,  
I shall not see again :

Rather what lies before my feet  
My notice shall engage.  
He who hath brav'd Youth's dizzy heat  
Dreads not the frost of Age.

### ROSE AYLMEER

AH what avails the sceptred race,  
Ah what the form divine !  
What every virtue, every grace !  
Rose Aylmer, all were thine.  
Rose Aylmer, whom these wakeful eyes  
May weep, but never see,  
A night of memories and of sighs  
I consecrate to thee.

### ROSE AYLMEER'S HAIR, GIVEN BY HER SISTER

BEAUTIFUL spoils ! borne off from van-  
quish'd death !

Upon my heart's high altar shall ye lie,  
Mov'd but by only one adorer's breath,  
Retaining youth, rewarding constancy.

### CHILD OF A DAY

CHILD of a day, thou knowest not  
The tears that overflow thine urn,  
The gushing eyes that read thy lot,  
Nor, if thou knewest, couldst return.  
And why the wish ! the pure and blest  
Watch like thy mother o'er thy sleep.  
O peaceful night ! O envied rest !  
Thou wilt not ever see her weep.

### FIESOLAN IDYL

HERE, where precipitate Spring with one  
light bound

Into hot Summer's lusty arms expires,  
And where go forth at morn, at eve, at  
night,

Soft airs that want the lute to play with 'em,  
And softer sighs that know not what they  
want,

Aside a wall, beneath an orange-tree,  
Whose tallest flowers could tell the lowlier  
ones

Of sights in Fiesole right up above,  
While I was gazing a few paces off  
At what they seem'd to show me with their  
nods,

Their frequent whispers and their pointing  
shoots,

A gentle maid came down the garden-steps  
And gather'd the pure treasure in her lap.  
I heard the branches rustle, and stepp'd  
forth

To drive the ox away, or mule, or goat,  
Such I believ'd it must be. How could I  
Let beast o'erpower them ? when hath wind  
or rain

Borne hard upon weak plant that wanted  
me,  
And I (however they might bluster round)

Walk'd off? "I were most ungrateful: for  
sweet scents

Are the swift vehicles of still sweeter  
thoughts,

And nurse and pillow the dull memory  
That would let drop without them her best  
stores.

They bring me tales of youth and tones of  
love,

And 'tis and ever was my wish and way  
To let all flowers live freely, and all die  
(Whene'er their Genius bids their souls  
depart)

Among their kindred in their native place.  
I never pluck the rose; the violet's head  
Hath shaken with my breath upon its bank  
And not reproach'd me; the ever-sacred  
cup

Of the pure lily hath between my hands  
Felt safe, unsoil'd, nor lost one grain of gold.  
I saw the light that made the glossy leaves  
More glossy; the fair arm, the fairer cheek  
Warm'd by the eye intent on its pursuit;  
I saw the foot that, although half-erect  
From its gray slipper, could not lift her up  
To what she wanted: I held down a branch  
And gather'd her some blossoms; since  
their hour

Was come, and bees had wounded them,  
and flies

Of harder wing were working their way  
through

And scattering them in fragments under  
foot.

So crisp were some, they rattled unevolv'd,  
Others, ere broken off, fell into shells,  
Unbending, brittle, lucid, white like snow,  
And like snow not seen through, by eye or  
sun:

Yet every one her gown receiv'd from me  
Was fairer than the first. I thought not so,  
But so she prais'd them to reward my care.  
I said, "You find the largest."

"This indeed."

Cried she, "is large and sweet." She held  
one forth,

Whether for me to look at or to take  
She knew not, nor did I; but taking it  
Would best have solv'd (and this she felt)  
her doubt.

I dar'd not touch it; for it seem'd a part  
Of her own self; fresh, full, the most  
mature

Of blossoms, yet a blossom; with a touch  
To fall, and yet unfallen. She drew back

The boon she tender'd, and then, finding not  
The ribbon at her waist to fix it in,  
Dropp'd it, as loth to drop it, on the rest.

## FAREWELL TO ITALY

I LEAVE thee, beauteous Italy! no more  
From the high terraces, at even-tide,  
To look supine into thy depths of sky,  
Thy golden moon between the cliff and me,  
Or thy dark spires of fretted cypresses  
Bordering the channel of the milky way.  
Fiesole and Valdarno must be dreams  
Hereafter, and my own lost Affrico  
Murmur to me but in the poet's song.  
I did believe (what have I not believ'd?),  
Weary with age, but unoppress'd by pain,  
To close in thy soft clime my quiet day  
And rest my bones in the mimosa's shade.  
Hope! Hope! few ever cherish'd thee so  
little;

Few are the heads thou hast so rarely rais'd;  
But thou didst promise this, and all was  
well.

For we are fond of thinking where to lie  
When every pulse hath ceas'd, when the  
lone heart

Can lift no aspiration — reasoning  
As if the sight were unimpair'd by death,  
Were unobstructed by the coffin-lid,  
And the sun cheer'd corruption! Over all  
The smiles of Nature shed a potent charm,  
And light us to our chamber at the grave.

## THE MAID'S LAMENT

ELIZABETHAN

I LOV'D him not; and yet now he is gone  
I feel I am alone.

I check'd him while he spoke; yet could  
he speak,

Alas! I would not check.

For reasons not to love him once I sought,  
And wearied all my thought

To vex myself and him: I now would give  
My love, could he but live

Who lately liv'd for me, and when he found  
'T was vain, in holy ground

He hid his face amid the shades of death.  
I waste for him my breath

Who wasted his for me ; but mine returns,  
 And this lone bosom burns  
 With stifling heat, heaving it up in sleep  
 And waking me to weep  
 Tears that had melted his soft heart : for  
     years  
 Wept he as bitter tears.  
*Merciful God!* such was his latest prayer,  
*These may she never share!*  
 Quieter is his breath, his breast more cold,  
 Than daisies in the mould,  
 Where children spell, athwart the church-  
     yard gate,  
 His name and life's brief date.  
 Pray for him, gentle souls, whoe'er you be,  
 And oh ! pray too for me !

## MARGARET

MOTHER, I cannot mind my wheel ;  
 My fingers ache, my lips are dry ;  
 Oh, if you felt the pain I feel !  
 But oh, who ever felt as I !  
 No longer could I doubt him true,  
 All other men may use deceit ;  
 He always said my eyes were blue,  
 And often swore my lips were sweet.

## ON MUSIC

MANY love music but for music's sake ;  
 Many because her touches can awake  
 Thoughts that repose within the breast half  
     dead,  
 And rise to follow where she loves to lead.  
 What various feelings come from days  
     gone by !  
 What tears from far-off sources dim the  
     eye !  
 Few, when light fingers with sweet voices  
     play,  
 And melodies swell, pause, and melt  
     away,  
 Mind how at every touch, at every tone,  
 A spark of life hath glisten'd and hath gone.

## PLAYS

ALAS, how soon the hours are over  
 Counted us out to play the lover !  
 And how much narrower is the stage  
 Allotted us to play the sage !

But when we play the fool, how wide  
 The theatre expands ! beside,  
 How long the audience sits before us !  
 How many prompters ! what a chorus !

THERE FALLS WITH EVERY  
WEDDING CHIME

THERE falls with every wedding chime  
 A feather from the wing of Time.  
 You pick it up, and say "How fair  
 To look upon its colors are !"  
 Another drops day after day  
 Unheeded ; not one word you say.  
 When bright and dusky are blown past,  
 Upon the hearse there nods the last.

## SHAKESPEARE AND MILTON

THE tongue of England, that which myriads  
 Have spoken and will speak, were paralyz'd  
 Hereafter, but two mighty men stand  
     forth  
 Above the flight of ages, two alone ;  
 One crying out,  
     *All nations spoke through me.*

The other :  
     *True ; and through this trumpet burst*  
*God's word ; the fall of Angels, and the*  
     doom  
*First of immortal, then of mortal, Man.*  
*Glory ! be glory ! not to me, to God.*

## MACAULAY

THE dreamy rhymers' measur'd snore  
 Falls heavy on our ears no more ;  
 And by long strides are left behind  
 The dear delights of woman-kind,  
 Who win their battles like their loves,  
 In satin waistcoats and kid gloves,  
 And have achiev'd the crowning work  
 When they have truss'd and skewer'd a  
     Turk.

Another comes with stouter tread,  
 And stalks among the statelier dead.  
 He rushes on, and hails by turns  
 High-crested Scott, broad-breasted Burns,  
 And shows the British youth, who ne'er  
 Will lag behind, what Romans were,  
 When all the Tuscans and their Lars  
 Shouted, and shook the towers of Mars.

## ROBERT BROWNING

THERE is delight in singing, though none  
hear

Beside the singer ; and there is delight  
In praising, though the praiser sit alone  
And see the prais'd far off him, far above.  
Shakspeare is not our poet, but the world's,  
Therefore on him no speech ! and brief for  
thee,

Browning ! Since Chaucer was alive and  
hale,

No man hath walk'd along our roads with  
step

So active, so inquiring eye, or tongue  
So varied in discourse. But warmer climes  
Give brighter plumage, stronger wing : the  
breeze

Of Alpine heights thou playest with, borne  
on

Beyond Sorrento and Amalfi, where  
The Siren waits thee, singing song for song.

ON THE DEATH OF M. D'OSSOLI  
AND HIS WIFE MARGARET  
FULLER

OVER his millions Death has lawful power,  
But over thee, brave D'Ossoli ! none, none.  
After a longer struggle, in a fight  
Worthy of Italy, to youth restor'd,  
Thou, far from home, art sunk beneath the  
surge

Of the Atlantic ; on its shore ; in reach  
Of help ; in trust of refuge ; sunk with  
all

Precious on earth to thee . . . a child, a  
wife !

Proud as thou wert of her, America  
Is prouder, showing to her sons how high  
Swells woman's courage in a virtuous  
breast.

She would not leave behind her those she  
lov'd :

Such solitary safety might become  
Others ; not her ; not her who stood beside  
The pallet of the wounded, when the worst  
Of France and Perfidy assail'd the walls  
Of unsuspicious Rome. Rest, glorious soul,  
Renown'd for strength of genius, Margaret !  
Rest with the twain too dear ! My words  
are few,

And shortly none will hear my failing voice,

But the same language with more full ap-  
peal

Shall hail thee. Many are the sons of song  
Whom thou hast heard upon thy native  
plains

Worthy to sing of thee : the hour is come ;  
Take we our seats and let the dirge begin.

## TO IANTHE

YOU smil'd, you spoke, and I believ'd,  
By every word and smile deceiv'd.  
Another man would hope no more ;  
Nor hope I what I hop'd before :  
But let not this last wish be vain ;  
Deceive, deceive me once again !

## IANTHE'S TROUBLES

YOUR pleasures spring like daisies in the  
grass,  
Cut down and up again as blithe as  
ever ;  
From you, Ianthe, little troubles pass  
Like little ripples in a sunny river.

## THE APPEAL

REMAIN, ah not in youth alone,  
Though youth, where you are, long will  
stay,  
But when my summer days are gone,  
And my autumnal haste away.  
" *Can I be always by your side ?* "  
No ; but the hours you can, you must,  
Nor rise at Death's approaching stride,  
Nor go when dust is gone to dust.

## THE TEST

I HELD her hand, the pledge of bliss,  
Her hand that trembled and withdrew ;  
She bent her head before my kiss . . .  
My heart was sure that hers was true.  
Now I have told her I must part,  
She shakes my hand, she bids adieu,  
Nor shuns the kiss. Alas, my heart !  
Hers never was the heart for you.

## IN AFTER TIME

No, my own love of other years !  
 No, it must never be.  
 Much rests with you that yet endears,  
 Alas ! but what with me ?  
 Could those bright years o'er me revolve  
 So gay, o'er you so fair,  
 The pearl of life we would dissolve  
 And each the cup might share.  
 You show that truth can ne'er decay,  
 Whatever fate befalls ;  
 I, that the myrtle and the bay  
 Shoot fresh on ruin'd walls.

## A PROPHECY

PROUD word you never spoke, but you will  
 speak  
 Four not exempt from pride some future  
 day.  
 Resting on one white hand a warm wet  
 cheek,  
 Over my open volume you will say,  
 "This man loved *me* !" then rise and  
 trip away.

## COWSLIPS

WITH rosy hand a little girl press'd down  
 A boss of fresh-cull'd cowslips in a rill :  
 Often as they sprang up again, a frown  
 Show'd she dislik'd resistance to her will :  
 But when they droop'd their heads and  
 shone much less,  
 She shook them to and fro, and threw them  
 by,  
 And tripp'd away. "Ye loathe the heavi-  
 ness  
 Ye love to cause, my little girls !" thought I,  
 "And what has shone for you, by you must  
 die !"

## WRINKLES

WHEN Helen first saw wrinkles in her face  
 ('T was when some fifty long had settled  
 there  
 And intermarried and branch'd off awide)  
 She threw herself upon her couch and wept :  
 On this side hung her head, and over that

Listlessly she let fall the faithless brass  
 That made the men as faithless.

But when you  
 Found them, or fancied them, and would  
 not hear  
 That they were only vestiges of smiles,  
 Or the impression of some amorous hair  
 Astray from cloister'd curls and roseate  
 band,  
 Which had been lying there all night per-  
 haps  
 Upon a skin so soft, "No, no," you said,  
 "Sure, they are coming, yes, are come, are  
 here :  
 Well, and what matters it, while thou art  
 too !"

## ADVICE

To write as your sweet mother does  
 Is all you wish to do.  
 Play, sing, and smile for others, Rose !  
 Let others write for you.

Or mount again your Dartmoor grey,  
 And I will walk beside,  
 Until we reach that quiet bay  
 Which only hears the tide.

Then wave at me your pencil, then  
 At distance bid me stand,  
 Before the cavern'd cliff, again  
 The creature of your hand.

And bid me then go past the nook  
 To sketch me less in size ;  
 There are but few content to look  
 So little in your eyes.

Delight us with the gifts you have,  
 And wish for none beyond :  
 To some be gay, to some be grave,  
 To one (blest youth !) be fond.

Pleasures there are how close to Pain,  
 And better unpossess !  
 Let poetry's too throbbing vein  
 Lie quiet in your breast.

## HOW TO READ ME

To turn my volumes o'er nor find  
 (Sweet unsuspecting friend !)  
 Some vestige of an erring mind  
 To chide or discommend,

Believe that all were lov'd like you  
 With love from blame exempt,  
 Believe that all my griefs were true  
 And all my joys but dreamt.

### TIME TO BE WISE

Yes ; I write verses now and then,  
 But blunt and flaccid is my pen,  
 No longer talk'd of by young men  
     As rather clever ;  
 In the last quarter are my eyes,  
 You see it by their form and size ;  
 Is it not time then to be wise ?  
     Or now or never.

Fairest that ever sprang from Eve !  
 While Time allows the short reprieve,  
 Just look at me ! would you believe  
     'T was once a lover ?  
 I cannot clear the five-bar gate ;  
 But, trying first its timber's state,  
 Climb stiffly up, take breath, and wait  
     To trundle over.

Through gallopade I cannot swing  
 The entangling blooms of Beauty's spring :  
 I cannot say the tender thing,  
     Be't true or false,  
 And am beginning to opine  
 Those girls are only half divine  
 Whose waists yon wicked boys entwine  
     In giddy waltz.

I fear that arm above that shoulder ;  
 I wish them wiser, graver, older,  
 Sedater, and no harm if colder,  
     And panting less.  
 Ah ! people were not half so wild  
 In former days, when, starchy mild,  
 Upon her high-heel'd Essex smil'd  
     The brave Queen Bess.

### THE ONE WHITE HAIR

THE wisest of the wise  
 Listen to pretty lies  
     And love to hear them told ;  
 Doubt not that Solomon  
 Listen'd to many a one, —  
 Some in his youth, and more when he grew  
     old.

I never was among  
 The choir of Wisdom's song,  
     But pretty lies lov'd I  
 As much as any king,  
 When youth was on the wing,  
 And (must it then be told ?) when youth  
     had quite gone by.

Alas ! and I have not  
 The pleasant hour forgot  
     When one pert lady said,  
 " O Walter ! I am quite  
 Bewilder'd with affright !  
 I see (sit quiet now) a white hair on your  
     head ! "

Another more benign  
 Snipp'd it away from mine,  
     And in her own dark hair  
 Pretended it was found . . .  
 She leap'd, and twirl'd it round . . .  
 Fair as she was, she never was so fair !

### ON HIMSELF

I STROVE with none, for none was worth my  
     strife ;  
 Nature I lov'd, and next to Nature, Art ;  
 I warm'd both hands before the fire of  
     life ;  
 It sinks, and I am ready to depart.

### ON LUCRETIA BORGIA'S HAIR

BORGIA, thou once wert almost too august  
 And high for adoration ; now thou'rt  
     dust ;  
 All that remains of thee these plaits un-  
     fold,  
 Calm hair meandering in pellucid gold.

### PERSISTENCE

My hopes retire ; my wishes as before  
 Struggle to find their resting-place in  
     vain :  
 The ebbing sea thus beats against the  
     shore ;  
 The shore repels it ; it returns again.

## MAN

IN his own image the Creator made,  
 His own pure sunbeam quicken'd thee, O  
 man !  
 'Thou breathing dial ! since thy day began  
 The present hour was ever mark'd with  
 shade !

## TO SLEEP

COME, Sleep ! but mind ye ! if you come  
 without  
 The little girl that struck me at the rout,  
 By Jove ! I would not give you half-a-crown  
 For all your poppy-heads and all your down.

## ON LIVING TOO LONG

Is it not better at an early hour  
 In its calm cell to rest the weary head,  
 While birds are singing and while blooms  
 the bower,  
 Than sit the fire out and go starv'd to bed ?

## A THOUGHT

BLYTHE bell, that calls to bridal halls,  
 Tolls deep a darker day ;  
 The very shower that feeds the flower  
 Weeps also its decay.

## HEARTSEASE

THERE is a flower I wish to wear,  
 But not until first worn by you —  
 Heartsease — of all earth's flowers most  
 rare ;  
 Bring it ; and bring enough for two.

## VERSES WHY BURNT

How many verses have I thrown  
 Into the fire because the one  
 Peculiar word, the wanted most,  
 Was irrecoverably lost !

## DEATH UNDREADED

DEATH stands above me, whispering low  
 I know not what into my ear :  
 Of his strange language all I know  
 Is, there is not a word of fear.

## MEMORY

THE Mother of the Muses, we are taught,  
 Is Memory : she has left me ; they remain,  
 And shake my shoulder, urging me to sing  
 About the summer days, my loves of old.  
*Alas ! alas !* is all I can reply.  
 Memory has left with me that name alone,  
 Harmonious name, which other bards may  
 sing,  
 But her bright image in my darkest hour  
 Comes back, in vain comes back, call'd or  
 uncall'd.  
 Forgotten are the names of visitors  
 Ready to press my hand but yesterday ;  
 Forgotten are the names of earlier friends  
 Whose genial converse and glad counte-  
 nance  
 Are fresh as ever to mine ear and eye ;  
 To these, when I have written and besought  
 Remembrance of me, the word *Dear* alone  
 Hangs on the upper verge, and waits in  
 vain.  
 A blessing wert thou, O oblivion,  
 If thy stream carried only weeds away,  
 But vernal and autumnal flowers alike  
 It hurries down to wither on the strand.

## FOR AN EPITAPH AT FIESOLE

Lo ! where the four mimosas blend their  
 shade  
 In calm repose at last is Landor laid ;  
 For ere he slept he saw them planted  
 here  
 By her his soul had ever held most dear,  
 And he had liv'd enough when he had  
 dried her tear.

## George Darley

## THE FLOWER OF BEAUTY

SWEET in her green dell the flower of  
 beauty slumbers,  
 Lull'd by the faint breezes sighing  
 through her hair ;  
 Sleeps she, and hears not the melancholy  
 numbers

Breath'd to my sad lute amid the lonely  
 air.

Down from the high cliffs the rivulet is  
 teeming,

To wind round the willow-banks that lure  
 him from above ;

O that, in tears from my rocky prison  
 streaming,

I, too, could glide to the bower of my love !

Ah, where the woodbines with sleepy arms  
 have wound her,

Opes she her eyelids at the dream of my  
 lay,

Listening, like the dove, while the fountains  
 echo round her,

To her lost mate's call in the forests far  
 away.

Come, then, my bird ! for the peace thou  
 ever bearest,

Still Heaven's messenger of comfort to  
 me ;

Come ! this fond bosom, my faithfullest,  
 my fairest,

Bleeds with its death-wound — but deeper  
 yet for thee.

## SUMMER WINDS

Up the dale and down the bourne,  
 O'er the meadow swift we fly ;

Now we sing, and now we mourn,  
 Now we whistle, now we sigh.

By the grassy-fringed river

Through the murmuring reeds we sweep,  
 Mid the lily-leaves we quiver,

To their very hearts we creep.

Now the maiden rose is blushing  
 At the frolic things we say,

While aside her cheek we're rushing,  
 Like some truant bees at play.

Through the blooming groves we rustle,  
 Kissing every bud we pass, —  
 As we did it in the bustle,  
 Scarcely knowing how it was.

Down the glen, across the mountain,  
 O'er the yellow heath we roam,  
 Whirling round about the fountain  
 Till its little breakers foam.

Bending down the weeping willows,  
 While our vesper hymn we sigh ;  
 Then unto our rosy pillows  
 On our weary wings we hie.

There of idlenesses dreaming,  
 Scarce from waking we refrain,  
 Moments long as ages deeming  
 Till we're at our play again.

SONGS FROM "SYLVIA; OR, THE  
MAY QUEEN"

## I

## CHORUS OF SPIRITS

GENTLY ! — gently ! — down ! — down !  
 From the starry courts on high,  
 Gently step adown, down  
 The ladder of the sky.

Sunbeam steps are strong enough  
 For such airy feet :  
 Spirits, blow your trumpets rough,  
 So as they be sweet !

Breathe them loud, the Queen descending  
 Yet a lowly welcome breathe,  
 Like so many flowerets bending  
 Zephyr's breezy foot beneath.

## II

## MORNING-SONG

AWAKE thee, my Lady-love !  
 Wake thee, and rise !  
 The sun through the bower peeps  
 Into thine eyes !



Behold how the early lark  
Springs from the corn !  
Hark, hark how the flower-bird  
Winds her wee horn !

The swallow's glad shriek is heard  
All through the air ;  
The stock-dove is murmuring  
Loud as she dare.

Apollo's wing'd bugleman  
Cannot contain,  
But peals his loud trumpet-call  
Once and again.

Then wake thee, my Lady-love !  
Bird of my bower !  
The sweetest and sleepest  
Bird at this hour !

## III

## NEPHON'S SONG

LADY and gentlemen fays, come buy !  
No pedlar has such a rich packet as I.

Who wants a gown  
Of purple fold,  
Embroider'd down  
The seams with gold ?  
See here ! — a Tulip richly laced  
To please a royal fairy's taste !

Who wants a cap  
Of crimson grand ?  
By great good hap  
I've one on hand :  
Look, sir ! — a Cock's-comb, flowering  
red,  
'Tis just the thing, sir, for your head !

Who wants a frock  
Of vestal hue ?  
Or snowy smock ? —  
Fair maid, do you ?  
O me ! — a Ladysmock so white !  
Your bosom's self is not more bright.

Who wants to sport  
A slender limb ?  
I've every sort  
Of hose for him :  
Both scarlet, striped, and yellow ones :  
This Woodbine makes such pantaloons !

Who wants — (hush ! hush !)  
A box of paint ?  
'T will give a blush  
Yet leave no taint :  
This rose with natural rouge is fill'd,  
From its own dewy leaves distill'd.

Then lady and gentlemen fays, come  
buy !  
You never will meet such a merchant  
as I !

## IV

## ROMANZO TO SYLVIA

I've taught thee Love's sweet lesson  
o'er,  
A task that is not learn'd with tears :  
Was Sylvia e'er so blest before  
In her wild, solitary years ?  
Then what does he deserve, the  
Youth,  
Who made her con so dear a truth !

Till now in silent vales to roam,  
Singing vain songs to heedless flowers,  
Or watch the dashing billows foam,  
Amid thy lonely myrtle bowers,  
To weave light crowns of various  
hue, —  
Were all the joys thy bosom knew.

The wild bird, though most musical,  
Could not to thy sweet plaint reply ;  
The streamlet and the waterfall  
Could only weep when thou didst sigh !  
Thou couldst not change one dulcet  
word  
Either with billow, or with bird.

For leaves and flowers, but these alone,  
Winds have a soft discoursing way ;  
Heav'n's starry talk is all its own, —  
It dies in thunder far away.  
E'en when thou wouldst the Moon  
beguile  
To speak, — she only deigns to smile !

Now, birds and winds, be churlish still,  
Ye waters keep your sullen roar.  
Stars be as distant as ye will, —  
Sylvia need court ye now no more :  
In Love there is society  
She never yet could find with ye !

## Bryan Waller Procter

("BARRY CORNWALL")

### THE SEA

THE sea ! the sea ! the open sea !  
The blue, the fresh, the ever free !  
Without a mark, without a bound,  
It runneth the earth's wide regions round ;  
It plays with the clouds ; it mocks the skies ;  
Or like a cradled creature lies.

I'm on the sea ! I'm on the sea !  
I am where I would ever be ;  
With the blue above, and the blue below,  
And silence wheresoe'er I go ;  
If a storm should come and awake the deep,  
What matter ? I shall ride and sleep.

I love, O, how I love to ride  
On the fierce, foaming, bursting tide,  
When every mad wave drowns the moon  
Or whistles aloft his tempest tune,  
And tells how goeth the world below,  
And why the sou'west blasts do blow.

I never was on the dull, tame shore,  
But I lov'd the great sea more and more,  
And backwards flew to her billowy breast,  
Like a bird that seeketh its mother's nest ;  
And a mother she was, and is, to me ;  
For I was born on the open sea !

The waves were white, and red the morn,  
In the noisy hour when I was born ;  
And the whale it whistled, the porpoise  
roll'd,  
And the dolphins bared their backs of gold ;  
And never was heard such an outcry wild  
As welcom'd to life the ocean-child !

I've liv'd since then, in calm and strife,  
Full fifty summers, a sailor's life,  
With wealth to spend and a power to range,  
But never have sought nor sighed for  
change ;  
And Death, whenever he comes to me,  
Shall come on the wild, unbounded sea !

### THE HUNTER'S SONG

RISE ! Sleep no more ! 'Tis a noble morn :  
The dews hang thick on the fringed thorn,

And the frost shrinks back, like a beaten  
hound,

Under the steaming, steaming ground.  
Behold, where the billowy clouds flow by,  
And leave us alone in the clear gray sky !  
Our horses are ready and steady. — So, ho !  
I'm gone, like a dart from the Tartar's bow.

*Hark, hark ! — Who calleth the maiden  
Morn*

*From her sleep in the woods and the  
stubble corn ?*

*The horn, — the horn !*

*The merry, sweet ring of the hunter's horn.*

Now, thorough the copse, where the fox is  
found,

And over the stream, at a mighty bound,  
And over the high lands, and over the low,  
O'er furrows, o'er meadows, the hunters go !  
Away ! — as a hawk flies full at its prey,  
So fieth the hunter, away, — away !

From the burst at the cover till set of sun,  
When the red fox dies, and — the day is  
done !

*Hark, hark ! — What sound on the wind  
is borne ?*

*'Tis the conquering voice of the hunter's  
horn.*

*The horn, — the horn !*

*The merry, bold voice of the hunter's horn.*

Sound ! Sound the horn ! To the hunter  
good

What's the gully deep or the roaring flood ?  
Right over he bounds, as the wild stag  
bounds,

At the heels of his swift, sure, silent hounds.  
O, what delight can a mortal lack,  
When he once is firm on his horse's back,  
With his stirrups short, and his snaffle  
strong,

And the blast of the horn for his morning  
song ?

*Hark, hark ! — Now, home ! and dream  
till morn*

*Of the bold, sweet sound of the hunter's  
horn !*

*The horn, — the horn !*

*O, the sound of all sounds is the hunter's  
horn !*

## THE POET'S SONG TO HIS WIFE

How many summers, love,  
Have I been thine ?  
How many days, thou dove,  
Hast thou been mine ?  
Time, like the winged wind  
When 't bends the flowers,  
Hath left no mark behind,  
To count the hours.

Some weight of thought, though loth,  
On thee he leaves ;  
Some lines of care round both  
Perhaps he weaves ;  
Some fears, — a soft regret  
For joys scarce known ;  
Sweet looks we half forget ; —  
All else is flown !

Ah ! — With what thankless heart  
I mourn and sing !  
Look, where our children start,  
Like sudden Spring !  
With tongues all sweet and low,  
Like a pleasant rhyme,  
They tell how much I owe  
To thee and Time !

## THE STORMY PETREL

A THOUSAND miles from land are we,  
Tossing about on the roaring sea ;  
From billow to bounding billow cast,  
Like fleecy snow on the stormy blast :  
The sails are scatter'd abroad, like weeds,  
The strong masts shake like quivering  
reeds,  
The mighty cables, and iron chains,  
The hull, which all earthly strength disdains,  
They strain and they crack, and hearts like  
stone  
Their natural hard, proud strength disown.

Up and down ! Up and down !  
From the base of the wave to the billow's  
crown,  
And midst the flashing and feathery foam  
The Stormy Petrel finds a home, —  
A home, if such a place may be,  
For her who lives on the wide, wide sea,  
On the craggy ice, in the frozen air,  
And only seeketh her rocky lair

To warm her young, and to teach them  
spring  
At once o'er the waves on their stormy  
wing.

O'er the Deep ! O'er the Deep !  
Where the whale, and the shark, and the  
sword-fish sleep,  
Outflying the blast and the driving rain,  
The Petrel telleth her tale — in vain ;  
For the mariner curseth the warning bird  
Who bringeth him news of the storms un-  
heard !  
Ah ! thus does the prophet, of good or ill,  
Meet hate from the creatures he serveth  
still :  
Yet he ne'er falters : — So, Petrel ! spring  
Once more o'er the waves on thy stormy  
wing !

## PEACE ! WHAT DO TEARS AVAL ?

PEACE ! what do tears avail ?  
She lies all dumb and pale,  
And from her eye  
The spirit of lovely life is fading,  
And she must die !  
Why looks the lover wroth ? the friend up-  
braiding ?  
Reply, reply !

Hath she not dwelt too long  
'Midst pain, and grief, and wrong ?  
Then, why not die ?  
Why suffer again her doom of sorrow,  
And hopeless lie ?  
Why nurse the trembling dream until to-  
morrow ?  
Reply, reply !

Death ! Take her to thine arms,  
In all her stainless charms,  
And with her fly  
To heavenly haunts, where, clad in bright-  
ness,  
The Angels lie.  
Wilt bear her there, O Death ! in all her  
whiteness ?  
Reply, reply !

## LIFE

WE are born ; we laugh ; we weep ;  
We love ; we droop ; we die !

Ah ! wherefore do we laugh or weep ?  
 Why do we live, or die ?  
 Who knows that secret deep ?  
 Alas, not I !

Why doth the violet spring  
 Unseen by human eye ?  
 Why do the radiant seasons bring  
 Sweet thoughts that quickly fly ?  
 Why do our fond hearts cling  
 To things that die ?

We toil, — through pain and wrong ;  
 We fight, — and fly ;  
 We love ; we lose ; and then, ere long,  
 Stone-dead we lie.  
 O life ! is *all* thy song  
 " Endure and — die " ?

### THE BLOOD HORSE

GAMARRA is a dainty steed,  
 Strong, black, and of a noble breed,  
 Full of fire, and full of bone,  
 With all his line of fathers known ;  
 Fine his nose, his nostrils thin,  
 But blown abroad by the pride within !  
 His mane is like a river flowing,  
 And his eyes like embers glowing  
 In the darkness of the night,  
 And his pace as swift as light.

Look, — how 'round his straining throat  
 Grace and shifting beauty float !  
 Sinewy strength is on his reins,  
 And the red blood gallops through his veins ;  
 Richer, redder, never ran  
 Through the boasting heart of man.  
 He can trace his lineage higher  
 Than the Bourbon dare aspire, —  
 Douglas, Guzman, or the Guelph,  
 Or O'Brien's blood itself !

He, who hath no peer, was born  
 Here, upon a red March morn :  
 But his famous fathers dead  
 Were Arabs all, and Arab bred,  
 And the last of that great line  
 Trod like one of a race divine !  
 And yet, — he was but friend to one  
 Who fed him at the set of sun,  
 By some lone fountain fringed with green :  
 With him, a roving Bedouin,  
 He liv'd, — (none else would he obey  
 Through all the hot Arabian day,) —

And died untam'd upon the sands  
 Where Balkh amidst the desert stands !

### SIT DOWN, SAD SOUL

SIT down, sad soul, and count  
 The moments flying :  
 Come, — tell the sweet amount  
 That's lost by sighing !  
 How many smiles ? — a score ?  
 Then laugh, and count no more ;  
 For day is dying.

Lie down, sad soul, and sleep,  
 And no more measure  
 The flight of Time, nor weep  
 The loss of leisure ;  
 But here, by this lone stream,  
 Lie down with us, and dream  
 Of starry treasure.

We dream : do thou the same :  
 We love — for ever ;  
 We laugh ; yet few we shame,  
 The gentle, never.  
 Stay, then, till Sorrow dies ;  
 Then — hope and happy skies  
 Are thine for ever !

### GOLDEN-TRESSED ADELAIDE

SING, I pray, a little song,  
 Mother dear !  
 Neither sad nor very long :  
 It is for a little maid,  
 Golden-tressed Adelaide !  
 Therefore let it suit a merry, merry ear,  
 Mother dear !

Let it be a merry strain,  
 Mother dear !  
 Shunning e'en the thought of pain :  
 For our gentle child will weep,  
 If the theme be dark and deep ;  
 And we will not draw a single, single tear,  
 Mother dear !

Childhood should be all divine,  
 Mother dear !  
 And like an endless summer shine ;  
 Gay as Edward's shouts and cries,  
 Bright as Agnes' azure eyes :  
 Therefore, bid thy song be merry : — dost  
 thou hear,  
 Mother dear ?

## A POET'S THOUGHT

TELL me, what is a poet's thought ?  
 Is it on the sudden born ?  
 Is it from the starlight caught ?  
 Is it by the tempest taught,  
 Or by whispering morn ?

Was it cradled in the brain ?  
 Chain'd awhile, or nurs'd in night ?  
 Was it wrought with toil and pain ?  
 Did it bloom and fade again,  
 Ere it burst to light ?

No more question of its birth :  
 Rather love its better part !  
 'T is a thing of sky and earth,  
 Gathering all its golden worth  
 From the Poet's heart.

## A PETITION TO TIME

TOUCH us gently, Time !  
 Let us glide adown thy stream  
 Gently, — as we sometimes glide  
 Through a quiet dream.  
 Humble voyagers are We,  
 Husband, wife, and children three —  
 (One is lost, — an angel, fled  
 To the azure overhead.)

Touch us gently, Time !  
 We've not proud nor soaring wings :  
 Our ambition, our content,  
 Lies in simple things.  
 Humble voyagers are We,  
 O'er Life's dim, unsounded sea,  
 Seeking only some calm clime ; —  
 Touch us gently, gentle Time !

## Charles Jeremiah Wells

FROM "JOSEPH AND HIS  
BRETHREN"

## RACHEL

RACHEL, the beautiful (as she was call'd),  
 Despis'd our mother Leah, for that she  
 Was tender-ey'd, lean-favor'd, and did lack  
 The pulpy ripeness swelling the white skin  
 To sleek proportions beautiful and round,  
 With wrinkled joints so fruitful to the eye.  
 All this is fair : and yet we know it true  
 That 'neath a pomane breast and snowy side  
 A heart of guile and falsehood may be hid,  
 As well as where the soil is deeper tinct.  
 So here with this same Rachel was it found :  
 The dim blue-laced veins on either brow,  
 Neath the transparent skin meandering,  
 That with the silver-leaved lily vied ;  
 Her full dark eye, whose brightness glis-  
 ten'd through  
 The sable lashes soft as camel-hair ;  
 Her slanting head curv'd like the maiden  
 moon  
 And hung with hair luxuriant as a vine  
 And blacker than a storm ; her rounded ear  
 Turn'd like a shell upon some golden shore ;  
 Her whispering foot that carried all her  
 weight,

Nor left its little pressure on the sand ;  
 Her lips as drowsy poppies, soft and red,  
 Gathering a dew from her escaping breath ;  
 Her voice melodious, mellow, deep, and  
 clear,  
 Lingering like sweet music in the ear ;  
 Her neck o'ersoften'd like to unsunn'd curd ;  
 Her tapering fingers rounded to a point ;  
 The silken softness of her veined hand ;  
 Her dimpled knuckles answering to her  
 chin ;  
 And teeth like honeycombs o' the wilder-  
 ness :  
 All these did tend to a bad proof in her.  
 For armed thus in beauty she did steal  
 The eye of Jacob to her proper self,  
 Engross'd his time, and kept him by her  
 side,  
 Casting on Leah indifference and neglect ;  
 Whereat great Heaven took our mother's  
 part  
 And struck young Rachel with a barrenness,  
 While she bore children : thus the matter  
 went ;  
 Till Rachel, feeling guilty of her fault,  
 Turn'd to some penitence, which Heaven  
 heard ;  
 And then she bore this Joseph, who must,  
 and does,

Inherit towards the children all the pride  
And scorn his mother had towards our  
mother :

Wherefore he suffers in our just rebuke.

PHRAXANOR TO JOSEPH

*Phraz.* Oh ! ignorant boy, it is the secret  
hour,

The sun of love doth shine most goodly  
fair.

Contemptible darkness never yet did dull  
The splendor of love's palpitating light.  
At love's slight curtains, that are made of  
sighs,

Though e'er so dark, silence is seen to stand  
Like to a flower closed in the night ;

Or, like a lovely image drooping down  
With its fair head aslant and finger rais'd,  
And mutely on its shoulder slumbering.

Pulses do sound quick music in Love's ear,  
And blended fragrance in his startled breath  
Doth hang the hair with drops of magic dew.  
All outward thoughts, all common circum-  
stance,

Are buried in the dimple of his smile :  
And the great city like a vision sails  
From out the closing doors of the hush'd  
mind.

His heart strikes audibly against his ribs  
As a dove's wing doth freak upon a cage,  
Forcing the blood athro' the cramped veins  
Faster than dolphins do o'ershoot the tide  
Cours'd by the yawning shark. Therefore

I say  
Night-blooming Cereus, and the star-flower  
sweet,

The honeysuckle, and the eglantine,  
And the ring'd vinous tree that yields red  
wine,

Together with all intertwining flowers,  
Are plants most fit to ramble o'er each  
other,

And form the bower of all-precious Love,  
Shrouding the sun with fragrant bloom and  
leaves

From jealous interception of Love's gaze.  
This is Love's cabin in the light of day,  
But oh ! compare it not with the black  
night;

Delay thou sun, and give me instant night —  
Its soft, mysterious, and secret hours ;  
The whitest clouds are pillows to bright  
stars,

Ah ! therefore shroud thine eyes.

#### THE PATRIARCHAL HOME

*Joseph.* Still I am patient, tho' you're  
merciless.

Yet to speak out my mind, I do avouch  
There is no city feast, nor city show,  
The encampment of the king and soldiery,  
Rejoicings, revelries, and victories,  
Can equal the remembrance of my home  
In visible imagination.

Even as he was I see my father now,  
His grave and graceful head's benignity  
Musing beyond the confines of this world,  
His world within with all its mysteries.  
What pompless majesty was in his mien,  
An image of integrity creates,  
Pattern of nature, in perfection.

Lo ! in the morning when we issued forth,  
The patriarch surrounded by his sons,  
Girt round with looks of sweet obedience,  
Each struggling who should honor him the  
most ;

While from the wrinkles deep of many  
years,

Enfurrow'd smiles, like violets in snow,  
Touch'd us with heat and melancholy cold,  
Mingling our joy with sorrow for his age :  
There were my brothers, habited in skins ;  
Ten goodly men, myself, and a sweet youth  
Too young to mix in anything but joy ;  
And in his hands each led a milk-white  
steer,

Hung o'er with roses, garlanded with flow-  
ers,

Laden with fragrant panniers of green  
boughs

Of bays and myrtle interleav'd with herbs,  
Wherein was stor'd our country wine and  
fruit,

And bread with honey sweeten'd, and dried  
figs,

And pressed curds, and choicest rarities,  
Stores of the cheerless season of the year ;  
While at our sides the women of our tribe,  
With pitchers on their heads, fill'd to the  
brim

With wine, and honey, and with smoking  
milk,

Made proud the black-ey'd heifers with the  
swell

Of the sweet anthem sung in plenty's praise.  
Thus would we journey to the wilderness,  
And fixing on some peak that did o'erlook  
The spacious plains that lay display'd be-  
neath,

Where we could see our cattle, like to specks  
In the warm meads, browsing the juicy  
grass,  
There pitch our tent, and feast, and revel  
out, —

The minutes flying faster than our feet  
That vaulted nimbly to the pipe and voice,  
Making fatigue more sweet by appetite.  
There stood the graceful Reuben by my  
sire,

Piping a ditty, ardent as the sun,  
And, like him, stealing renovation  
Into the darkest corner of the soul,  
And filling it with light. There, women  
group'd,

My sisters and their maids, with ears sub-  
dued,

With bosoms panting from the eager dance,  
Against each other lean'd ; as I have seen  
A graceful tuft of lilies of the vale  
Oppress'd with rain, upon each other bend,  
While freshness has stol'n o'er them. Some  
way off

My brothers pitch'd the bar, or plough'd for  
fame,

Each two with their two heifers harness'd  
fast

Unto the shaft, and labor'd till the sweat  
Had crept about them like a sudden thaw.  
Anon they tied an eagle to a tree,  
And strove at archery ; or with a bear  
Struggled for strength of limb. These  
were no slaves —

No villain's sons to rifle passengers.  
The sports being done, the winners claim'd  
the spoil :

Or hide, or feather, or renowned bow,  
Or spotted cow, or fleet and pamper'd horse.  
And then my father bless'd us, and we sang  
Our sweet way home again. Oft I have  
ach'd

In memory of these so precious hours,  
And wept upon those keys that were my  
pride,

And soak'd my pillow thro' the heavy night.  
Alas ! God willing, I'll be patient yet.

#### THE TRIUMPH OF JOSEPH

In the royal path  
Came maidens rob'd in white, enchain'd in  
flowers,  
Sweeping the ground with incense-scented  
palms :  
Then came the sweetest voices of the land,

And cried, ' Bow ye the knee ! ' — and then  
aloud

Clarions and trumpets broke forth in the air :  
After a multitude of men-at-arms,  
Of priests, of officers, and horsed chiefs,  
Came the benignant Pharaoh, whose great  
pride

Was buried in his smile. I did but glimpse  
His car, for 't was of burnish'd gold. No  
eye

Save that of eagles could confront the blaze  
That seem'd to burn the air, unless it fell  
Either on sapphire or carbuncle huge  
That riveted the weight. This car was  
drawn

By twelve jet horses, being four abreast,  
And pied in their own foam. Within the  
car

Sat Pharaoh, whose bare head was gilt  
around

By a crown of iron ; and his sable hair,  
Like strakey as a mane, fell where it would,  
And somewhat hid his glossy sun-brent neck  
And carcanet of precious sardonyx.

His jewell'd armlets, weighty as a sword,  
Clasp'd his brown naked arms — a crimson  
robe,

Deep edged with silver, and with golden  
thread,

Upon a bear-skin kirtle deeply blush'd,  
Whose broad resplendent braid and shield-  
like clasps

Were boss'd with diamonds large, by rubies  
fir'd,

Like beauty's eye in rage, or roses white  
Lit by the glowing red. Beside him lay  
A bunch of popped corn ; and at his feet  
A tamed lion as his footstool crouch'd.

Cas'd o'er in burnish'd plates I, hors'd, did  
bear

A snow-white eagle on a silver shaft,  
From whence great Pharaoh's royal banner  
stream'd,

An emblem of his might and dignity ;  
And as the minstrelsy burst clanging forth,  
With shouts that broke like thunder from  
the host,

The royal bird with kindred pride of power  
Flew up the measure of his silken cord,  
And arch'd his cloud-like wings as he would  
mount,

And babble of this glory to the sun.  
Then follow'd Joseph in a silver car,  
Drawn by eight horses, white as evening  
clouds :

His feet were resting upon Pharaoh's sword;  
 And on his head a crown of drooping corn  
 Mock'd that of Ceres in high holiday.  
 His robes were simple, but were full of  
     grace,  
 And (out of love and truth I speak him  
     thus)

I never did behold a man less proud,  
 More dignified or grateful to admire.  
 His honors nothing teas'd him from him-  
     self;  
 And he but fill'd his fortunes like a man  
 Who did intend to honor them as much  
 As they could honor him.

## Sir Henry Taylor

### FROM "PHILIP VAN ARTE- VELDE"

JOHN OF LAUNOY

I NEVER look'd that he should live so long.  
 He was a man of that unsleeping spirit,  
 He seem'd to live by miracle : his food  
 Was glory, which was poison to his mind  
 And peril to his body. He was one  
 Of many thousand such that die betimes,  
 Whose story is a fragment, known to few.  
 Then comes the man who has the luck to live,  
 And he's a prodigy. Compute the chances,  
 And deem there's ne'er a one in dangerous  
     times  
 Who wins the race of glory, but than him  
 A thousand men more gloriously endow'd  
 Have fallen upon the course ; a thousand  
     others  
 Have had their fortunes founder'd by a  
     chance,  
 Whilst lighter barks push'd past them ; to  
     whom add  
 A smaller tally, of the singular few  
 Who, gifted with predominating powers,  
 Bear yet a temperate will and keep the  
     peace.  
 The world knows nothing of its greatest  
     men.

### REVOLUTIONS

There was a time, so ancient records tell,  
 There were communities, scarce known by  
     name  
 In these degenerate days, but once far-  
     fam'd,  
 Where liberty and justice, hand in hand,  
 Order'd the common weal ; where great  
     men grew

Up to their natural eminence, and none,  
 Saving the wise, just, eloquent, were great ;  
 Where power was of God's gift, to whom  
     he gave  
 Supremacy of merit, the sole means  
 And broad highway to power, that ever  
     then  
 Was meritoriously administer'd,  
 Whilst all its instruments from first to last,  
 The tools of state for service high or low,  
 Were chosen for their aptness to those ends  
 Which virtue meditates. To shake the  
     ground  
 Deep-founded whereupon this structure  
     stood,  
 Was verily a crime ; a treason it was,  
 Conspiracies to hatch against this state  
 And its free innocence. But now, I ask,  
 Where is there on God's earth that polity  
 Which it is not, by consequence converse,  
 A treason against nature to uphold ?  
 Whom may we now call free ? whom great ?  
     whom wise ?  
 Whom innocent ? the free are only they  
 Whom power makes free to execute all ills  
 Their hearts imagine ; they alone are great  
 Whose passions nurse them from their cra-  
     dles up  
 In luxury and lewdness, — whom to see  
 Is to despise, whose aspects put to scorn  
 Their station's eminence ; the wise, they  
     only  
 Who wait obscurely till the bolts of heaven  
 Shall break upon the land, and give them  
     light  
 Whereby to walk ; the innocent, — alas !  
 Poor innocency lies where four roads meet,  
 A stone upon her head, a stake driven  
     through her,  
 For who is innocent that cares to live ?  
 The hand of power doth press the very life  
 Of innocency out ! What then remains



But in the cause of nature to stand forth,  
And turn this frame of things the right side  
up ?

For this the hour is come, the sword is  
drawn,  
And tell your masters vainly they resist.

## SONG

Down lay in a nook my lady's brach,  
And said — my feet are sore,  
I cannot follow with the pack  
A hunting of the boar.

And though the horn sounds never so clear  
With the hounds in loud uproar,  
Yet I must stop and lie down here,  
Because my feet are sore.

The huntsman when he heard the same,  
What answer did he give ?  
The dog that's lame is much to blame,  
He is not fit to live.

## SONG

Quoth tongue of neither maid nor wife  
To heart of neither wife nor maid,  
Lead we not here a jolly life  
Betwixt the shine and shade ?

Quoth heart of neither maid nor wife  
To tongue of neither wife nor maid,  
Thou wag'st, but I am worn with strife,  
And feel like flowers that fade.

PHILIP VAN ARTEVELDE

Dire rebel though he was,  
Yet with a noble nature and great gifts  
Was he endow'd, — courage, discretion,  
wit,

An equal temper, and an ample soul,  
Rock-bound and fortified against assaults  
Of transitory passion, but below  
Built on a surging subterranean fire  
That stirr'd and lifted him to high attempts.  
So prompt and capable, and yet so calm,  
He nothing lack'd in sovereignty but the  
right,

Nothing in soldiiership except good fortune.  
Wherefore with honor lay him in his grave,  
And thereby shall increase of honor come  
Unto their arms who vanquish'd one so wise,  
So valiant, so renown'd.

## FROM "EDWIN THE FAIR"

## THE WIND IN THE PINES

THE tale was this :

The wind, when first he rose and went  
abroad

Through the waste region, felt himself at  
fault,

Wanting a voice ; and suddenly to earth  
Descended with a wafture and a swoop,  
Where, wandering volatile from kind to  
kind,

He woo'd the several trees to give him one.  
First he besought the ash ; the voice she lent  
Fitfully with a free and lashing change  
Flung here and there its sad uncertainties :  
The aspen next ; a flutter'd frivolous twit-  
ter

Was her sole tribute : from the willow came,  
So long as dainty summer dress'd her out,  
A whispering sweetness, but her winter note  
Was hissing, dry, and reedy : lastly the pine  
Did he solicit, and from her he drew  
A voice so constant, soft, and lowly deep,  
That there he rested, welcoming in her  
A mild memorial of the ocean-cave  
Where he was born.

## A CHARACTERIZATION

His life was private ; safely led, aloof  
From the loud world, — which yet he under-  
stood

Largely and wisely, as no worldling could.  
For he, by privilege of his mature proof  
Against false glitter, from beneath the roof  
Of privacy, as from a cave, survey'd  
With steadfast eye its flickering light and  
shade,

And gently judg'd for evil and for good.  
But whilst he mix'd not for his own behoof  
In public strife, his spirit glow'd with zeal,  
Not shorn of action, for the public weal, —  
For truth and justice as its warp and woof,  
For freedom as its signature and seal.  
His life, thus sacred from the world, dis-  
charged

From vain ambition and inordinate care,  
In virtue exercis'd, by reverence rare  
Lifted, and by humility enlarged,  
Became a temple and a place of prayer.  
In latter years he walk'd not singly there ;

For one was with him, ready at all hours  
His griefs, his joys, his inmost thoughts to  
share,  
Who buoyantly his burthens help'd to bear,  
And deck'd his altars daily with fresh flow-  
ers.

*Lines on the Hon. Edward Ernest Villiers.*

### ARETINA'S SONG

I'm a bird that's free  
Of the land and sea,  
I wander whither I will ;  
But oft on the wing,  
I falter and sing,  
Oh, fluttering heart, be still,  
Be still,  
Oh, fluttering heart, be still !

I'm wild as the wind,  
But soft and kind,  
And wander whither I may ;  
The eyebright sighs,  
And says with its eyes,  
Thou wandering wind, oh stay,  
Oh stay,  
Thou wandering wind, oh stay !  
*A Sicilian Summer.*

### THE HERO

WHAT makes a hero ? — not success, not  
fame,  
Inebriate merchants, and the loud acclaim

Of glutton Avarice, — caps toss'd up in  
air,  
Or pen of journalist with flourish fair ;  
Bells peal'd, stars, ribbons, and a titular  
name —

These, though his rightful tribute, he can  
spare ;  
His rightful tribute, not his end or aim,  
Or true reward ; for never yet did these  
Refresh the soul, or set the heart at  
ease.

What makes a hero ? — An heroic mind,  
Express'd in action, in endurance prov'd.  
And if there be preëminence of right,  
Deriv'd through pain well suffer'd, to the  
height

Of rank heroic, 't is to bear unmov'd,  
Not toil, not risk, not rage of sea or  
wind,

Not the brute fury of barbarians blind,  
But worse — ingratitude and poisonous  
darts,  
Launch'd by the country he had serv'd  
and lov'd :

This, with a free, unclouded spirit pure,  
This, in the strength of silence to endure,  
A dignity to noble deeds imparts  
Beyond the gauds and trappings of re-  
nown ;

This is the hero's complement and crown ;  
This miss'd, one struggle had been want-  
ing still,  
One glorious triumph of the heroic will,  
One self-approval in his heart of hearts.

## Lord Macaulay

(THOMAS BABINGTON MACAULAY)

### THE BATTLE OF NASEBY

BY OBADIAH - BIND - THEIR - KINGS - IN -  
CHAINS-AND-THEIR-NOBLES-WITH-  
LINKS-OF-IRON, SERGEANT IN  
IRETON'S RÉGIMENT

OH ! wherefore come ye forth in triumph  
from the north,  
With your hands, and your feet, and your  
raiment all red ?

And wherefore doth your rout send forth a  
joyous shout ?  
And whence be the grapes of the wine-press  
that ye tread ?

Oh ! evil was the root, and bitter was the  
fruit,  
And crimson was the juice of the vintage  
that we trod ;  
For we trampled on the throng of the  
haughty and the strong,  
Who sate in the high places and slew the  
saints of God.

It was about the noon of a glorious day of  
June,  
That we saw their banners dance and their  
cuirasses shine,  
And the man of blood was there, with his  
long essenced hair,  
And Astley, and Sir Marmaduke, and Ru-  
pert of the Rhine.

Like a servant of the Lord, with his bible  
and his sword,  
The general rode along us to form us for  
the fight ;  
When a murmuring sound broke out, and  
swell'd into a shout  
Among the godless horsemen upon the  
tyrant's right.

And hark ! like the roar of the billows on  
the shore,  
The cry of battle rises along their charging  
line :  
For God ! for the cause ! for the Church !  
for the laws !  
For Charles, king of England, and Rupert  
of the Rhine !

The furious German comes, with his clari-  
ons and his drums,  
His braves of Alsatia and pages of White-  
hall ;  
They are bursting on our flanks ! Grasp  
your pikes ! Close your ranks !  
For Rupert never comes, but to conquer, or  
to fall.

They are here — they rush on — we are  
broken — we are gone —  
Our left is borne before them like stubble  
on the blast.  
O Lord, put forth thy might ! O Lord,  
defend the right !  
Stand back to back, in God's name ! and  
fight it to the last !

Stout Skippon hath a wound — the centre  
hath given ground.  
Hark ! hark ! what means the trampling  
of horsemen on our rear ?  
Whose banner do I see, boys ? 'Tis he !  
thank God ! 'tis he, boys !  
Bear up another minute ! Brave Oliver is  
here !

Their heads all stooping low, their points  
all in a row :

Like a whirlwind on the trees, like a deluge  
on the dikes,  
Our cuirassiers have burst on the ranks of  
the Accurst,  
And at a shock have scatter'd the forest of  
his pikes.

Fast, fast, the gallants ride, in some safe  
nook to hide  
Their coward heads, predestin'd to rot on  
Temple Bar ;  
And he — he turns ! he flies ! shame on  
those cruel eyes  
That bore to look on torture, and dare not  
look on war !

Ho, comrades ! scour the plain ; and ere ye  
strip the slain,  
First give another stab to make your search  
secure ;  
Then shake from sleeves and pockets their  
broad-pieces and lockets,  
The tokens of the wanton, the plunder of the  
poor.

Fools ! your doublets shone with gold, and  
your hearts were gay and bold,  
When you kiss'd your lily hands to your  
lemans to-day ;  
And to-morrow shall the fox from her  
chambers in the rocks  
Lead forth her tawny cubs to howl about  
the prey.

Where be your tongues, that late mock'd  
at heaven and hell and fate ?  
And the fingers that once were so busy with  
your blades ?  
Your perfum'd satin clothes, your catches  
and your oaths ?  
Your stage-plays and your sonnets, your  
diamonds and your spades ?

Down, down, for ever down with the mitre  
and the crown,  
With the Belial of the court, and the Mam-  
mon of the Pope !  
There is woe in Oxford halls, there is wail  
in Durham's stalls ;  
The Jesuit smites his bosom, the bishop  
rends his cope.

And she of the seven hills shall mourn her  
children's ills,  
And tremble when she thinks on the edge  
of England's sword ;

And the kings of earth in fear shall shudder  
when they hear  
What the hand of God hath wrought for the  
Houses and the Word !

### EPITAPH ON A JACOBITE

To my true king I offer'd free from stain  
Courage and faith : vain faith, and courage  
vain.

For him, I threw lands, honors, wealth,  
away,

And one dear hope, that was more priz'd  
than they.

For him I languish'd in a foreign clime,  
Gray-hair'd with sorrow in my manhood's  
prime ;

Heard on Lavernia Scargill's whispering  
trees,

And pin'd by Arno for my lovelier Tees ;  
Beheld each night my home in fever'd sleep,  
Each morning started from the dream to  
weep ;

Till God, who saw me tried too sorely, gave  
The resting place I ask'd, an early grave.  
Oh thou, whom chance leads to this nameless  
stone

From that proud country which was once  
mine own,

By those white cliffs I never more must see,  
By that dear language which I spake like  
thee,

Forget all feuds, and shed one English tear  
O'er English dust. A broken heart lies here.

### IVRY

Now glory to the Lord of hosts, from whom  
all glories are !

And glory to our sovereign liege, King  
Henry of Navarre !

Now let there be the merry sound of music  
and of dance,

Through thy corn-fields green, and sunny  
vines, O pleasant land of France !

And thou, Rochelle, our own Rochelle,  
proud city of the waters,

Again let rapture light the eyes of all thy  
mourning daughters.

As thou wert constant in our ills, be joyous  
in our joy ;

For cold and stiff and still are they who  
wrought thy walls annoy.

Hurrah ! hurrah ! a single field hath turn'd  
the chance of war !  
Hurrah ! hurrah ! for Ivry, and Henry of  
Navarre.

Oh ! how our hearts were beating, when, at  
the dawn of day,

We saw the army of the League drawn out  
in long array ;

With all its priest-led citizens, and all its  
rebel peers,

And Appenzel's stout infantry, and Eg-  
mont's Flemish spears.

There rode the brood of false Lorraine, the  
curses of our land ;

And dark Mayenne was in the midst, a  
truncheon in his hand ;

And, as we look'd on them, we thought of  
Seine's empurpled flood,

And good Coligni's hoary hair all dabbled  
with his blood ;

And we cried unto the living God, who rules  
the fate of war,

To fight for His own holy name, and Henry  
of Navarre.

The king is come to marshal us, in all his  
armor drest ;

And he has bound a snow-white plume upon  
his gallant crest.

He look'd upon his people, and a tear was  
in his eye ;

He look'd upon the traitors, and his glance  
was stern and high.

Right graciously he smil'd on us, as roll'd  
from wing to wing,

Down all our line, a deafening shout : God  
save our lord the king !

" And if my standard-bearer fall, as fall full  
well he may,

For never I saw promise yet of such a  
bloody fray,

Press where ye see my white plume shine  
amidst the ranks of war,

And be your oriflamme to-day the helmet  
of Navarre."

Hurrah ! the foes are moving. Hark to  
the mingled din,

Of fife, and steed, and trump, and drum,  
and roaring culverin.

The fiery duke is pricking fast across Saint  
André's plain,

With all the hireling chivalry of Guelders  
and Almayne.

Now by the lips of those ye love, fair gentlemen of France,  
 Charge for the golden lilies — upon them with the lance !  
 A thousand spurs are striking deep, a thousand spears in rest,  
 A thousand knights are pressing close behind the snow-white crest ;  
 And in they burst, and on they rush'd, while, like a guiding star,  
 Amidst the thickest carnage blaz'd the helmet of Navarre.

Now, God be prais'd, the day is ours : Mayenne hath turn'd his rein ;  
 D'Aumale hath cried for quarter ; the Flemish count is slain.  
 Their ranks are breaking like thin clouds before a Biscay gale ;  
 The field is heap'd with bleeding steeds, and flags, and cloven mail.  
 And then we thought on vengeance, and, all along our van,  
 Remember Saint Bartholomew ! was pass'd from man to man.  
 But out spake gentle Henry — " No Frenchman is my foe :  
 Down, down with every foreigner, but let your brethren go : "  
 Oh ! was there ever such a knight, in friendship or in war,  
 As our sovereign lord, King Henry, the soldier of Navarre ?  
 Right well fought all the Frenchmen who fought for France to-day ;  
 And many a lordly banner God gave them for a prey.

But we of the religion have borne us best in fight ;  
 And the good lord of Rosny hath ta'en the cornet white —  
 Our own true Maximilian the cornet white hath ta'en,  
 The cornet white with crosses black, the flag of false Lorraine.  
 Up with it high ; unfurl it wide ; — that all the host may know  
 How God hath humbled the proud house which wrought His Church such woe.  
 Then on the ground, while trumpets sound their loudest point of war,  
 Fling the red shreds, a footcloth meet for Henry of Navarre.  
 Ho ! maidens of Vienna ; ho ! matrons of Lucerne —  
 Weep, weep, and rend your hair for those who never shall return.  
 Ho ! Philip, send, for charity, thy Mexican pistoles,  
 That Antwerp monks may sing a mass for thy poor spearmen's souls.  
 Ho ! gallant nobles of the League, look that your arms be bright ;  
 Ho ! burghers of St. Genevieve, keep watch and ward to-night ;  
 For our God hath crush'd the tyrant, our God hath rais'd the slave,  
 And mock'd the counsel of the wise, and the valor of the brave.  
 Then glory to His holy name, from whom all glories are ;  
 And glory to our sovereign lord, King Henry of Navarre !

### Richard Bengerist Horne

#### FROM "ORION : AN EPIC POEM"

##### MEETING OF ORION AND ARTEMIS

AFAR the hunt in vales below has sped,  
 But now behind the wooded mount ascends,  
 Threading its upward mazes of rough boughs,  
 Moss'd trunks and thickets, still invisible,  
 Although its jocund music fills the air

With cries and laughing echoes, mellow'd all  
 By intervening woods and the deep hills

The scene in front two sloping mountain-sides  
 Display'd ; in shadow one, and one in light  
 The loftiest on its summit now sustain'd  
 The sun-beams, raying like a mighty wheel  
 Half seen, which left the front-ward surface dark .

In its full breadth of shade ; the coming sun  
Hidden as yet behind : the other mount,  
Slanting oppos'd, swept with an eastward  
face,  
Catching the golden light. Now, while the  
peal  
Of the ascending chase told that the rout  
Still midway rent the thickets, suddenly  
Along the broad and sunny slope appear'd  
The shadow of a stag that fled across,  
Follow'd by a Giant's shadow with a spear !

"Hunter of Shadows, thou thyself a  
Shade,"

Be comforted in this, — that substance holds  
No higher attributes ; one sovereign law  
Alike develops both, and each shall hunt  
Its proper object, each in turn commanding  
The primal impulse, till gaunt Time become  
A Shadow cast on Space — to fluctuate,  
Waiting the breath of the Creative Power  
To give new types for substance yet un-  
known :

So from faint nebulae bright worlds are born ;  
So worlds return to vapor. Dreams design  
Most solid lasting things, and from the eye  
That searches life, death evermore retreats.

Substance unseen, pure mythos, or mi-  
rage,

The shadowy chase has vanish'd ; round the  
swell

Of the near mountain sweeps a bounding  
stag ;

Round whirls a god-like Giant close behind ;  
O'er a fallen trunk the stag with slippery  
hoofs

Stumbles — his sleek knees lightly touch  
the grass —

Upward he springs — but in his forward  
leap,

The Giant's hand hath caught him fast be-  
neath

One shoulder tuft, and, lifted high in air,  
Sustains ! Now Phoibos' chariot rising  
bursts

Over the sunmits with a circling blaze,  
Gilding those frantic antlers, and the head  
Of that so glorious Giant in his youth,  
Who, as he turns, the form succinct beholds  
Of Artemis, — her bow, with points drawn  
back,

A golden hue on her white rounded breast  
Reflecting, while the arrow's ample barb  
Gleams o'er her hand, and at his heart is  
aim'd.

The Giant lower'd his arm — away the  
stag

Breast forward plunged into a thicket near ;  
The Goddess paus'd, and dropp'd her ar-  
row's point —

Rais'd it again — and then again relax'd  
Her tension, and while slow the shaft came  
gliding

Over the centre of the bow, beside  
Her hand, and gently droop'd, so did the  
knee

Of that heroic shape do reverence  
Before the Goddess. Their clear eyes had  
ceas'd

To flash, and gaz'd with earnest softening  
light.

#### DISTRAUGHT FOR MEROPE.

O Meropé !

And where art thou, while idly thus I rave ?  
Runs there no hope — no fever through thy  
veins,

Like that which leaps and courses round  
my heart ?

Shall I resign thee, passion-perfect maid,  
Who in mortality's most finish'd work  
Rank'st highest — and lov'st me, even as I  
love ?

Rather possess thee with a tenfold stress  
Of love ungovernable, being denied !

'Gainst fraud what should I cast down in  
reply ?

What but a sword, since force must do me  
right,

And strength was given unto me with my  
birth,

In mine own hand, and by ascendancy  
Over my giant brethren. Two remain,  
Whom prayers to dark Hephaistos and my  
sire

Poseidon, shall awaken into life ;  
And we will tear up gates, and scatter  
towers,

Until I bear off Meropé. Sing on !  
Sing on, great tempest ! in the darkness  
sing !

Thy madness is a music that brings calm  
Into my central soul ; and from its waves  
That now with joy begin to heave and gush,  
The burning Image of all life's desire,  
Like an absorbing fire-breath'd phantom-  
god,

Rises and floats ! — here touching on the  
foam,

There hovering over it ; ascending swift

Starward, then swooping down the hemisphere

Upon the lengthening javelins of the blast.  
Why paus'd I in the palace-groves to dream  
Of bliss, with all its substance in my reach ?  
Why not at once, with thee enfolded, whirl  
Deep down the abyss of ecstasy, to melt  
All brain and being where no reason is,  
Or else the source of reason ? But the roar  
Of Time's great wings, which ne'er had  
driven me

By dread events, nor broken-down old age,  
Back on myself, the close experience  
Of false mankind, with whispers cold and  
dry

As snake-songs midst stone hollows, thus  
has taught me,

The giant hunter, laugh'd at by the world,  
Not to forget the substance in the dream  
Which breeds it. Both must melt and  
merge in one.

Now shall I overcome thee, body and soul,  
And like a new-made element brood o'er  
thee

With all devouring murmurs ! Come, my  
love !

Come, life's blood-tempest ! — come, thou  
blinding storm,

And clasp the rigid pine — this mortal  
frame

Wrap with thy whirlwinds, rend and wrestle  
down,

And let my being solve its destiny,  
Defying, seeking, thine extremest power ;  
Famish'd and thirsty for the absorbing  
doom

Of that immortal death which leads to life,  
And gives a glimpse of Heaven's parental  
scheme.

#### IN FOREST DEPTHS

Within the isle, far from the walks of  
men,

Where jocund chase was never heard, nor  
hoof

Of Satyr broke the moss, nor any bird  
Sang, save at times the nightingale — but  
only

In his prolong'd and swelling tones, nor e'er  
With wild joy and hoarse laughing melody,  
Closing the ecstasy, as is his wont, —

A forest, separate and far withdrawn  
From all the rest, there grew. Old as the  
earth,

Of cedar was it, lofty in its glooms  
When the sun hung o'erhead, and, in its  
darkness,

Like Night when giving birth to Time's  
first pulse.

Silence had ever dwelt there ; but of late  
Came faint sounds, with a cadence droning  
low,

From the far depths, as of a cataract  
Whose echoes midst incumbent foliage died.  
From one high mountain gush'd a flowing  
stream,

Which through the forest pass'd, and found  
a fall

Within, none knew where, then roll'd  
tow'rds the sea.

There, underneath the boughs, mark  
where the gleam

Of sunrise through the roofing's chasm is  
thrown

Upon a grassy plot below, whereon  
The shadow of a stag stoops to the stream  
Swift rolling tow'rds the cataract, and  
drinks deeply.

Throughout the day unceasingly it drinks,  
While ever and anon the nightingale,  
Not waiting for the evening, swells his  
hymn —

His one sustain'd and heaven-aspiring  
tone —

And when the sun hath vanish'd utterly,  
Arm over arm the cedars spread their shade,  
With arching wrist and long extended  
hands,

And graveward fingers lengthening in the  
moon,

Above that shadowy stag whose antlers still  
Hang o'er the stream. Now came a rich-  
ton'd voice

Out of the forest depths, and sang this lay,  
With deep speech intervall'd and tender  
pause.

"If we have lost the world what gain is  
ours !

Hast thou not built a palace of more grace  
Than marble towers ? These trunks are  
pillars rare,

Whose roof embowers with far more gran-  
deur. Say,

Hast thou not found a bliss with Meropé,  
As full of rapture as existence new ?

'Tis thus with me. I know that thou art  
bless'd.

Our inmost powers, fresh wing'd, shall soar  
 and dream  
 In realms of Elysian gleam, whose air —  
 light — flowers,  
 Will ever be, though vague, most fair, most  
 sweet,  
 Better than memory. — Look yonder, love !  
 What solemn image through the trunks is  
 straying ?  
 And now he doth not move, yet never turns  
 On us his visage of rapt vacancy !  
 It is Oblivion. In his hand — though nought  
 Knows he of this — a dusky purple flower  
 Droops over its tall stem. Again, ah see !  
 He wanders into mist, and now is lost.  
 Within his brain what lovely realms of  
 death  
 Are pictur'd, and what knowledge through  
 the doors  
 Of his forgetfulness of all the earth  
 A path may gain ? Then turn thee, love,  
 to me :  
 Was I not worth thy winning, and thy toil,  
 O earth-born son of Ocean ? Melt to rain."

EOS

Level with the summit of that eastern  
 mount,  
 By slow approach, and like a promontory  
 Which seems to glide and meet a coming  
 ship,  
 The pale-gold platform of the morning came  
 Towards the gliding mount. Against a sky  
 Of delicate purple, snow-bright courts and  
 halls,  
 Touch'd with light silvery green, gleaming  
 across,  
 Fronted by pillars vast, cloud-capital'd,  
 With shafts of changeful pearl, all rear'd  
 upon  
 An isle of clear aerial gold, came floating ;  
 And in the centre, clad in fleecy white,  
 With lucid lilies in her golden hair,  
 Eos, sweet Goddess of the Morning, stood.

From the bright peak of that surrounded  
 mount,  
 One step sufficed to gain the tremulous floor  
 Whereon the palace of the Morning shone,  
 Scarcely a bow-shot distant ; but that step,  
 Orion's humbled and still mortal feet  
 Dared not adventure. In the Goddess' face  
 Imploringly he gaz'd. "Advance !" she  
 said,

In tones more sweet than when some hea-  
 venly bird,  
 Hid in a rosy cloud, its morning hymn  
 Warbles unseen, wet with delicious dew,  
 And to earth's flowers, all looking up in  
 prayer,  
 Tells of the coming bliss. "Believe — ad-  
 vance !  
 Or, as the spheres move onward with their  
 song  
 That calls me to awaken other lands,  
 That moment will escape which ne'er re-  
 turns."  
 Forward Orion stepp'd : the platform  
 bright  
 Shook like the reflex of a star in water  
 Mov'd by the breeze, throughout its whole  
 expanse ;  
 And even the palace glisten'd fitfully,  
 As with electric shiver it sent forth  
 Odors of flowers divine and all fresh life.  
 Still stood he where he stepp'd, nor to  
 return  
 Attempted. To essay one pace beyond  
 He felt no power — yet onward he advanced  
 Safe to the Goddess, who, with hand out-  
 stretch'd,  
 Into the palace led him. Grace and  
 strength,  
 With sense of happy change to finer earth,  
 Freshness of nature, and belief in good,  
 Came flowing o'er his soul, and he was  
 bless'd.  
 'Tis always morning somewhere in the  
 world,  
 And Eos rises, circling constantly  
 The varied regions of mankind. No pause  
 Of renovation and of freshening rays  
 She knows, but evermore her love breathes  
 forth  
 On field and forest, as on human hope,  
 Health, beauty, power, thought, action, and  
 advance.  
 All this Orion witness'd, and rejoiced.

AKINETOS

'T was eve, and Time, his vigorous course  
 pursuing,  
 Met Akinetos walking by the sea.  
 At sight of him the Father of the Hours  
 Paus'd on the sand, — which shrank, grew  
 moist, and trembled  
 At that unwonted pressure of the God.



And thus with look and accent stern, he  
spake :

"Thou art the mortal who, with hand un-  
mov'd,  
Eatest the fruit of others' toil; whose heart  
Is but a vital engine that conveys  
Blood, to no purpose, up and down thy frame;  
Whose forehead is a large stone sepulchre  
Of knowledge ! and whose life but turns to  
waste  
My measur'd hours, and earth's material  
mass !"

Whereto the Great Unmov'd no answer  
made,—

And Time continued, sterner than before :  
"O not-to-be-approv'd ! thou Apathy,  
Who gazest downward on that empty  
shell,—

Is it for thee, who bear'st the common lot  
Of man, and art his brother in the fields,  
From birth to funeral pyre ; is it for thee,  
Who didst derive from thy long-living sire  
More knowledge than endows far better  
sons,

Thy lamp to burn within, and turn aside  
Thy face from all humanity, or behold it  
Without emotion, like some sea-shell'd  
thing

Staring around from a green hollow'd rock,  
Not aiding, loving, caring—hoping aught—  
Forgetting Nature, and by her forgot ?"

Whereto, with mildness, Akinetos said,  
"Hast thou consider'd of Eternity ?"  
"Profoundly have I done so, in my youth,"  
Chronos replied, and bow'd his furrow'd  
head ;

"Most, when my tender feet from Chaos  
trod  
Stumbling,—and, doubtful of my eyes, my  
hands  
The dazzling air explor'd. But, since that  
date,

So many ages have I told ; so many,  
Fleet after fleet on newly opening seas,  
Descry before me, that of late my thoughts  
Have rather dwelt on all around my path,  
With anxious care. Well were it thus with  
thee."

Then Akinetos calmly spake once more,  
With eyes still bent upon the tide-ribb'd  
sands :

"And dost thou of To-morrow also think ?"  
Whereat, as one dismay'd by sudden  
thought

Of many crowding things that call him  
thence,  
Time, with bent brows, went hurrying on  
his way.

Slow tow'rd's his cave the Great Unmov'd  
repair'd,  
And, with his back against the rock, sat  
down

Outside, half smiling in the pleasant air ;  
And in the lonely silence of the place  
He thus, at length, discours'd unto himself:

"Orion, ever active and at work,  
Honest and skilful, not to be surpass'd,  
Drew misery on himself and those he lov'd ;  
Wrought his companions' death,—and now  
hath found,

At Artemis' hand, his own. So fares it ever  
With the world's builder. He, from wall  
to beam,

From pillar to roof, from shade to corporal  
form,

From the first vague Thought to the Temple  
vast,

A ceaseless contest with the crowd endures,  
For whom he labors. Why then should  
we move ?

Our wisdom cannot change whate'er's de-  
creed,  
Nor e'en the acts or thoughts of brainless  
men :

Why then be mov'd ? Best reason is most  
vain.

He who will do and suffer, must—and  
end.

Hence, death is not an evil, since it leads  
To somewhat permanent, beyond the noise  
Man maketh on the tabor of his will,  
Until the small round burst, and pale he  
falls.

His ear is stuff'd with the grave's earth,  
yet feels

The inaudible whispers of Eternity,  
While Time runs shouting to Oblivion  
In the upper fields ! I would not swell  
that cry."

Thus Akinetos sat from day to day,  
Absorb'd in indolent sublimity,  
Reviewing thoughts and knowledge o'er  
and o'er ;

And now he spake, now sang unto himself,  
Now sank to brooding silence. From above,  
While passing, Time the rock touch'd ! —  
and it ooz'd

Petrific drops — gently at first — and slow.  
Reclining lonely in his fix'd repose,  
The Great Unmov'd unconsciously became  
Attach'd to that he press'd,— and gradu-  
a'ly —

While his thoughts drifted to no shore — a  
part

O' the rock. There clung the dead excres-  
cence, till

Strong hands, descended from Orion,  
made

Large roads, built markets, granaries, and  
steep walls,—

Squaring down rocks for use, and common  
good.

### GENIUS

FAR out at sea — the sun was high,  
While veer'd the wind, and flapp'd the  
sail —

We saw a snow-white butterfly  
Dancing before the fitful gale,  
Far out at sea !

The little wanderer, who had lost  
His way, of danger nothing knew ;  
Settled awhile upon the mast,  
Then flutter'd o'er the waters blue,  
Far out at sea.

Above, there gleam'd the boundless sky ;  
Beneath, the boundless ocean sheen ;  
Between them danced the butterfly,  
The spirit-life of this vast scene,  
Far out at sea.

The tiny soul then soar'd away,  
Seeking the clouds on fragile wings,  
Lur'd by the brighter, purer ray  
Which hope's ecstatic morning brings,  
Far out at sea.

Away he sped with shimmering glee !  
Scarce seen — now lost — yet onward  
borne !

Night comes ! — with wind and rain — and  
he

No more will dance before the Morn,  
Far out at sea.

He dies unlike his mates, I ween ;  
Perhaps not sooner, or worse cross'd ;  
And he hath felt, thought, known, and seen  
A large life and hope — though lost  
Far out at sea !

### PELTERS OF PYRAMIDS

A SHOAL of idlers, from a merchant craft  
Anchor'd off Alexandria, went ashore,  
And mounting asses in their headlong glee,  
Round Pompey's Pillar rode with hoots and  
taunts,

As men oft say, " What art thou more than  
we ? "

Next in a boat they floated up the Nile,  
Singing and drinking, swearing senseless  
oaths,

Shouting, and laughing most derisively  
At all majestic scenes. A bank they reach'd,  
And clambering up, play'd gambols among  
tombs ;

And in portentous ruins (through whose  
depths,

The mighty twilight of departed Gods,  
Both sun and moon glanced furtive, as in  
awe)

They hid, and whoop'd, and spat on sacred  
things.

At length, beneath the blazing sun they  
loured

Near a great Pyramid. Awhile they stood  
With stupid stare, until resentment grew,  
In the recoil of meanness from the vast ;

And gathering stones, they with coarse  
oaths and jibes

(As they would say, " What art thou more  
than we ? ")

Pelted the Pyramid ! But soon these men,  
Hot and exhausted, sat them down to  
drink —

Wrangled, smok'd, spat, and laugh'd, and  
drowsily

Curs'd the bald Pyramid, and fell asleep.

Night came : — a little sand went drift-  
ing by —

And morn again was in the soft blue hea-  
vens.

The broad slopes of the shining Pyramid  
Look'd down in their austere simplicity  
Upon the glistening silence of the sands  
Whereon no trace of mortal dust was seen

## SOLITUDE AND THE LILY

## THE LILY

I BEND above the moving stream,  
 And see myself in my own dream,—  
 Heaven passing, while I do not pass.  
 Something divine pertains to me,  
 Or I to it ;— reality  
 Escapes me on this liquid glass.

## SOLITUDE

The changeful clouds that float or poise on  
 high,  
 Emblem earth's night and day of history :  
 Renew'd for ever, evermore to die.  
 Thy life-dream is thy fleeting loveliness ;  
 But mine is concentrated consciousness,  
 A life apart from pleasure or distress.  
 The grandeur of the Whole  
 Absorbs my soul,  
 While my caves sigh o'er human littleness.

## THE LILY

Ah, Solitude,  
 Of marble Silence fit abode !  
 I do prefer my fading face,  
 My loss of loveliness and grace,  
 With cloud-dreams ever in my view ;  
 Also the hope that other eyes  
 May share my rapture in the skies,  
 And, if illusion, feel it true.

## THE SLAVE

## A SEA-PIECE, OFF JAMAICA

BEFORE us in the sultry dawn arose  
 Indigo-tinted mountains ; and ere noon  
 We near'd an isle that lay like a fes-  
 toon,  
 And shar'd the ocean's glittering repose.

We saw plantations spotted with white huts ;  
 Estates midst orange groves and towering  
 trees ;

Rich yellow lawns embrown'd by soft  
 degrees ;  
 Plots of intense gold freak'd with shadynuts.

A dead hot silence tranced sea, land, and  
 sky :  
 And now a long canoe came gliding forth,  
 Wherein there sat an old man fierce and  
 swarth,  
 Tiger-faced, black-fang'd, and with jaun-  
 diced eye.

Pure white, with pale blue chequer'd, and  
 red fold  
 Of head-cloth 'neath straw brim, this  
 Master wore ;  
 While in the sun-glare stood with high-  
 rais'd oar  
 A naked Image all of burnish'd gold.

Golden his bones — high-valued in the mart,  
 His minted muscles, and his glossy skin ;  
 Golden his life of action — but within  
 The slave is human in a bleeding heart.

## THE PLOUGH

## A LANDSCAPE IN BERKSHIRE

ABOVE yon sombre swell of land  
 Thou seest the dawn's grave orange hue,  
 With one pale streak like yellow sand,  
 And ever that a vein of blue.

The air is cold above the woods ;  
 All silent is the earth and sky,  
 Except with his own lonely moods  
 The blackbird holds a colloquy.

Over the broad hill creeps a beam,  
 Like hope that gilds a good man's brow,  
 And now ascends the nostril-stream  
 Of stalwart horses come to plough.

Ye rigid Ploughmen, bear in mind  
 Your labor is for future hours !  
 Advance — spare not — nor look behind :  
 Plough deep and straight with all your  
 powers.

## Thomas Hobell Beddoes

## FROM "TORRISMOND"

IN A GARDEN BY MOONLIGHT

*Veronica.* Come then, a song ; a winding  
gentle song,  
To lead me into sleep. Let it be low  
As zephyr, telling secrets to his rose,  
For I would hear the murmuring of my  
thoughts ;  
And more of voice than of that other  
music  
That grows around the strings of quivering  
lutes ;  
But most of thought ; for with my mind I  
listen,  
And when the leaves of sound are shed upon  
it,  
If there's no seed remembrance grows not  
there.  
So life, so death ; a song, and then a  
dream !  
Begin before another dewdrop fall  
From the soft hold of these disturbed  
flowers,  
For sleep is filling up my senses fast,  
And from these words I sink.

## SONG

How many times do I love thee, dear ?  
Tell me how many thoughts there be  
In the atmosphere  
Of a new-fall'n year,  
Whose white and sable hours appear  
The latest flake of Eternity :  
So many times do I love thee, dear.

How many times do I love again ?  
Tell me how many beads there are  
In a silver chain  
Of evening rain,  
Unravell'd from the tumbling main,  
And threading the eye of a yellow star :  
So many times do I love again.

*Elvira.* She sees no longer : leave her  
then alone,  
Encompass'd by this round and moony  
night.  
A rose-leaf for thy lips, and then good-  
night :  
So life, so death ; a song, and then a  
dream !

## DREAM-PEDLARY

If there were dreams to sell,  
What would you buy ?  
Some cost a passing bell ;  
Some a light sigh,  
That shakes from Life's fresh crown  
Only a rose-leaf down.  
If there were dreams to sell,  
Merry and sad to tell,  
And the crier rung the bell,  
What would you buy ?

A cottage lone and still,  
With bowers nigh,  
Shadowy, my woes to still,  
Until I die.  
Such pearl from Life's fresh crown  
Fain would I shake me down.  
Were dreams to have at will,  
This would best heal my ill,  
This would I buy.

But there were dreams to sell  
Ill didst thou buy ;  
Life is a dream, they tell,  
Waking, to die.  
Dreaming a dream to prize,  
Is wishing ghosts to rise ;  
And, if I had the spell  
To call the buried well,  
Which one would I ?

If there are ghosts to raise,  
What shall I call  
Out of hell's murky haze,  
Heaven's blue pall ?  
Raise my lov'd long-lost boy  
To lead me to his joy.  
There are no ghosts to raise ;  
Out of death lead no ways ;  
Vain is the call.

Know'st thou not ghosts to sue ?  
No love thou hast.  
Else lie, as I will do,  
And breathe thy last.  
So out of Life's fresh crown  
Fall like a rose-leaf down.  
Thus are the ghosts to woo ;  
Thus are all dreams made true,  
Ever to last !

## BALLAD OF HUMAN LIFE

WHEN we were girl and boy together,  
 We toss'd about the flowers  
 And wreath'd the blushing hours  
 Into a posy green and sweet.  
 I sought the youngest, best,  
 And never was at rest  
 Till I had laid them at thy fairy feet.  
 But the days of childhood they were fleet,  
 And the blooming sweet-briar-breath'd  
 weather,  
 When we were boy and girl together.

Then we were lad and lass together,  
 And sought the kiss of night  
 Before we felt aright,  
 Sitting and singing soft and sweet.  
 The dearest thought of heart  
 With thee 't was joy to part,  
 And the greater half was thine, as meet.  
 Still my eyelid's dewy, my veins they beat  
 At the starry summer-evening weather,  
 When we were lad and lass together.

And we are man and wife together,  
 Although thy breast, once bold  
 With song, be clos'd and cold  
 Beneath flowers' roots and birds' light feet.  
 Yet sit I by thy tomb,  
 And dissipate the gloom  
 With songs of loving faith and sorrow sweet.  
 And fate and darkling grave kind dreams  
 do cheat,  
 That, while fair life, young hope, despair  
 and death are,  
 We're boy and girl, and lass and lad, and  
 man and wife together.

## SONGS FROM "DEATH'S JEST-BOOK"

## I

## TO SEA, TO SEA !

To sea, to sea ! The calm is o'er ;  
 The wanton water leaps in sport,  
 And rattles down the pebbly shore ;  
 The dolphin wheels, the sea-cows snort,  
 And unseen Mermaids' pearly song  
 Comes bubbling up, the weeds among.  
 Fling broad the sail, dip deep the oar :  
 To sea, to sea ! the calm is o'er.

To sea, to sea ! our wide-wing'd bark  
 Shall billowy cleave its sunny way,  
 And with its shadow, fleet and dark,  
 Break the cav'd Tritons' azure day,  
 Like mighty eagle soaring light  
 O'er antelopes on Alpine height.  
 The anchor heaves, the ship swings free,  
 The sails swell full. To sea, to sea !

## II

## DIRGE

If thou wilt ease thine heart  
 Of love and all its smart,  
 Then sleep, dear, sleep ;  
 And not a sorrow  
 Hang any tear on your eye-lashes ;  
 Lie still and deep,  
 Sad soul, until the sea-wave washes  
 The rim o' the sun to-morrow,  
 In eastern sky.

But wilt thou cure thine heart  
 Of love and all its smart,  
 Then die, dear, die ;  
 'T is deeper, sweeter,  
 Than on a rose bank to lie dreaming  
 With folded eye ;  
 And then alone, amid the beaming  
 Of love's stars, thou 'lt meet her  
 In eastern sky.

## III

## ATHULF'S DEATH SONG

A CYPRESS-BOUGH, and a rose-wreath sweet,  
 A wedding-robe, and a winding-sheet,  
 A bridal-bed and a bier.  
 Thine be the kisses, maid,  
 And smiling Love's alarms ;  
 And thou, pale youth, be laid  
 In the grave's cold arms.  
 Each in his own charms,  
 Death and Hymen both are here ;  
 So up with scythe and torch,  
 And to the old church porch,  
 While all the bells ring clear :  
 And rosy, rosy the bed shall bloom,  
 And earthy, earthy heap up the tomb

Now tremble dimples on your cheek,  
 Sweet be your lips to taste and speak,  
 For he who kisses is near :

By her the bridegod fair,  
 In youthful power and force ;  
 By him the grizard bare,  
 Pale knight on a pale horse,  
 To woo him to a corpse.  
 Death and Hymen both are here ;  
 So up with scythe and torch,  
 And to the old church porch,  
 While all the bells ring clear :  
 And rosy, rosy the bed shall bloom,  
 And earthy, earthy heap up the tomb.

IV

SECOND DIRGE

We do lie beneath the grass  
 In the moonlight, in the shade  
 Of the yew-tree. They that pass  
 Hear us not. We are afraid  
 They would envy our delight,  
 In our graves by glow-worm night.  
 Come follow us, and smile as we ;  
 We sail to the rock in the ancient  
 waves,  
 Where the snow falls by thousands into the  
 sea,  
 And the drown'd and the shipwreck'd  
 have happy graves.

SONGS FROM "THE BRIDES'  
 TRAGEDY"

I

HESPERUS SINGS

Poor old pilgrim Misery,  
 Beneath the silent moon he sate,  
 A-listening to the screech owl's cry  
 And the cold wind's goblin prate ;  
 Beside him lay his staff of yew  
 With wither'd willow twin'd,  
 His scant gray hair all wet with dew,  
 His cheeks with grief ybrin'd ;  
 And his cry it was ever, alack !  
 Alack, and woe is me !

Anon a wanton imp astray  
 His piteous moaning hears,  
 And from his bosom steals away  
 His rosary of tears :  
 With his plunder fled that urchin elf,  
 And hid it in your eyes ;  
 Then tell me back the stolen pelf,  
 Give up the lawless prize ;  
 Or your cry shall be ever, alack !  
 Alack, and woe is me !

II

LOVE GOES A-HAWKING

A ho ! A ho !  
 Love's horn doth blow,  
 And he will out a-hawking go.  
 His shafts are light as beauty's sighs,  
 And bright as midnight's brightest eyes,  
 And round his starry way  
 The swan-wing'd horses of the skies,  
 With summer's music in their manes,  
 Curve their fair necks to zephyr's reins,  
 And urge their graceful play.

A ho ! A ho !  
 Love's horn doth blow,  
 And he will out a-hawking go.  
 The sparrows flutter round his wrist,  
 The feathery thieves that Venus kist  
 And taught their morning song,  
 The linnets seek the airy list,  
 And swallows too, small pets of Spring,  
 Beat back the gale with swifter wing,  
 And dart and wheel along.

A ho ! A ho !  
 Love's horn doth blow,  
 And he will out a-hawking go.  
 Now woe to every gnat that skips  
 To filch the fruit of ladies' lips,  
 His felon blood is shed ;  
 And woe to flies, whose airy ships  
 On beauty cast their anchoring bite,  
 And bandit wasp, that naughty wight,  
 Whose sting is slaughter-red.

## Robert Stephen Hawker

### THE SONG OF THE WESTERN MEN

A good sword and a trusty hand !

A merry heart and true !

King James's men shall understand  
What Cornish lads can do.

And have they fix'd the where and when ?

And shall Trelawny die ?

Here 's twenty thousand Cornish men  
Will know the reason why !

Out spake their captain brave and bold,

A merry wight was he :

" If London Tower were Michael's hold,  
We 'll set Trelawny free !

" We 'll cross the Tamar, land to land,

The Severn is no stay,

With ' one and all, ' and hand in hand,  
And who shall bid us nay ?

" And when we come to London Wall,

A pleasant sight to view,

Come forth ! come forth, ye cowards all,  
Here 's men as good as you !

" Trelawny he 's in keep and hold,

Trelawny he may die ;

But here 's twenty thousand Cornish bold,  
Will know the reason why ! "

### MAWGAN OF MELHUACH

" T was a fierce night when old Mawgan  
died,

Men shudder'd to hear the rolling tide :

The wreckers fled fast from the awful shore,  
They had heard strange voices amid the  
roar.

" Out with the boat there, " some one cried, —

" Will he never come ? we shall lose the tide :

His berth is trim and his cabin stor'd,

He 's a weary long time coming on board. "

The old man struggled upon the bed :

He knew the words that the voices said ;

Wildly he shriek'd as his eyes grew dim,

" He was dead ! he was dead ! when I bur-  
ied him. "

Hark yet again to the devilish roar,  
" He was nimbler once with a ship on shore ;  
Come ! come ! old man, 't is a vain delay,  
We must make the offering by break of day. "

Hard was the struggle, but at the last,  
With a stormy pang old Mawgan past,  
And away, away, beneath their sight,  
Gleam'd the red sail at pitch of night.

### FEATHERSTONE'S DOOM

Twist thou and twine ! in light and gloom

A spell is on thine hand ;

The wind shall be thy changeful loom,

Thy web the shifting sand.

Twine from this hour, in ceaseless toil,

On Blackrock's sullen shore ;

Till cordage of the sand shall coil

Where crested surges roar.

'T is for that hour, when, from the wave,

Near voices wildly cried ;

When thy stern hand no succor gave,

The cable at thy side.

Twist thou and twine ! in light and gloom

The spell is on thine hand ;

The wind shall be thy changeful loom,

Thy web the shifting sand.

### " PATER VESTER PASCIT ILLA "

Our bark is on the waters : wide around

The wandering wave ; above, the lonely sky.

Hush ! a young sea-bird floats, and that  
quick cry

Shrieks to the levell'd weapon's echoing  
sound,

Grasps its lank wing, and on, with reckless  
bound !

Yet, creature of the surf, a sheltering breast

To-night shall haunt in vain thy far-off nest,

A call unanswer'd search the rocky ground.

Lord of leviathan ! when Ocean heard

Thy gathering voice, and sought his native  
breeze ;

When whales first plunged with life, and  
the proud deep

Felt unborn tempests heave in troubled  
sleep ;

Thou didst provide, e'en for this nameless  
bird,  
Home, and a natural love, amid the surging  
seas.

### THE SILENT TOWER OF BOTTREAU

TINTADGEL bells ring o'er the tide,  
The boy leans on his vessel side ;  
He hears that sound, and dreams of home  
Soothe the wild orphan of the foam.

"Come to thy God in time !"

Thus saith their pealing chime :

Youth, manhood, old age past,

"Come to thy God at last."

But why are Bottreau's echoes still ?  
Her tower stands proudly on the hill ;  
Yet the strange chough that home hath  
found,

The lamb lies sleeping on the ground.

"Come to thy God in time !"

Should be her answering chime :

"Come to thy God at last !"

Should echo on the blast.

The ship rode down with courses free,  
The daughter of a distant sea :  
Her sheet was loose, her anchor stor'd,  
The merry Bottreau bells on board.

"Come to thy God in time !"

Rung out Tintadgel chime ;

Youth, manhood, old age past,

"Come to thy God at last !"

The pilot heard his native bells  
Hang on the breeze in fitful swells ;  
"Thank God," with reverent brow he cried,  
"We make the shore with evening's tide."

"Come to thy God in time !"

It was his marriage chime :

Youth, manhood, old age past,

His bell must ring at last.

"Thank God, thou whining knave, on land,  
But thank, at sea, the steersman's hand,"  
The captain's voice above the gale :

"Thank the good ship and ready sail."

"Come to thy God in time !"

Sad grew the boding chime :

"Come to thy God at last !"

Boom'd heavy on the blast.

Uprose that sea ! as if it heard  
The mighty Master's signal-word :  
What thrills the captain's whitening lip ?  
The death-groans of his sinking ship.

"Come to thy God in time !"

Swung deep the funeral chime :

Grace, mercy, kindness past,

"Come to thy God at last !"

Long did the rescued pilot tell —  
When gray hairs o'er his forehead fell,  
While those around would heal and weep —  
That fearful judgment of the deep.

"Come to thy God in time !"

He read his native chime :

Youth, manhood, old age past,

His bell rung out at last.

Still when the storm of Bottreau's waves  
Is wakening in his weedy caves,  
Those bells, that sullen surges hide,  
Peal their deep notes beneath the tide :

"Come to thy God in time !"

Thus saith the ocean chime :

Storm, billow, whirlwind past,

"Come to thy God at last !"

### TO ALFRED TENNYSON

THEY told me in their shadowy phrase,  
Caught from a tale gone by,  
That Arthur, King of Cornish praise,  
Died not, and would not die.

Dreams had they, that in fairy bowers  
Their living warrior lies,  
Or wears a garland of the flowers  
That grow in Paradise.

I read the rune with deeper ken,  
And thus the myth I trace : —  
A bard should rise, mid future men,  
The mightiest of his race.

He would great Arthur's deeds rehearse  
On gray Dundagel's shore ;  
And so the King in laurell'd verse  
Shall live, and die no more !



## Edward, Lord Lytton

(EDWARD LYTTON BULWER)

## THE CARDINAL'S SOLILOQUY

FROM "RICHELIEU; OR, THE CONSPIRACY"

*Rich. [reading].* "In silence, and at night,  
the Conscience feelsThat life should soar to nobler ends than  
Power."So sayest thou, sage and sober moralist !  
But wert thou tried ? Sublime Philosophy,  
Thou art the Patriarch's ladder, reaching  
heaven,And bright with beckoning angels — but,  
alas !We see thee, like the Patriarch, but in  
dreams,By the first step, dull-slumbering on the  
earth.

I am not happy ! — with the Titan's lust

I woo'd a goddess, and I clasp a cloud.

When I am dust, my name shall, like a star,  
Shine through wan space, a glory, and a  
prophetWhereby pale seers shall from their æry  
towersCon all the ominous signs, benign or evil,  
That make the potent astrologue of kings.  
But shall the Future judge me by the ends  
That I have wrought, or by the dubious  
meansThrough which the stream of my renown  
hath run

Into the many-voiced unfathom'd Time ?

Foul in its bed lie weeds, and heaps of slime,  
And with its waves — when sparkling in  
the sun,Ofttimes the secret rivulets that swell  
Its might of waters — blend the hues of  
blood.Yet are my sins not those of Circumstance,  
That all-pervading atmosphere, wherein  
Our spirits, like the unsteady lizard, take  
The tints that color, and the food that nur-  
tures ?O ! ye, whose hour-glass shifts its tran-  
quil sandsIn the unwe'd silence of a student's cell ;  
Ye, whose untempted hearts have never  
toss'dUpon the dark and stormy tides where life  
Gives battle to the elements, — and man  
Wrestles with man for some slight plank,  
whose weightWill bear but one, while round the desper-  
ate wretchThe hungry billows roar, and the fierce Fate,  
Like some huge monster, dim-seen through  
the surf,Waits him who drops ; — ye safe and for-  
mal men,Who write the deeds, and with unfeverish  
handWeigh in nice scales the motives of the  
Great,Ye cannot know what ye have never tried !  
History preserves only the fleshless bones  
Of what we are, and by the mocking skull  
The would-be wise pretend to guess the  
features.Without the roundness and the glow of life  
How hideous is the skeleton ! Without  
The colorings and humanities that clothe  
Our errors, the anatomists of schools  
Can make our memory hideous.I have wrought  
Great uses out of evil tools, and they  
In the time to come may bask beneath the  
lightWhich I have stolen from the angry gods,  
And warn their sons against the glorious  
theft,Forgetful of the darkness which it broke.  
I have shed blood, but I have had no foes  
Save those the State had ; if my wrath was  
deadly,'Tis that I felt my country in my veins,  
And smote her sons as Brutus smote his  
own.And yet I am not happy : blanch'd and  
sear'dBefore my time ; breathing an air of hate,  
And seeing daggers in the eyes of men,  
And wasting powers that shake the thrones  
of earthIn contest with the insects ; bearding kings  
And brav'd by lackies ; murder at my bed ;  
And lone amidst the multitudinous web,  
With the dread Three, that are the Fates  
who hold

The woof and shears — the Monk, the Spy,  
the Headsman.

And this is power ? Alas ! I am not happy.  
[*After a pause.*]

And yet the Nile is fretted by the weeds  
Its rising roots not up ; but never yet  
Did one least barrier by a ripple vex  
My onward tide, unswept in sport away.  
Am I so ruthless then that I do hate  
Them who hate me ? Tush, tush ! I do not  
hate ;

Nay, I forgive. The Statesman writes the  
doom,

But the Priest sends the blessing. I for-  
give them,

But I destroy ; forgiveness is mine own,  
Destruction is the State's ! For private life,  
Scripture the guide — for public, Machiavel.  
Would fortune serve me if the Heaven were  
wroth ?

For chance makes half my greatness. I  
was born

Beneath the aspect of a bright-eyed star,  
And my triumphant adamant of soul  
Is but the fix'd persuasion of success.  
Ah ! — here ! — that spasm ! — again ! —  
How Life and Death

Do wrestle for me momentarily ! And yet  
The King looks pale. I shall outlive the  
King !

And then, thou insolent Austrian — who  
didst gibe

At the ungainly, gaunt, and daring lover,  
Sneaking thy looks to silken Buckingham,  
Thou shalt — no matter ! I have outliv'd  
love.

O beautiful, all golden, gentle youth !  
Making thy palace in the careless front  
And hopeful eye of man, ere yet the soul  
Hath lost the memories which (so Plato  
dream'd)

Breath'd glory from the earlier star it  
dwelt in —

Oh, for one gale from thine exulting morn-  
ing,

Stirring amidst the roses, where of old  
Love shook the dew-drops from his glan-  
cing hair !

Could I recall the past, or had not set  
The prodigal treasures of the bankrupt soul

In one slight bark upon the shoreless sea ;  
The yoked steer, after his day of toil,  
Forgets the goad, and rests : to me alike  
Or day or night — Ambition has no rest !  
Shall I resign ? who can resign himself ?  
For custom is myself ; as drink and food  
Become our bone and flesh, the aliments  
Nurturing our nobler part, the mind,  
thoughts, dreams,

Passions, and aims, in the revolving cycle  
Of the great alchemy, at length are made  
Our mind itself ; and yet the sweets of  
leisure,

An honor'd home far from these base in-  
trigues,

An eyrie on the heaven-kiss'd heights of  
wisdom. —

[*Taking up the book.*]

Speak to me, moralist ! — I'll heed thy  
counsel.

#### WHEN STARS ARE IN THE QUIET SKIES

WHEN stars are in the quiet skies,  
Then most I pine for thee ;  
Bend on me then thy tender eyes,  
As stars look on the sea !  
For thoughts, like waves that glide by night,  
Are stillest when they shine ;  
Mine earthly love lies hush'd in light  
Beneath the heaven of thine.

There is an hour when angels keep  
Familiar watch o'er men,  
When coarser souls are wrapp'd in sleep —  
Sweet spirit, meet me then !  
There is an hour when holy dreams  
Through slumber fairest glide ;  
And in that mystic hour it seems  
Thou shouldst be by my side.

My thoughts of thee too sacred are  
For daylight's common beam :  
I can but know thee as my star,  
My angel and my dream ;  
When stars are in the quiet skies,  
Then most I pine for thee ;  
Bend on me then thy tender eyes,  
As stars look on the sea !

## William Edmondstone Aytoun

### THE EXECUTION OF MONTROSE

COME hither, Evan Cameron !  
 Come, stand beside my knee :  
 I hear the river roaring down  
 Towards the wintry sea.  
 There 's shouting on the mountain-side,  
 There 's war within the blast ;  
 Old faces look upon me,  
 Old forms go trooping past :  
 I hear the pibroch wailing  
 Amidst the din of fight,  
 And my dim spirit wakes again  
 Upon the verge of night.

'T was I that led the Highland host  
 Through wild Lochaber's snows,  
 What time the plaided clans came down  
 To battle with Montrose.  
 I've told thee how the Southrons fell  
 Beneath the broad claymore,  
 And how we smote the Campbell clan  
 By Inverlochy's shore.  
 I've told thee how we swept Dundee,  
 And tam'd the Lindsays' pride ;  
 But never have I told thee yet  
 How the great Marquis died.

A traitor sold him to his foes ;  
 O deed of deathless shame !  
 I charge thee, boy, if e'er thou meet  
 With one of Assynt's name —  
 Be it upon the mountain's side,  
 Or yet within the glen,  
 Stand he in martial gear alone,  
 Or back'd by armed men —  
 Face him, as thou wouldst face the man  
 Who wrong'd thy sire's renown ;  
 Remember of what blood thou art,  
 And strike the caithiff down !

They brought him to the Watergate,  
 Hard bound with hempen span,  
 As though they held a lion there,  
 And not a fenceless man.  
 They set him high upon a cart,  
 The hangman rode below,  
 They drew his hands behind his back  
 And bar'd his noble brow.  
 Then, as a hound is slipp'd from leash,  
 They cheer'd the common throng,

And blew the note with yell and shout  
 And bade him pass along.

It would have made a brave man's heart  
 Grow sad and sick that day,  
 To watch the keen malignant eyes  
 Bent down on that array.  
 There stood the Whig west-country lords,  
 In balcony and bow ;  
 There sat their gaunt and wither'd dames,  
 And their daughters all a-row.  
 And every open window  
 Was full as full might be  
 With black-rob'd Covenanting carles,  
 That goodly sport to see !

But when he came, though pale and wan,  
 He look'd so great and high,  
 So noble was his manly front,  
 So calm his steadfast eye,  
 The rabble rout forbore to shout,  
 And each man held his breath,  
 For well they knew the hero's soul  
 Was face to face with death.  
 And then a mournful shudder  
 Through all the people crept,  
 And some that came to scoff at him  
 Now turn'd aside and wept.

But onwards — always onwards,  
 In silence and in gloom,  
 The dreary pageant labor'd,  
 Till it reach'd the house of doom.  
 Then first a woman's voice was heard  
 In jeer and laughter loud,  
 And an angry cry and a hiss arose  
 From the heart of the tossing crowd :  
 Then as the Graeme look'd upwards,  
 He saw the ugly smile  
 Of him who sold his king for gold,  
 The master-fiend Argyle !

The Marquis gaz'd a moment,  
 And nothing did he say,  
 But the cheek of Argyle grew ghastly pale  
 And he turn'd his eyes away.  
 The painted harlot by his side,  
 She shook through every limb,  
 For a roar like thunder swept the street  
 And hands were clench'd at him ;  
 And a Saxon soldier cried aloud,  
 " Back, coward, from thy place !

For seven long years thou hast not dar'd  
To look him in the face."

Had I been there with sword in hand,  
And fifty Camerons by,  
That day through high Dunedin's streets  
Had peal'd the slogan-cry.  
Not all their troops of trampling horse,  
Nor might of mailed men,  
Not all the rebels in the south  
Had borne us backwards then !  
Once more his foot on Highland heath  
Had trod as free as air,  
Or I, and all who bore my name,  
Been laid around him there !

It might not be. They placed him next  
Within the solemn hall,  
Where once the Scottish kings were  
thron'd  
Amidst their nobles all.  
But there was dust of vulgar feet  
On that polluted floor,  
And perjurd traitors fill'd the place  
Where good men sate before.  
With savage glee came Warristoun  
To read the murderous doom ;  
And then uprose the great Montrose  
In the middle of the room.

"Now, by my faith as belted knight,  
And by the name I bear,  
And by the bright Saint Andrew's cross  
That waves above us there,  
Yea, by a greater, mightier oath —  
And oh, that such should be !  
By that dark stream of royal blood  
That lies 'twixt you and me,  
I have not sought in battle-field  
A wreath of such renown,  
Nor dar'd I hope on my dying day  
To win the martyr's crown !

"There is a chamber far away  
Where sleep the good and brave,  
But a better place ye have nam'd for  
me  
Than by my father's grave.  
For truth and right, 'gainst treason's  
might,  
This hand hath always striven,  
And ye raise it up for a witness still  
In the eye of earth and heaven.  
Then nail my head on yonder tower,  
Give every town a limb,

And God who made shall gather them :  
I go from you to Him !"

The morning dawn'd full darkly,  
The rain came flashing down,  
And the jagged streak of the levin-bolt  
Lit up the gloomy town :  
The thunder crash'd across the heaven,  
The fatal hour was come ;  
Yet aye broke in with muffled beat  
The 'larum of the drum.  
There was madness on the earth below  
And anger in the sky,  
And young and old, and rich and poor,  
Came forth to see him die.

Ah, God ! that ghastly gibbet !  
How dismal 't is to see  
The great tall spectral skeleton,  
The ladder and the tree !  
Hark ! hark ! it is the clash of arms —  
The bells begin to toll —  
"He is coming ! he is coming !  
God's mercy on his soul !" —  
One last long peal of thunder :  
The clouds are clear'd away,  
And the glorious sun once more looks  
down  
Amidst the dazzling day.

"He is coming ! he is coming !"  
Like a bridegroom from his room,  
Came the hero from his prison  
To the scaffold and the doom.  
There was glory on his forehead,  
There was lustre in his eye,  
And he never walk'd to battle  
More proudly than to die :  
There was color in his visage,  
Though the cheeks of all were wan,  
And they marvell'd as they saw him pass,  
That great and goodly man !

He mounted up the scaffold,  
And he turn'd him to the crowd ;  
But they dar'd not trust the people,  
So he might not speak aloud.  
But he look'd upon the heavens,  
And they were clear and blue,  
And in the liquid ether  
The eye of God shone through ;  
Yet a black and murky battlement  
Lay resting on the hill,  
As though the thunder slept within —  
All else was calm and still.

The grim Geneva ministers  
 With anxious scowl drew near,  
 As you have seen the ravens flock  
 Around the dying deer.  
 He would not deign them word nor sign,  
 But alone he bent the knee,  
 And veil'd his face for Christ's dear  
 grace  
 Beneath the gallows-tree.  
 Then radiant and serene he rose,  
 And cast his cloak away :  
 For he had ta'en his latest look  
 Of earth and sun and day.

A beam of light fell o'er him,  
 Like a glory round the shriven,  
 And he climb'd the lofty ladder  
 As it were the path to heaven.  
 Then came a flash from out the cloud,  
 And a stunning thunder-roll ;  
 And no man dar'd to look aloft,  
 For fear was on every soul.  
 There was another heavy sound,  
 A hush and then a groan ;  
 And darkness swept across the sky —  
 The work of death was done !

#### MASSACRE OF THE MACPHER- SON

FHAIRSHON swore a feud  
 Against the clan M'Tavish —  
 March'd into their land  
 To murder and to rafish ;  
 For he did resolve  
 To extirpate the vipers,  
 With four-and-twenty men,  
 And five-and-thirty pipers.

But when he had gone  
 Half-way down Strath-Canaan,  
 Of his fighting tail  
 Just three were remainin'.  
 They were all he had  
 To back him in ta battle :  
 All the rest had gone  
 Off to drive ta cattle.

"Fery coot !" cried Fhairshon —  
 So my clan disgraced is ;

Lads, we'll need to fight  
 Before we touch ta peasties.  
 Here's Mhic-Mac-Methusaleh  
 Coming wi' his fassals —  
 Gillies seventy-three,  
 And sixty Dhuinewassels ! "

"Coot tay to you, sir !  
 Are you not ta Fhairshon ?  
 Was you coming here  
 To visit any person ?  
 You are a plackguard, sir ?  
 It is now six hundred  
 Coot long years, and more,  
 Since my glen was plunder'd."

"Fat is tat you say ?  
 Dar you cock your peaver ?  
 I will teach you, sir,  
 Fat is coot behavior !  
 You shall not exist  
 For another day more ;  
 I will shot you, sir,  
 Or stap you with my claymore ! "

"I am fery glad  
 To learn what you mention,  
 Since I can prevent  
 Any such intention."  
 So Mhic-Mac-Methusaleh  
 Gave some warlike howls,  
 Trew his skhian-dhu,  
 An' stuck it in his powels.

In this fery way  
 Tied ta faliant Fhairshon,  
 Who was always thought  
 A superior person.  
 Fhairshon had a son,  
 Who married Noah's daughter,  
 And nearly spoil'd ta flood  
 By trinking up ta water —

Which he would have done,  
 I at least believe it,  
 Had ta mixture peen  
 Only half Glenlivet.  
 This is all my tale :  
 Sirs, I hope 't is new t' ye !  
 Here's your fery good healths,  
 And tamn ta whusky tuty !

## POETS OF QUALITY

## Thomas Love Peacock

## THE MEN OF GOTHAM

SEAMEN three ! what men be ye ?

Gotham's three Wise Men we be.

Whither in your bowl so free ?

To rake the moon from out the sea.

The bowl goes trim ; the moon doth shine ;

And our ballast is old wine :

And your ballast is old wine.

Who art thou, so fast adrift ?

I am he they call Old Care.

Here on board we will thee lift.

No : I may not enter there.

Wherefore so ? 'T is Jove's decree —

In a bowl Care may not be :

In a bowl Care may not be.

Fear ye not the waves that roll ?

No : in charmed bowl we swim.

What the charm that floats the bowl ?

Water may not pass the brim.

The bowl goes trim ; the moon doth shine ;

And our ballast is old wine :

And your ballast is old wine.

THE WAR-SONG OF DINAS  
VAWR

THE mountain sheep are sweeter,

But the valley sheep are fatter ;

We therefore deem'd it meet

To carry off the latter.

We made an expedition ;

We met an host and quell'd it ;

We forced a strong position

And kill'd the men who held it.

On Dyfed's richest valley,

Where herds of kine were browsing,

We made a mighty sally,

To furnish our carousing.

Fierce warriors rush'd to meet us ;

We met them, and o'erthrew them :

They struggled hard to beat us,

But we conquer'd them, and slew them.

As we drove our prize at leisure,  
The king march'd forth to catch us ;  
His rage surpass'd all measure,  
But his people could not match us.  
He fled to his hall-pillars ;  
And, ere our force we led off,  
Some sack'd his house and cellars,  
While others cut his head off.

We there, in strife bewildering,  
Spilt blood enough to swim in :  
We orphan'd many children  
And widow'd many women.  
The eagles and the ravens  
We glutted with our foemen :  
The heroes and the cravens,  
The spearmen and the bowmen.

We brought away from battle,  
And much their land bemoan'd them,  
Two thousand head of cattle  
And the head of him who own'd them :  
Ednyfed, King of Dyfed,  
His head was borne before us ;  
His wine and beasts supplied our feasts,  
And his overthrow, our chorus.

## MARGARET LOVE PEACOCK

## THREE YEARS OLD

LONG night succeeds thy little day :

O, blighted blossom ! can it be

That this gray stone and grassy clay

Have clos'd our anxious care of thee ?

The half-form'd speech of artless thought,

That spoke a mind beyond thy years,

The song, the dance by Nature taught,

The sunny smiles, the transient tears,

The symmetry of face and form,

The eye with light and life replete,

The little heart so fondly warm,

The voice so musically sweet, —

These, lost to hope, in memory yet

Around the hearts that lov'd thee cling,

Shadowing with long and vain regret

The too fair promise of thy Spring.

## Winthrop Mackworth Praed

## THE VICAR

SOME years ago, ere time and taste  
 Had turn'd our parish topsy-turvy,  
 When Darnel Park was Darnel Waste,  
 And roads as little known as scurvy,  
 The man who lost his way between  
 St. Mary's Hill and Sandy Thicket  
 Was always shown across the green,  
 And guided to the parson's wicket.

Back flew the bolt of lissom lath ;  
 Fair Margaret, in her tidy kirtle,  
 Led the lorn traveller up the path  
 Through clean-clipp'd rows of box and  
 myrtle ;  
 And Don and Sancho, Tramp and Tray,  
 Upon the parlor steps collected,  
 Wag'd all their tails, and seem'd to say,  
 "Our master knows you ; you're ex-  
 pected."

Up rose the reverend Doctor Brown,  
 Up rose the doctor's "winsome marrow ;"  
 The lady laid her knitting down,  
 Her husband clasp'd his ponderous Bar-  
 row.

Whate'er the stranger's caste or creed,  
 Pundit or papist, saint or sinner,  
 He found a stable for his steed,  
 And welcome for himself, and dinner.

If, when he reach'd his journey's end,  
 And warm'd himself in court or college,  
 He had not gain'd an honest friend,  
 And twenty curious scraps of knowledge ;  
 If he departed as he came,  
 With no new light on love or liquor,—  
 Good sooth, the traveller was to blame,  
 And not the vicarage, nor the vicar.

His talk was like a stream which runs  
 With rapid change from rocks to roses ;  
 It slipp'd from politics to puns ;  
 It pass'd from Mahomet to Moses ;  
 Beginning with the laws which keep  
 The planets in their radiant courses,  
 And ending with some precept deep  
 For dressing eels or shoeing horses.

He was a shrewd and sound divine,  
 Of loud dissent the mortal terror ;

And when, by dint of page and line,  
 He 'stablish'd truth or startled error,  
 The Baptist found him far too deep,  
 The Deist sigh'd with saving sorrow,  
 And the lean Levite went to sleep  
 And dream'd of tasting pork to-morrow.

His sermon never said or show'd  
 That earth is foul, that heaven is gracious,  
 Without refreshment on the road  
 From Jerome, or from Athanasius ;  
 And sure a righteous zeal inspir'd  
 The hand and head that penn'd and  
 plann'd them,  
 For all who understood admir'd,  
 And some who did not understand them.

He wrote too, in a quiet way,  
 Small treatises, and smaller verses,  
 And sage remarks on chalk and clay,  
 And hints to noble lords and nurses ;  
 True histories of last year's ghost ;  
 Lines to a ringlet or a turban ;  
 And trifles to the Morning Post,  
 And nothings for Sylvanus Urban.

He did not think all mischief fair,  
 Although he had a knack of joking ;  
 He did not make himself a bear,  
 Although he had a taste for smoking ;  
 And when religious sects ran mad,  
 He held, in spite of all his learning,  
 That if a man's belief is bad,  
 It will not be improv'd by burning.

And he was kind, and lov'd to sit  
 In the low hut or garnish'd cottage,  
 And praise the farmer's homely wit,  
 And share the widow's homelier pottage.  
 At his approach complaint grew mild,  
 And when his hand unbarr'd the shutter  
 The clammy lips of fever smil'd  
 The welcome which they could not utter.

He always had a tale for me  
 Of Julius Cæsar or of Venus ;  
 From him I learn'd the rule of three,  
 Cat's-cradle, leap-frog, and *Quæ genus*.  
 I used to singe his powder'd wig,  
 To steal the staff he put such trust in,  
 And make the puppy dance a jig  
 When he began to quote Augustine.

Alack, the change ! In vain I look  
 For haunts in which my boyhood trifled ;  
 The level lawn, the trickling brook,  
 The trees I climb'd, the beds I rifled.  
 The church is larger than before,  
 You reach it by a carriage entry :  
 It holds three hundred people more,  
 And pews are fitted for the gentry.

Sit in the vicar's seat : you'll hear  
 The doctrine of a gentle Johnian,  
 Whose hand is white, whose voice is  
 clear,  
 Whose tone is very Ciceronian.  
 Where is the old man laid ? Look  
 down,  
 And construe on the slab before you :  
*"Hic jacet Gulielmus Brown,  
 Vir nullâ non donandus lauro."*

#### THE NEWLY-WEDDED

Now the rite is duly done,  
 Now the word is spoken,

And the spell has made us one  
 Which may ne'er be broken ;  
 Rest we, dearest, in our home,  
 Roam we o'er the heather :  
 We shall rest, and we shall roam,  
 Shall we not ? together.

From this hour the summer rose  
 Sweeter breathes to charm us ;  
 From this hour the winter snows  
 Lighter fall to harm us :  
 Fair or foul — on land or sea —  
 Come the wind or weather,  
 Best and worst, whate'er they be,  
 We shall share together.

Death, who friend from friend can part,  
 Brother rend from brother,  
 Shall but link us, heart and heart,  
 Closer to each other :  
 We will call his anger play,  
 Deem his dart a feather,  
 When we meet him on our way  
 Hand in hand together.

### Charles Hartley Langhorne

#### THEOCRITUS

THEOCRITUS ! Theocritus ! ah, thou hadst  
 pleasant dreams  
 Of the crystal spring Burinna, and the  
 Haleus' murmuring streams ;  
 Of Phycus, and Neaethus, and fair Are-  
 thusa's fount,  
 Of Lacinion's beetling crag, and Latymnus'  
 woody mount ;  
 Of the fretted rocks and antres hoar that  
 overhang the sea,  
 And the sapphire sky and thymy plains of  
 thy own sweet Sicily ;  
 And of the nymphs of Sicily, that dwelt in  
 oak and pine —  
 Theocritus ! Theocritus ! what pleasant  
 dreams were thine !

And of the merry rustics who tend the goats  
 and sheep,  
 And the maids who trip to milk the cows  
 at morning's dewy peep,  
 Of Clearista with her locks of brightest  
 sunny hair,

And the saucy girl Eunice, and sweet Chloe  
 kind and fair ;  
 And of those highly favor'd ones, Endymion  
 and Adonis,  
 Loved by Selena the divine, and the beau-  
 teous Dionis ;  
 Of the silky-hair'd caprella, and the gentle  
 lowing kine —  
 Theocritus ! Theocritus ! what pleasant  
 dreams were thine !

Of the spring time, and the summer, and  
 the zephyr's balmy breeze ;  
 Of the dainty flowers, and waving elms,  
 and the yellow humming bees ;  
 Of the rustling poplar and the oak, the tam-  
 arisk and the beech,  
 The dog-rose and anemone, — thou hadst  
 a dream of each !  
 Of the galingale and hyacinth, and the lily's  
 snowy hue,  
 The couch-grass, and green maiden-hair.  
 and celandine pale blue,  
 The gold-bedropt cassidony, the fern, and  
 sweet woodbine —



Theocritus! Theocritus! what pleasant dreams were thine!

Of the merry harvest-home, all beneath the good green tree,

The poppies and the spikes of corn, the shouting and the glee

Of the lads so blithe and healthy, and the girls so gay and neat,

And the dance they lead around the tree with ever twinkling feet;

And the bushy piles of lentisk to rest the aching brow,

And reach and pluck the damson down from the overladen bough,

And munch the roasted bean at ease, and quaff the Ptelean wine —

Theocritus! Theocritus! what pleasant dreams were thine!

And higher dreams were thine to dream — of Heracles the brave,

And Polydeukes good at need, and Castor strong to save;

Of Dionysius and the woe he wrought the Theban king;

And of Zeus the mighty centre of Olympus' glittering ring;

Of Tiresias, the blind old man, the fam'd Aonian seer;

Of Hecate, and Cthonian Dis, whom all mankind revere;

And of Daphnis lying down to die beneath the leafy vine —

Theocritus! Theocritus! what pleasant dreams were thine!

But mostly sweet and soft thy dreams — of Cyprus' loving kiss,

Of the dark-haired maids of Corinth, and the feasts of Sybaris;

Of alabaster vases of Assyrian perfume, Of ebony, and gold, and pomp, and softly-curtain'd room;

Of Faunus piping in the woods to the Satyrs' noisy rout,

And the saucy Panisks mocking him with many a jeer and flout;

And of the tender-footed Hours, and Pieria's tuneful Nine —

Theocritus! Theocritus! what pleasant dreams were thine!

## THE ROISTERERS

Richard Harris Barham

(“THOMAS INGOLDSEY”)

### THE JACKDAW OF RHEIMS

THE Jackdaw sat on the Cardinal's chair! Bishop and abbot and prior were there;

Many a monk, and many a friar,

Many a knight, and many a squire,

With a great many more of lesser degree, — In sooth, a goodly company;

And they serv'd the Lord Primate on bended knee.

Never, I ween,

Was a prouder seen,

Read of in books, or dreamt of in dreams, Than the Cardinal Lord Archbishop of Rheims!

In and out

Through the motley rout,

That little Jackdaw kept hopping about;

Here and there

Like a dog in a fair,

Over comfits and cates,

And dishes and plates,

Cowl and cope, and rochet and pall,

Mitre and crosier! he hopp'd upon all!

With a saucy air,

He perch'd on the chair

Where, in state, the great Lord Cardinal sat,

In the great Lord Cardinal's great red hat;

And he peer'd in the face

Of his Lordship's Grace,

With a satisfied look, as if he would say,

“We two are the greatest folks here to-day!”

And the priests, with awe,

As such freaks they saw,

Said, “The Devil must be in that little Jackdaw!”

The feast was over, the board was clear'd,  
The flawns and the custards had all disap-  
pear'd,

And six little Singing-boys, — dear little  
souls !

In nice clean faces, and nice white stoles,  
Came in order due,

Two by two,

Marching that grand refectory through.

A nice little boy held a golden ewer,  
Emboss'd and fill'd with water, as pure  
As any that flows between Rheims and  
Namur,

Which a nice little boy stood ready to catch  
In a fine golden hand-basin made to match.  
Two nice little boys, rather more grown,  
Carried lavender-water and eau-de-Co-  
logne ;

And a nice little boy had a nice cake of soap,  
Worthy of washing the hands of the Pope.  
One little boy more

A napkin bore,

Of the best white diaper, fringed with  
pink,

And a Cardinal's hat mark'd in " permanent  
ink."

The great Lord Cardinal turns at the sight  
Of these nice little boys dress'd all in white :

From his finger he draws

His costly turquoise ;

And, not thinking at all about little Jack-  
daws,

Deposits it straight

By the side of his plate,

While the nice little boys on his Eminence  
wait ;

Till, when nobody's dreaming of any such  
thing,

That little Jackdaw hops off with the ring !

There's a cry and a shout,

And a deuce of a rout,

And nobody seems to know what they're  
about,

But the monks have their pockets all turn'd  
inside out ;

The friars are kneeling,

And hunting, and feeling

The carpet, the floor, and the walls, and the  
ceiling.

The Cardinal drew

Off each plum-color'd shoe,

And left his red stockings expos'd to the  
view :

He peeps, and he feels

In the toes and the heels ;

They turn up the dishes, — they turn up  
the plates, —

They take up the poker and poke out the  
grates,

— They turn up the rugs,

They examine the mugs :

But no ! — no such thing ;

They can't find THE RING !

And the Abbot declar'd that, " when no-  
body twigg'd it,

Some rascal or other had popp'd in and  
prigg'd it !"

The Cardinal rose with a dignified look,  
He call'd for his candle, his bell, and his  
book :

In holy anger, and pious grief,

He solemnly curs'd that rascally thief !

He curs'd him at board, he curs'd him  
in bed,

From the sole of his foot to the crown of  
his head !

He curs'd him in sleeping, that every  
night

He should dream of the devil, and wake  
in a fright ;

He curs'd him in eating, he curs'd him  
in drinking,

He curs'd him in coughing, in sneezing,  
in winking ;

He curs'd him in sitting, in standing, in  
lying ;

He curs'd him in walking, in riding, in  
flying ;

He curs'd him in living, he curs'd him  
in dying !

Never was heard such a terrible curse !

But what gave rise

To no little surprise,

Nobody seem'd one penny the worse !

The day was gone,

The night came on,

The monks and the friars they search'd till  
dawn ;

When the sacristan saw,

On crumpled claw,

Come limping a poor little lame Jack-  
daw.

No longer gay,

As on yesterday ;

His feathers all seem'd to be turn'd the  
wrong way ;

His pinions droop'd—he could hardly  
stand,  
His head was as bald as the palm of your  
hand ;  
His eye so dim,  
So wasted each limb,  
That, heedless of grammar, they all cried,  
“THAT'S HIM !  
That's the scamp that has done this scandal-  
ous thing !  
That's the thief that has got my Lord  
Cardinal's Ring !”  
The poor little Jackdaw,  
When the monks he saw,  
Feebly gave vent to the ghost of a caw ;  
And turn'd his bald head, as much as to  
say,  
“Pray, be so good as to walk this way !”  
Slower and slower  
He limp'd on before,  
Till they came to the back of the belfry-  
door,  
Where the first thing they saw,  
Midst the sticks and the straw,  
Was the RING, in the nest of that little  
Jackdaw.

Then the great Lord Cardinal call'd for his  
book,  
And off that terrible curse he took ;  
The mute expression  
Serv'd in lieu of confession,  
And, being thus coupled with full resti-  
tution,  
The Jackdaw got plenary absolution !  
— When those words were heard,  
That poor little bird  
Was so changed in a moment, 't was really  
absurd.  
He grew sleek and fat ;  
In addition to that,  
A fresh crop of feathers came thick as a  
mat.  
His tail wagged more  
Even than before ;  
But no longer it wag'd with an impudent  
air,  
No longer he perch'd on the Cardinal's  
chair.  
He hopp'd now about  
With a gait devout ;  
At matins, at vespers, he never was out ;  
And, so far from any more pilfering deeds,  
He always seem'd telling the Confessor's  
beads.

If any one lied, or if any one swore,  
Or slumber'd in pray'r-time and happen'd  
to snore,  
That good Jackdaw  
Would give a great “Caw !”  
As much as to say, “Don't do so any more !”  
While many remark'd, as his manners they  
saw,  
That they “never had known such a pious  
Jackdaw !”  
He long liv'd the pride  
Of that country side,  
And at last in the odor of sanctity died ;  
When, as words were too faint  
His merits to paint,  
The Conclave determin'd to make him a  
Saint ;  
And on newly-made Saints and Popes, as  
you know,  
It's the custom, at Rome, new names to  
bestow,  
So they canoniz'd him by the name of Jem  
Crow !

# MR. BARNEY MAGUIRE'S AC- COUNT OF THE CORONATION

OCH ! the Coronation ! what celebration  
For emulation can with it compare ?  
When to Westminster the Royal Spinster,  
And the Duke of Leinster, all in order  
did repair !  
'T was there you'd see the New Polishe-  
men  
Make a scrimmage at half after four,  
And the Lords and Ladies, and the Miss  
O'Gradys,  
All standing round before the Abbey  
door.  
Their pillows scorning, that self-same morn-  
ing  
Themselves adorning, all by the candle-  
light,  
With roses and lilies, and daffy-down-dil-  
lies  
And gould and jewels, and rich di'monds  
bright.  
And then approaches five hundred coaches,  
With Ginerall Dullbeak. — Och ! 't was  
mighty fine  
To see how asy bould Corporal Casey,  
With his sword drawn, prancing made  
them kape the line.

Then the Guns' alarums, and the King of Arums,

All in his Garters and his Clarence shoes,  
Opening the massy doors to the bould Ambassydors,

The Prince of Potboys, and great hay-then Jews :

'T would have made you crazy to see Ester-hazy

All jool's from his jasey to his di'mond boots,

With Alderman Harmer, and that swate charmer

The famale heiress, Miss Anjā-ly Coutts.

And Wellington, welking with his sword drawn, talking

To Hill and Hardinge, haroes of great fame :

And Sir De Lacy, and the Duke Dalmasey  
(They call'd him Sowlt afore he changed his name),

Themselves presading Lord Melbourne, lading

The Queen, the darling, to her royal chair,  
And that fine ould fellow, the Duke of Pell-Mello,

The Queen of Portingal's Chargy-de-fair.

Then the noble Prussians, likewise the Russians,

In fine laced jackets with their goulden cuffs,

And the Bavarians, and the proud Hungarians,

And Everythingarians all in furs and muffs.

Then Misther Spaker, with Misther Pays the Quaker,

All in the gallery you might persave ;  
But Lord Brougham was missing, and gone a-fishing,

Ounly crass Lord Essex would not give him lave.

There was Baron Alten himself exalting,  
And Prince Von Schwartzenburg, and many more ;

Och ! I'd be bother'd and entirely smother'd

To tell the half of 'em was to the fore ;  
With the swate Peeresses, in their crowns and dresses,

And Aldermanesses, and the Boord of Works ;

But Mehemet Ali said, quite gintaly,  
" I'd be proud to see the likes among the Turks ! "

Then the Queen, Heaven bless her ! och !  
they did dress her

In her purple garaments and her goulden Crown ;

Like Venus, or Hebe, or the Queen of Sheby,

With eight young ladies houlding up her gown.

Sure 't was grand to see her, also for to be-ar  
The big drums bating, and the trumpets blow,

And Sir George Smart ! Oh ! he play'd a Consarto,

With his four and twenty fiddlers all on a row.

Then the Lord Archbishop held a goulden dish up,

For to resave her bounty and great wealth,

Saying, " Plase your glory, great Queen Vic-tory,

Ye'll give the Clargy lave to drink your health ! "

Then his Riverence, retrating, discoors'd the mating :

" Boys ! Here's your Queen ! deny it if you can ;

And if any bould traitor, or infarior cray-thur

Sneezes at that, I'd like to see the man ! "

Then the Nobles kneeling to the Pow'rs appealing,

" Heaven send your Majesty a glorious reign ! "

And Sir Claudius Hunter he did confront her,

All in his scarlet gown and goulden chain.

The great Lord May'r, too, sat in his chair too,

But mighty sarious, looking fit to cry, .

For the Earl of Surrey, all in his hurry,  
Throwing the thirteens, hit him in his eye.

Then there was preaching, and good store of speeching,

With Dukes and Marquises on bended knee ;

And they did splash her with real Macas-shur,

And the Queen said, "Ah! then thank ye all for me!"

Then the trumpets braying, and the organ playing,

And the sweet trombones, with their silver tones;

But Lord Rolle was rolling;—'t was mighty consoling

To think his Lordship did not break his bones!

Then the crames and custard, and the beef and mustard,

All on the tombstones like a poultherer's shop;

With lobsters and white-bait, and other swate-meats,

And wine and nagus, and Imparial Pop!

There was cakes and apples in all the Chapels,

With fine polonies, and rich mellow pears,—

Och! the Count Von Strogonoff, sure he got prog enough,

The sly ould Divil, undernathe the stairs.

Then the cannons thunder'd, and the people wonder'd,

Crying, "God save Victoria, our Royal Queen!"—

Och! if myself should live to be a hundred,

Sure it's the proudest day that I'll have seen!—

And now, I've ended, what I pretended, 'This narration splendid in swate poe-thry,

Ye dear bewitcher, just hand the pitcher, Faith, it's myself that's getting dhry.

## William Maginn

### THE IRISHMAN AND THE LADY

THERE was a lady liv'd at Leith,

A lady very stylish, man;

And yet, in spite of all her teeth,

She fell in love with an Irishman—

A nasty, ugly Irishman,

A wild, tremendous Irishman,

A tearing, swearing, thumping, bumping, ranting, roaring Irishman.

His face was no ways beautiful,

For with small-pox 't was scarr'd across;

And the shoulders of the ugly dog

Were almost double a yard across.

Oh, the lump of an Irishman,

The whiskey-devouring Irishman,

The great he-rogue with his wonderful brogue—the fighting, rioting Irishman.

One of his eyes was bottle-green,

And the other eye was out, my dear;

And the calves of his wicked-looking legs

Were more than two feet about, my dear.

Oh, the great big Irishman,

The rattling, battling Irishman—

The stamping, ramping, swaggering, staggering, leathering swash of an Irishman.

He took so much of Lundy-foot

That he used to snort and snuffle—O!

And in shape and size the fellow's neck

Was as bad as the neck of a buffalo.

Oh, the horrible Irishman,

The thundering, blundering Irishman—

The slashing, dashing, smashing, lashing, thrashing, hashing Irishman.

His name was a terrible name, indeed,

Being Timothy Thady Mulligan;

And whenever he emptied his tumbler of punch

He'd not rest till he fill'd it full again.

The boozing, bruising Irishman,

The 'toxicated Irishman—

The whiskey, frisky, rummy, gummy, brandy, no dandy Irishman.

This was the lad the lady lov'd,

Like all the girls of quality;

And he broke the skulls of the men of Leith,

Just by the way of jollity.

Oh, the leathering Irishman,

The barbarous, savage Irishman—

The hearts of the maids, and the gentlemen's heads, were bother'd I'm sure by this Irishman.

## THE SOLDIER-BOY

I GIVE my soldier-boy a blade,  
 In fair Damascus fashion'd well ;  
 Who first the glittering falchion sway'd,  
 Who first beneath its fury fell,  
 I know not ; but I hope to know  
 That for no mean or hireling trade,  
 To guard no feeling base or low,  
 I give my soldier-boy a blade.

Cool, calm, and clear, the lucid flood  
 In which its tempering work was done :  
 As calm, as clear, as cool of mood,  
 Be thou whene'er it sees the sun.

For country's claim, at honor's call,  
 For outraged friend, insulted maid,  
 At mercy's voice to bid it fall,  
 I give my soldier-boy a blade.

The eye which mark'd its peerless edge,  
 The hand that weigh'd its balanced  
 poise,  
 Anvil and pincers, forge and wedge,  
 Are gone with all their flame and  
 noise —

And still the gleaming sword remains ;  
 So, when in dust I low am laid,  
 Remember by these heart-felt strains,  
 I gave my soldier-boy a blade.

## Francis Mahony

("FATHER PROUT")

## THE SHANDON BELLS

*Sabbata pango ;  
 Fenera plango ;  
 Solemnia clango.*

INSCRIPTION ON AN OLD BELL.

WITH deep affection  
 And recollection  
 I often think of  
 Those Shandon bells,  
 Whose sounds so wild would,  
 In the days of childhood,  
 Fling round my cradle  
 Their magic spells.  
 On this I ponder  
 Where'er I wander,  
 And thus grow fonder,  
 Sweet Cork, of thee,  
 With thy bells of Shandon,  
 That sound so grand on  
 The pleasant waters  
 Of the river Lee.

I've heard bells chiming  
 Full many a clime in,  
 Tolling sublime in  
 Cathedral shrine,  
 While at a glib rate  
 Brass tongues would vibrate —  
 But all their music  
 Spoke naught like thine ;  
 For memory, dwelling  
 On each proud swelling  
 Of the belfry, knelling  
 Its bold notes free,  
 Made the bells of Shandon  
 Sound far more grand on

The pleasant waters  
 Of the river Lee.

I've heard bells tolling  
 Old Adrian's Mole in,  
 Their thunder rolling  
 From the Vatican,  
 And cymbals glorious  
 Swinging uproarious  
 In the gorgeous turrets  
 Of Notre Dame ;  
 But thy sounds were sweeter  
 Than the dome of Peter  
 Flings o'er the Tiber,  
 Pealing solemnly :  
 Oh ! the bells of Shandon  
 Sound far more grand on  
 The pleasant waters  
 Of the river Lee.

There's a bell in Moscow ;  
 While on tower and kiosk oh !  
 In Saint Sophia  
 The Turkman gets,  
 And loud in air  
 Calls men to prayer,  
 From the tapering summit  
 Of tall minarets.  
 Such empty phantom  
 I freely grant them ;  
 But there's an anthem  
 More dear to me :  
 'T is the bells of Shandon,  
 That sound so grand on  
 The pleasant waters  
 Of the river Lee.

## MEDITATIVE POETS

## William Sidney Walker

## DEATH'S ALCHEMY

THEY say that thou wert lovely on thy bier,  
 More lovely than in life ; that when the  
 thrall  
 Of earth was loos'd, it seem'd as though a  
 pall  
 Of years were lifted, and thou didst appear  
 Such as of old amidst thy home's calm  
 sphere  
 Thou sat'st, a kindly Presence felt by all

In joy or grief, from morn to evening-  
 fall,

The peaceful Genius of that mansion dear.  
 Was it the craft of all-persuading Love  
 That wrought this marvel ? or is Death in-  
 deed

A mighty master, gifted from above  
 With alchemy benign, to wounded hearts  
 Minist'ring thus, by quaint and subtle arts,  
 Strange comfort, whereon after-thought  
 may feed ?

## Hartley Coleridge

## TO THE NAUTILUS

WHERE Ausonian summers glowing  
 Warm the deep to life and joyance,  
 And gentle zephyrs, nimbly blowing,  
 Wanton with the waves that flowing  
 By many a land of ancient glory,  
 And many an isle renown'd in story,  
 Leap along with gladsome buoyance,  
 There, Marinere,  
 Dost thou appear  
 In faery pinnace gaily flashing,  
 Through the white foam proudly dash-  
 ing,  
 The joyous playmate of the buxom breeze,  
 The fearless fondling of the mighty seas.

Thou the light sail boldly spreadest,  
 O'er the furrow'd waters gliding,  
 Thou nor wreck nor foeman dreadest,  
 Thou nor helm nor compass needest,  
 While the sun is bright above thee,  
 While the bounding surges love thee :  
 In their deepening bosoms hiding  
 Thou canst not fear,  
 Small Marinere,  
 For though the tides with restless motion  
 Bear thee to the desert ocean,  
 Far as the ocean stretches to the sky,  
 'Tis all thine own, 'tis all thy empery.

Lame is art, and her endeavor  
 Follows nature's course but slowly,  
 Guessing, toiling, seeking ever,  
 Still improving, perfect never ;  
 Little Nautilus, thou showest  
 Deeper wisdom than thou knowest,  
 Lore, which man should study lowly :  
 Bold faith and cheer,  
 Small Marinere,  
 Are thine within thy pearly dwelling :  
 Thine, a law of life compelling,  
 Obedience, perfect, simple, glad and free,  
 To the great will that animates the sea.

## THE BIRTH OF SPEECH

WHAT was't awaken'd first the untried  
 ear  
 Of that sole man who was all human kind ?  
 Was it the gladsome welcome of the wind,  
 Stirring the leaves that never yet were sere ?  
 The four mellifluous streams which flow'd so  
 near,  
 Their lulling murmurs all in one combin'd ?  
 The note of bird unnam'd ? The startled  
 hind  
 Bursting the brake — in wonder, not in fear,  
 Of her new lord ? Or did the holy ground  
 Send forth mysterious melody to greet  
 The gracious pressure of immaculate feet ?

Did viewless seraphs rustle all around,  
Making sweet music out of air as sweet,  
Or his own voice awake him with its sound ?

## WHITHER ?

WHITHER is gone the wisdom and the power  
That ancient sages scatter'd with the notes  
Of thought-suggesting lyres ? The music  
floats

In the void air ; e'en at this breathing hour,  
In every cell and every blooming bower  
The sweetness of old lays is hovering still :  
But the strong soul, the self-constraining  
will,

The rugged root that bare the winsome  
flower

Is weak and wither'd. Were we like the  
Fays

That sweetly nestle in the foxglove bells,  
Or lurk and murmur in the rose-lipp'd shells  
Which Neptune to the earth for quit-rent  
pays,

Then might our pretty modern Philomels  
Sustain our spirits with their roundelays.

## TO SHAKESPEARE

THE soul of man is larger than the sky,  
Deeper than ocean or the abysmal dark  
Of the unfathom'd centre. Like that Ark  
Which in its sacred hold uplifted high,  
O'er the drown'd hills, the human family,  
And stock reserv'd of every living kind,  
So, in the compass of the single mind,  
The seeds and pregnant forms in essence lie,  
That make all worlds. Great Poet, 't was  
thy art

To know thyself, and in thyself to be  
Whate'er love, hate, ambition, destiny,  
Or the firm, fatal purpose of the heart,  
Can make of Man. Yet thou wert still the  
same,

Serene of thought, unhurt by thy own flame.

## IDEALITY

THE vale of Tempe had in vain been fair,  
Green Ida never deem'd the nurse of Jove ;  
Each fabled stream, beneath its covert  
grove,

Had idly murmur'd to the idle air ;

The shaggy wolf had kept his horrid lair  
In Delphi's cell, and old Trophonius'  
cave,

And the wild wailing of the Ionian wave  
Had never blended with the sweet de-  
spair

Of Sappho's death-song : if the sight in-  
spir'd

Saw only what the visual organs show,  
If heaven-born phantasy no more requir'd  
Than what within the sphere of sense may  
grow.

The beauty to perceive of earthly things,  
The mounting soul must heavenward prune  
her wings.

## SONG

SHE is not fair to outward view  
As many maidens be,  
Her loveliness I never knew  
Until she smil'd on me ;  
Oh! then I saw her eye was bright,  
A well of love, a spring of light.

But now her looks are coy and cold,  
To mine they ne'er reply,  
And yet I cease not to behold  
The love-light in her eye :  
Her very frowns are fairer far  
Than smiles of other maidens are.

## PRAYER

BE not afraid to pray — to pray is right.  
Pray, if thou canst, with hope ; but ever  
pray,

Though hope be weak, or sick with long  
delay ;

Pray in the darkness, if there be no light.  
Far is the time, remote from human sight,  
When war and discord on the earth shall  
cease ;

Yet every prayer for universal peace  
Avails the blessed time to expedite.

Whate'er is good to wish, ask that of  
Heaven,

Though it be what thou canst not hope to  
see :

Pray to be perfect, though material leaven  
Forbid the spirit so on earth to be ;

But if for any wish thou darest not pray,  
Then pray to God to cast that wish away.



---

"MULTUM DILEXIT"

SHE sat and wept beside His feet; the weight  
Of sin oppress'd her heart; for all the blame,  
And the poor malice of the worldly shame,  
To her was past, extinct, and out of date :  
Only the sin remain'd, — the leprous state;  
She would be melted by the heat of love,  
By fires far fiercer than are blown to prove  
And purge the silver ore adulterate.

She sat and wept, and with her tress'd  
hair  
Still wip'd the feet she was so bless'd to  
touch ;  
And He wip'd off the soiling of despair  
From her sweet soul, because she lov'd so  
much.  
I am a sinner, full of doubts and fears :  
Make me a humble thing of love and  
tears.

---

Anna Jameson

TAKE ME, MOTHER EARTH

TAKE me, Mother Earth, to thy cold breast,  
And fold me there in everlasting rest !

The long day is o'er,  
I'm weary, I would sleep ;  
But deep, deep,  
Never to waken more.

I have had joy and sorrow, I have prov'd  
What life could give, have lov'd, and been  
belov'd ;

I am sick, and heart-sore,  
And weary; let me sleep ;  
But deep, deep,  
Never to waken more.

To thy dark chamber, Mother Earth, I  
come,  
Prepare thy dreamless bed in my last home;  
Shut down the marble door,  
And leave me ! Let me sleep ;  
But deep, deep,  
Never to waken more !

---

Chauncy Hare Townshend

THY JOY IN SORROW

GIVE me thy joy in sorrow, gracious Lord,  
And sorrow's self shall like to joy appear !  
Although the world should waver in its  
sphere  
I tremble not if Thou thy peace afford ;  
But, Thou withdrawn, I am but as a chord  
That vibrates to the pulse of hope and fear :  
Nor rest I more than harps which to the  
air

Must answer when we place their tuneful  
board  
Against the blast, which thrill unmeaning  
woe  
Even in their sweetness. So no earthly wing  
E'er sweeps me but to sadden. Oh, place  
Thou  
My heart beyond the world's sad vibrat-  
ing —  
And where but in Thyself ? Oh, circle me,  
That I may feel no touches save of Thee.

---

John Henry Newman

THE SIGN OF THE CROSS

WHENE'ER across this sinful flesh of  
mine  
I draw the Holy Sign,

All good thoughts stir within me, and re  
new  
Their slumbering strength divine ;  
Till there springs up a courage high and true  
To suffer and to do.

And who shall say, but hateful spirits  
around,

For their brief hour unbound,  
Shudder to see, and wail their overthrow ?

While on far heathen ground  
Some lonely Saint hails the fresh odor,  
though

Its source he cannot know.

### ENGLAND

TYRE of the West, and glorying in the name

More than in Faith's pure fame !

O trust not crafty fort nor rock renown'd

Earn'd upon hostile ground ;

Wielding Trade's master-keys, at thy proud  
will

To lock or loose its waters, England ! trust  
not still.

Dread thine own power ! Since haughty  
Babel's prime,

High towers have been man's crime.

Since her hoar age, when the huge moat  
lay bare,

Strongholds have been man's snare.

Thy nest is in the crags ; ah, refuge frail !

Mad counsel in its hour, or traitors, will  
prevail.

He who scann'd Sodom for His righteous  
men

Still spares thee for thy ten ;

But, should vain tongues the Bride of  
Heaven defy,

He will not pass thee by ;

For, as earth's kings welcome their spotless  
guest,

So gives He them by turn, to suffer or be  
blest.

### REVERSES

WHEN mirth is full and free,

Some sudden gloom shall be ;

When haughty power mounts high,

The Watcher's axe is nigh.

All growth has bound ; when greatest found,  
It hastes to die.

When the rich town, that long

Has lain its huts among,

Uprears its pageants vast,

And vaunts — it shall not last !

Bright tints that shine are but a sign  
Of summer past.

And when thine eye surveys,

With fond adoring gaze,

And yearning heart, thy friend,

Love to its grave doth tend.

All gifts below, save Truth, but grow  
Towards an end.

### THE PILLAR OF THE CLOUD

LEAD, Kindly Light, amid the encircling  
gloom,

Lead Thou me on !

The night is dark, and I am far from  
home —

Lead Thou me on !

Keep Thou my feet ; I do not ask to see  
The distant scene, — one step enough for  
me.

I was not ever thus, nor pray'd that Thou  
Shouldst lead me on.

I lov'd to choose and see my path ; but  
now

Lead Thou me on !

I lov'd the garish day, and, spite of  
fears,

Pride rul'd my will : remember not past  
years.

So long Thy power hath bless'd me, sure it  
still

Will lead me on,

O'er moor and fen, o'er crag and torrent,  
till

The night is gone ;

And with the morn those angel faces  
smile

Which I have lov'd long since, and lost  
awhile.

### THE ELEMENTS

#### (A TRAGIC CHORUS)

MAN is permitted much

To scan and learn

In Nature's frame ;

Till he well-nigh can tame

Brute mischiefs, and can touch

Invisible things, and turn

All warring ills to purposes of good.

Thus, as a god below,

He can control,

And harmonize, what seems amiss to flow

As sever'd from the whole

And dimly understood.

But o'er the elements  
 One Hand alone,  
 One Hand has sway.  
 What influence day by day  
 In straiter belt prevents  
 The impious Ocean, thrown  
 Alternate o'er the ever-sounding shore ?  
 Or who has eye to trace  
 How the Plague came ?  
 Forerun the doublings of the Tempest's  
 race ?  
 Or the Air's weight and flame  
 On a set scale explore ?

Thus God has will'd  
 That man, when fully skill'd,  
 Still gropes in twilight dim;  
 Encompass'd all his hours  
 By fearfulest powers  
 Inflexible to him.  
 That so he may discern  
 His feebleness,  
 And e'en for earth's success  
 To Him in wisdom turn,  
 Who holds for us the keys of either  
 home,  
 Earth and the world to come.

### Sara Coleridge

#### FROM "PHANTASMION"

##### ONE FACE ALONE

ONE face alone, one face alone,  
 These eyes require ;  
 But, when that long'd-for sight is shown,  
 What fatal fire  
 Shoots through my veins a keen and liquid  
 flame,  
 That melts each fibre of my wasting frame !  
 One voice alone, one voice alone,  
 I pine to hear ;  
 But, when its meek mellifluous tone  
 Usurps mine ear,  
 Those slavish chains about my soul are  
 wound,  
 Which ne'er, till death itself, can be un-  
 bound.  
 One gentle hand, one gentle hand,  
 I fain would hold ;  
 But, when it seems at my command,  
 My own grows cold ;

Then low to earth I bend in sickly swoon,  
 Like lilies drooping 'mid the blaze of  
 noon.

##### HE CAME UNLOOK'D FOR

HE came unlook'd for, undesir'd,  
 A sunrise in the northern sky,  
 More than the brightest dawn admir'd,  
 To shine and then forever fly.

His love, conferr'd without a claim,  
 Perchance was like the fitful blaze,  
 Which lives to light a steadier flame,  
 And, while that strengthens, fast decays.

Glad fawn along the forest springing,  
 Gay birds that breeze-like stir the leaves,  
 Why hither haste, no message bringing,  
 To solace one that deeply grieves ?

Thou star that dost the skies adorn,  
 So brightly heralding the day,  
 Bring one more welcome than the morn,  
 Or still in night's dark prison stay.

### Charles Whitehead

#### AS YONDER LAMP

As yonder lamp in my vacated room  
 With arduous flame disputes the darksome  
 night,  
 And can, with its involuntary light,

But lifeless things that near it stand, illumine,  
 Yet all the while it doth itself consume ;  
 And, ere the sun begin its heavenly height  
 With courier beams that meet the shep-  
 herd's sight,  
 There, whence its life arose, shall be its  
 tomb :—

So wastes my life away. Perforce confin'd  
To common things, a limit to its sphere,  
It shines on worthless trifles undesign'd,

With fainter ray each hour imprison'd here.  
Alas ! to know that the consuming mind  
Shall leave its lamp cold, ere the sun appear!

## John Sterling

### SHAKESPEARE

How little fades from earth when sink to  
rest  
The hours and cares that mov'd a great  
man's breast !  
Though naught of all we saw the grave may  
spare,  
His life pervades the world's impregnate air;  
Though Shakespeare's dust beneath our  
footsteps lies,  
His spirit breathes amid his native skies ;  
With meaning won from him forever glows  
Each air that England feels, and star it  
knows ;  
His whisper'd words from many a mother's  
voice  
Can make her sleeping child in dreams re-  
joice,  
And gleams from spheres he first conjoin'd  
to earth  
Are blent with rays of each new morning's  
birth.  
Amid the sights and tales of common things,  
Leaf, flower, and bird, and wars, and deaths  
of kings,  
Of shore, and sea, and nature's daily round,  
Of life that tills, and tombs that load the  
ground,  
His visions mingle, swell, command, pace  
by,  
And haunt with living presence heart and  
eye ;  
And tones from him by other bosoms caught  
Awaken flush and stir of mounting thought,  
And the long sigh, and deep impassion'd  
thrill,  
Rouse custom's trance, and spur the falter-  
ing will.  
Above the goodly land more his than ours  
He sits supreme enthron'd in skyey towers,  
And sees the heroic brood of his creation  
Teach larger life to his ennobled nation.  
O shaping brain ! O flashing fancy's hues !  
O boundless heart kept fresh by pity's  
dews !

O wit humane and blithe ! O sense sublime  
For each dim oracle of mantled Time !  
Transcendent Form of Man ! in whom we  
read  
Mankind's whole tale of Impulse, Thought,  
and Deed ;  
Amid the expanse of years beholding thee,  
We know how vast our world of life may be ;  
Wherein, perchance, with aims as pure as  
thine,  
Small tasks and strengths may be no less  
divine.

### LOUIS XV

THE King with all his kingly train  
Had left his Pompadour behind,  
And forth he rode in Senart's wood  
The royal beasts of chase to find.  
That day by chance the Monarch mused,  
And turning suddenly away,  
He struck alone into a path  
That far from crowds and courtiers lay.

He saw the pale green shadows play  
Upon the brown untrodden earth ;  
He saw the birds around him flit  
As if he were of peasant birth ;  
He saw the trees that know no king  
But him who bears a woodland axe ;  
He thought not, but he look'd about  
Like one who skill in thinking lacks.

Then close to him a footstep fell,  
And glad of human sound was he,  
For truth to say he found himself  
A weight from which he fain would flee.  
But that which he would ne'er have guess'd  
Before him now most plainly came ;  
The man upon his weary back  
A coffin bore of rudest frame.

"Why, who art thou ?" exclaim'd the  
King,  
"And what is that I see thee bear ?"  
"I am a laborer in the wood,  
And 't is a coffin for Pierre."

Close by the royal hunting-lodge  
You may have often seen him toil ;  
But he will never work again,  
And I for him must dig the soil."

The laborer ne'er had seen the King,  
And this he thought was but a man,  
Who made at first a moment's pause,  
And then anew his talk began :  
"I think I do remember now, —  
He had a dark and glancing eye,  
And I have seen his slender arm  
With wondrous blows the pick-axe ply.

"Pray tell me, friend, what accident  
Can thus have kill'd our good Pierre ?"  
"Oh! nothing more than usual, Sir,  
He died of living upon air.  
'T was hunger kill'd the poor good man,  
Who long on empty hopes relied ;  
He could not pay gabell and tax,  
And feed his children, so he died."

The man stopp'd short, and then went  
on, —

"It is, you know, a common thing ;  
Our children's bread is eaten up  
By Courtiers, Mistresses, and King."  
The King look'd hard upon the man,  
And afterwards the coffin eyed,  
Then spurr'd to ask of Pompadour,  
How came it that the peasants died.

#### TO A CHILD

DEAR child ! whom sleep can hardly tame,  
As live and beautiful as flame,  
Thou glancest round my graver hours  
As if thy crown of wild-wood flowers  
Were not by mortal forehead worn,  
But on the summer breeze were borne,  
Or on a mountain streamlet's waves  
Came glistering down from dreamy caves.

With bright round cheek, amid whose glow  
Delight and wonder come and go,  
And eyes whose inward meanings play,  
Congenial with the light of day,  
And brow so calm, a home for Thought  
Before he knows his dwelling wrought ;  
Though wise indeed thou seemest not,  
Thou brightenest well the wise man's lot.

That shout proclaims the undoubting mind  
That laughter leaves no ache behind ;  
And in thy look and dance of glee,  
Unforced, unthought of, simply free,  
How weak the schoolman's formal art  
Thy soul and body's bliss to part !  
I hail thee Childhood's very Lord,  
In gaze and glance, in voice and word.

In spite of all foreboding fear,  
A thing thou art of present cheer ;  
And thus to be belov'd and known  
As is a rushy fountain's tone,  
As is the forest's leafy shade,  
Or blackbird's hidden serenade :  
Thou art a flash that lights the whole ;  
A gush from Nature's vernal soul.

And yet, dear Child ! within thee lives  
A power that deeper feeling gives,  
That makes thee more than light or air,  
Than all things sweet and all things fair,  
And sweet and fair as aught may be,  
Diviner life belongs to thee,  
For 'mid thine aimless joys began  
The perfect Heart and Will of Man.

Thus what thou art foreshows to me  
How greater far thou soon shalt be ;  
And while amid thy garlands blow  
The winds that warbling come and go,  
Ever within not loud but clear  
Prophetic murmur fills the ear,  
And says that every human birth  
Anew discloses God to earth.

### Jane Welsh Carlyle

#### TO A SWALLOW BUILDING UNDER OUR EAVES

THOU too hast travell'd, little fluttering  
thing —

Hast seen the world, and now thy weary wing  
Thou too must rest.  
But much, my little bird, couldst thou but  
tell,  
I'd give to know why here thou lik'st so well  
To build thy nest.

For thou hast pass'd fair places in thy flight;  
A world lay all beneath thee where to light;

And, strange thy taste,  
Of all the varied scenes that met thine eye,  
Of all the spots for building 'neath the sky,  
To choose this waste.

Did fortune try thee ? was thy little purse  
Perchance run low, and thou, afraid of  
worse,

Felt here secure ?  
Ah, no ! thou need'st not gold, thou happy  
one !

Thou know'st it not. Of all God's crea-  
tures, man  
Alone is poor.

What was it, then ? some mystic turn of  
thought  
Caught under German eaves, and hither  
brought,

Marring thine eye  
For the world's loveliness, till thou art  
grown

A sober thing that dost but mope and moan,  
Not knowing why ?

Nay, if thy mind be sound, I need not  
ask,

Since here I see thee working at thy task  
With wing and beak.

A well-laid scheme doth that small head  
contain,

At which thou work'st, brave bird, with  
might and main,  
Nor more need'st seek.

In truth, I rather take it thou hast got  
By instinct wise much sense about thy lot,  
And hast small care

Whether an Eden or a desert be  
Thy home, so thou remainst alive, and  
free

To skim the air.

God speed thee, pretty bird ; may thy small  
nest

With little ones all in good time be blest.

I love thee much ;

For well thou managest that life of thine,  
While I ! Oh, ask not what I do with  
mine !

Would I were such !

## Richard Chenevix Trench

### AFTER THE BATTLE

We crown'd the hard-won heights at  
length,

Baptiz'd in flame and fire ;  
We saw the foeman's sullen strength,  
That grimly made retire —

Saw close at hand, then saw more far  
Beneath the battle-smoke  
The ridges of his shatter'd war,  
That broke and ever broke.

But one, an English household's pride,  
Dear many ways to me,  
Who climb'd that death-path by my side,  
I sought, but could not see.

Last seen, what time our foremost rank  
That iron tempest tore ;  
He touch'd, he scal'd the rampart bank —  
Seen then, and seen no more.

One friend to aid, I measur'd back  
With him that pathway dread ;  
No fear to wander from our track —  
Its waymarks English dead.

Light thicken'd : but our search was  
crown'd,

As we too well divin'd ;  
And after briefest quest we found  
What we most fear'd to find.

His bosom with one death-shot riven,  
The warrior-boy lay low ;  
His face was turn'd unto the heaven,  
His feet unto the foe.

As he had fallen upon the plain,  
Inviolat he lay ;  
No ruffian spoiler's hand profane  
Had touch'd that noble clay.

And precious things he still retain'd,  
Which, by one distant hearth,

Lov'd tokens of the lov'd, had gain'd  
A worth beyond all worth.

I treasur'd these for them who yet  
Knew not their mighty wo ;  
I softly seal'd his eyes, and set  
One kiss upon his brow.

A decent grave we scoop'd him, where  
Less thickly lay the dead,  
And decently compos'd him there  
Within that narrow bed.

O theme for manhood's bitter tears :  
The beauty and the bloom  
Of less than twenty summer years  
Shut in that darksome tomb !

Of soldier-sire the soldier-son ;  
Life's honor'd eventide  
One lives to close in England, one  
In maiden battle died :

And they, that should have been the  
mourn'd,  
The mourners' parts obtain :  
Such thoughts were ours, as we return'd  
To earth its earth again.

Brief words we read of faith and prayer  
Beside that hasty grave ;  
Then turn'd away, and left him there,  
The gentle and the brave :

I calling back with thankful heart,  
With thoughts to peace allied,  
Hours when we two had knelt apart  
Upon the lone hillside ;

And, comforted, I prais'd the grace  
Which him had led to be  
An early seeker of that Face  
Which he should early see.

### SONNET

ALL beautiful things bring sadness, nor  
alone  
Music, whereof that wisest poet spake ;  
Because in us keen longings they awake  
After the good for which we pine and groan,  
From which exil'd we make continual  
moan,  
Till once again we may our spirits slake  
At those clear streams, which man did first  
forsake,  
When he would dig for fountains of his  
own.  
All beauty makes us sad, yet not in vain :  
For who would be ungracious to refuse,  
Or not to use, this sadness without pain,  
Whether it flows upon us from the hues  
Of sunset, from the time of stars and  
dews,  
From the clear sky, or waters pure of  
stain ?

## Thomas Miller

### THE OLD BARON

HIGH on a leaf-carv'd ancient oaken chair  
The Norman Baron sat within his hall,  
Wearied with a long chase by wold and  
mere ;  
His hunting spear was rear'd against the  
wall ;  
Upon the hearth-stone a large wood-fire  
blaz'd,  
Crackled, or smok'd, or hiss'd, as the green  
boughs were rais'd.

Above an arch'd and iron-studded door,  
The grim escutcheon's rude devices stood ;

On each side rear'd a black and gristly  
boar,  
With hearts and daggers grav'd on grounds  
of blood,  
And deep-dyed gules o'er which plum'd hel-  
mets frown ;  
Beneath this motto ran, — "Beware ! I  
trample down."

And high around were suits of armor placed,  
And shields triangular, with the wild-boar's  
head ;  
Arrows, and bows, and swords the rafters  
graced,  
And red-deer's antlers their wide branches  
spread ;

A rough wolf's hide was nail'd upon the wall,  
Its white teeth clench'd as when it in the  
dell did fall.

An angel-lamp from the carv'd ceiling  
hung ;  
Its outstretch'd wings the blazing oil contain'd,  
While its long figure in the wide hall  
swung,  
Blackening the roof to which its arms were  
chain'd ;  
The iron hair fell backward like a veil,  
And through the gusty door it sent a weary  
wall.

The heavy arras flutter'd in the wind  
That through the grated windows sweeping  
came,  
And in its foldings glitter'd hart and hind,  
While hawk, and horse, and hound, and kirtled  
dame,

Moved on the curtain'd waves, then sank in  
shade,  
Just as the fitful wind along the arras  
played.

On the oak table, filled with blood-red wine,  
A silver cup of quaint engraving stood,  
On which a thin-limb'd stag of old design,  
Chas'd by six long-ear'd dogs, made for a  
wood ;  
Sounding a horn a huntsman stood in view,  
Whose swollen cheeks uprais'd the silver as  
he blew.

At the old Baron's feet a wolf-dog lay,  
Watching his features with unflinching eye ;  
An aged minstrel, whose long locks were  
gray,  
On an old harp his wither'd hands did try ;  
A crimson banner's rustling folds hung low,  
And threw a rosy light upon his wrinkled  
brow.

## John, Lord Hanmer

### THE PINE WOODS

WE stand upon the moorish mountain side,  
From age to age, a solemn company ;  
There are no voices in our paths, but we  
Hear the great whirlwinds roaring loud and  
wide ;  
And like the sea-waves have our boughs  
replied,  
From the beginning, to their stormy glee ;  
The thunder rolls above us, and some tree

Smites with his bolt, yet doth the race  
abide,  
Answering all times ; but joyous, when the  
sun  
Glints on the peaks that clouds no longer  
bear,  
And the young shoots to flourish have be-  
gun,  
And the quick seeds through the blue  
odorous air  
From the expanding cones fall one by one ;  
And silence as in temples dwelleth there.

## Lord Houghton

(RICHARD MONCKTON MILNES)

### AN ENVOY TO AN AMERICAN LADY

BEYOND the vague Atlantic deep,  
Far as the farthest prairies sweep,  
Where forest-glooms the nerve appal,  
Where burns the radiant Western fall,

One duty lies on old and young, —  
With filial piety to guard,  
As on its greenest native sward,  
The glory of the English tongue.  
That ample speech ! That subtle speech !  
Apt for the need of all and each :  
Strong to endure, yet prompt to bend  
Wherever human feelings tend.



Preserve its force — expand its powers ;  
And through the maze of civic life,  
In Letters, Commerce, even in Strife,  
Forget not it is yours and ours.

### THE BROOK-SIDE

I WANDER'D by the brook-side,  
I wander'd by the mill ;  
I could not hear the brook flow,  
The noisy wheel was still ;  
There was no burr of grasshopper,  
No chirp of any bird,  
But the beating of my own heart  
Was all the sound I heard.

I sat beneath the elm-tree ;  
I watch'd the long, long shade,  
And, as it grew still longer,  
I did not feel afraid ;  
For I listen'd for a footfall,

I listen'd for a word,  
But the beating of my own heart  
Was all the sound I heard.

He came not, — no, he came not —  
The night came on alone,  
The little stars sat, one by one,  
Each on his golden throne ;  
The evening wind pass'd by my cheek,  
The leaves above were stirr'd,  
But the beating of my own heart  
Was all the sound I heard.

Fast silent tears were flowing,  
When something stood behind ;  
A hand was on my shoulder,  
I knew its touch was kind :  
It drew me nearer — nearer,  
We did not speak one word,  
For the beating of our own hearts  
Was all the sound we heard.

## Frances Anne Kemble

### THE BLACK WALL-FLOWER

I FOUND a flower in a desolate plot,  
Where no man wrought, — by a deserted  
cot,

Where no man dwelt ; a strange, dark-  
color'd gem,

Black heavy buds on a pale leafless stem.

I pluck'd it, wondering, and with it bled  
To my brave May, and showing it I cried :  
“Look, what a dismal flower ! did ever  
bloom,

Born of our earth and air, wear such a  
gloom ?

It looks as it should grow out of a tomb :  
Is it not mournful ?” “No,” replied the  
child ;

And, gazing on it thoughtfully, she smil'd.  
She knows each word of that great book of  
God,

Spread out between the blue sky and the  
sod :

“There are no mournful flowers — they are  
all glad ;

This is a solemn one, but not a sad.”

Lo ! with the dawn the black buds open'd  
slowly.

Within each cup a color deep and holy,  
As sacrificial blood, glow'd rich and red,  
And through the velvet tissue mantling  
spread ;

While in the midst of this dark crimson  
heat

A precious golden heart did throb and  
beat ;

Through ruby leaves the morning light did  
shine,

Each mournful bud had grown a flow'r di-  
vine ;

And bitter sweet to senses and to soul,  
A breathing came from them, that fill'd the  
whole

Of the surrounding tranced and sunny  
air

With its strange fragrance, like a silent  
prayer.

Then cried I, “From the earth's whole  
wreath I'll borrow

No flower but thee ! thou exquisite type of  
sorrow !”

## FAITH

BETTER trust all and be deceiv'd,  
And weep that trust, and that deceiv-  
ing,

Than doubt one heart that, if believ'd,  
Had blessed one's life with true believing

Oh, in this mocking world, too fast  
The doubting fiend o'ertakes our youth !  
Better be cheated to the last  
Than lose the blessed hope of truth.

## Henry Alford

## LADY MARY

THOU wert fair, Lady Mary,  
As the lily in the sun :  
And fairer yet thou mightest be,  
Thy youth was but begun :  
Thine eye was soft and glancing,  
Of the deep bright blue ;  
And on the heart thy gentle words  
Fell lighter than the dew.

They found thee, Lady Mary,  
With thy palms upon thy breast,  
Even as thou hadst been praying,  
At thine hour of rest :  
The cold pale moon was shining  
On thy cold pale cheek ;  
And the morn of the Nativity  
Had just begun to break.

They carv'd thee, Lady Mary,  
All of pure white stone,  
With thy palms upon thy breast,  
In the chancel all alone :  
And I saw thee when the winter moon  
Shone on thy marble cheek,  
When the morn of the Nativity  
Had just begun to break.

But thou kneelest, Lady Mary,  
With thy palms upon thy breast,  
Among the perfect spirits,  
In the land of rest :

Thou art even as they took thee  
At thine hour of prayer,  
Save the glory that is on thee  
From the sun that shineth there.

We shall see thee, Lady Mary,  
On that shore unknown,  
A pure and happy angel  
In the presence of the throne ;  
We shall see thee when the light divine  
Plays freshly on thy cheek,  
And the resurrection morning  
Hath just begun to break.

## COLONOS

COLONOS ! can it be that thou hast still  
Thy laurel and thine olives and thy vine ?  
Do thy close-feather'd nightingales yet trill  
Their warbles of thick-sobbing song divine ?  
Does the gold sheen of the crocus o'er thee  
shine  
And dew-fed clusters of the daffodil,  
And round thy flowery knots Cephisus  
twine,  
Aye oozing up with many a bubbling rill ?  
Oh, might I stand beside thy leafy knoll,  
In sight of the far-off city-towers, and see  
The faithful-hearted pure Antigone  
Toward the dread precinct, leading sad and  
slow  
That awful temple of a kingly soul,  
Lifted to heaven by unexampled woe !

## John Mitford

## THE ROMAN LEGIONS

Oh, aged Time ! how far, and long,  
Travell'd have thy pinions strong,  
Since the masters of the world

Here their eagle-wings unfurl'd.  
Onward as the legions pass'd,  
Was heard the Roman trumpet's blast,  
And see the mountain portals old  
Now their opening gates unfold.

Slow moves the Consul's car between  
 Bright glittering helmets and axes keen ;  
 O'er moonlit rocks, and ramparts bare,  
 High the Pretorian banners glare.  
 Afar is heard the torrent's moan,  
 The winds through rifted caverns groan ;  
 The vulture's huge primeval nest,  
 Wild toss'd the pine its shatter'd crest ;  
 Darker the blackening forest frown'd :  
 Strange murmurs shook the trembling  
 ground.

In the old warrior's midnight dream  
 Gigantic shadows seem'd to gleam, —  
 The Caudine forks, and Cannæ's field  
 Again their threatening cohorts yield.  
 Seated on the Thunderer's throne,  
 He saw the shapes of gods unknown,  
 Saw in Olympus' golden hall  
 The volleyed lightning harmless fall,  
 The great and Capitolian lord  
 Dim sink, 'mid nameless forms abhorr'd.  
 Shook the Tarpeian cliff ; around  
 The trembling Augur felt the sound ;  
 Saw, God of Light ! in deathly shade,  
 Thy rich, resplendent tresses fade,

And from the empty car of day  
 The ethereal coursers bound away.

Then frequent rose the signal shrill,  
 Oft heard on Alba's echoing hill,  
 Or down the Apulian mountains borne,  
 The mingled swell of trumpet and horn ;  
 The stern centurion frown'd to hear  
 Unearthly voices murmuring near ;  
 Back to his still and Sabine home  
 Fond thoughts and favorite visions roam.  
 Sweet Vesta ! o'er the woods again  
 He views thy small and silent fane ;  
 He sees the whitening torrents leap  
 And flash round Tibur's mountain-steep ;  
 Sees Persian ensigns wide unroll'd,  
 Barbaric kings in chains of gold ;  
 O'er the long Appian's crowded street,  
 Sees trophied arms and eagles meet,  
 Through the tall arch their triumph pour,  
 Till rose the trumpet's louder roar ;  
 From a thousand voices nigh  
 Burst on his ear the banner-cry,  
 And o'er the concave rocks, the sound  
 "AVRELIVS," smote with stern rebound.

### Arthur Henry Hallam

#### WRITTEN IN EDINBURGH

EVEN thus, methinks, a city rear'd should  
 be,  
 Yea, an imperial city, that might hold  
 Five times an hundred noble towns in fee,  
 And either with their might of Babel old,  
 Or the rich Roman pomp of empery  
 Might stand compare, highest in arts en-  
 roll'd,

Highest in arms ; brave tenement for the  
 free,  
 Who never crouch to thrones, or sin for gold.  
 Thus should her towers be rais'd — with  
 vicinage  
 Of clear bold hills, that curve her very  
 streets,  
 As if to vindicate, 'mid choicest seats  
 Of art, abiding Nature's majesty ;  
 And the broad sea beyond, in calm or rage  
 Chainless alike, and teaching Liberty.

### Aubrey Thomas De Vere

#### AN EPICUREAN'S EPITAPH

WHEN from my lips the last faint sigh is  
 blown  
 By Death, dark waver of Lethæan plumes,  
 O ! press not then with monumental  
 stone

This forehead smooth, nor weigh me down  
 with glooms  
 From green bowers, gray with dew,  
 Of Rosemary and Rue.  
 Choose for my bed some bath of sculptur'd  
 marble  
 Wreath'd with gay nymphs ; and lay me  
 — not alone —

Where sunbeams fall, flowers wave, and  
 light birds warble,  
 To those who lov'd me murmuring in soft  
 tone,  
 "Here lies our friend, from pain secure and  
 cold;  
 And spreads his limbs in peace under the  
 sun-warm'd mould!"

### FLOWERS I WOULD BRING

FLOWERS I would bring if flowers could  
 make thee fairer,  
 And music, if the Muse were dear to thee;  
 (For loving these would make thee love the  
 bearer)  
 But sweetest songs forget their melody,  
 And loveliest flowers would but conceal the  
 wearer:—  
 A rose I mark'd, and might have pluck'd;  
 but she  
 Blush'd as she bent, imploring me to spare  
 her,  
 Nor spoil her beauty by such rivalry.  
 Alas! and with what gifts shall I pursue  
 thee,  
 What offerings bring, what treasures lay  
 before thee;  
 When earth with all her floral train doth  
 woo thee,  
 And all old poets and old songs adore thee;  
 And love to thee is naught; from passionate  
 mood  
 Secur'd by joy's complacent plenitude!

### HUMAN LIFE

SAD is our youth, for it is ever going,  
 Crumbling away beneath our very feet;  
 Sad is our life, for onward it is flowing,  
 In current unperceiv'd because so fleet;  
 Sad are our hopes for they were sweet in  
 sowing,  
 But tares, self-sown, have overtopp'd the  
 wheat;  
 Sad are our joys, for they were sweet in  
 blowing;  
 And still, O still, their dying breath is  
 sweet:  
 And sweet is youth, although it hath bereft  
 us  
 Of that which made our childhood sweeter  
 still;

And sweet our life's decline, for it hath left  
 us  
 A nearer Good to cure an older Ill:  
 And sweet are all things, when we learn to  
 prize them  
 Not for their sake, but His who grants them  
 or denies them.

### SORROW

COUNT each affliction, whether light or  
 grave,  
 God's messenger sent down to thee; do  
 thou  
 With courtesy receive him; rise and bow;  
 And, ere his shadow pass thy threshold,  
 crave  
 Permission first his heavenly feet to lave;  
 Then lay before him all thou hast. Allow  
 No cloud of passion to usurp thy brow,  
 Or mar thy hospitality; no wave  
 Of mortal tumult to obliterate  
 The soul's marmoreal calmness. Grief  
 should be  
 Like joy, majestic, equable, sedate,  
 Confirming, cleansing, raising, making free;  
 Strong to consume small troubles; to com-  
 mend  
 Great thoughts, grave thoughts, thoughts  
 lasting to the end.

### LOVE'S SPITE

You take a town you cannot keep;  
 And, forced in turn to fly,  
 O'er ruins you have made shall leap  
 Your deadliest enemy!  
 Her love is yours—and be it so—  
 But can you keep it? No, no, no!

Upon her brow we gaz'd with awe,  
 And lov'd, and wish'd to love, in vain;  
 But when the snow begins to thaw  
 We shun with scorn the miry plain.  
 Women with grace may yield: but she  
 Appear'd some Virgin Deity.

Bright was her soul as Dian's crest  
 Whitening on Vesta's fane its sheen:  
 Cold look'd she as the waveless breast  
 Of some stone Dian at thirteen.  
 Men lov'd: but hope they deem'd to be  
 A sweet Impossibility!

## THE QUEEN'S VESPERS

HALF kneeling yet, and half reclining,  
 She held her harp against her knees :  
 Aloft the ruddy roofs were shining,  
 And sunset touch'd the trees.  
 From the gold border gleam'd like snow  
 Her foot : a crown enrich'd her brow :  
 Dark gems confin'd that crimson vest  
 Close-moulded on her neck and breast.

In silence lay the cloistral court  
 And shadows of the convent towers :  
 Well order'd now in stately sort  
 Those royal halls and bowers.  
 The choral chaunt had just swept by ;  
 Bright arms lay quivering yet on high :  
 Thereon the warriors gaz'd, and then  
 Glanced lightly at the Queen again.

While from her lip the wild hymn floated,  
 Such grace in those uplifted eyes  
 And sweet, half absent looks, they noted  
 That, surely, through the skies  
 A Spirit, they deem'd, flew forward ever  
 Above that song's perpetual river,  
 And, smiling from its joyous track,  
 Upon her heavenly face look'd back.

## CARDINAL MANNING

I LEARN'D his greatness first at Lavington :  
 The moon had early sought her bed of  
 brine,  
 But we discours'd till now each starry sign  
 Had sunk : our theme was one and one  
 alone :  
 "Two minds supreme," he said, "our earth  
 has known ;  
 One sang in science ; one serv'd God in  
 song ;

Aquinas — Dante." Slowly in me grew  
 strong  
 A thought, "These two great minds in him  
 are one ;  
 'Lord, what shall this man do ?' " Later  
 at Rome  
 Beside the dust of Peter and of Paul  
 Eight hundred mitred sires of Christendom  
 In Council sat. I mark'd him 'mid them  
 all ;  
 I thought of that long night in years gone by  
 And cried, "At last my question meets re-  
 ply."

## SONG

SEEK not the tree of silkiest bark  
 And balmiest bud,  
 To carve her name while yet 't is dark  
 Upon the wood !  
 The world is full of noble tasks  
 And wreaths hard won :  
 Each work demands strong hearts, strong  
 hands,  
 Till day is done.

Sing not that violet-veined skin,  
 That cheek's pale roses,  
 The lily of that form wherein  
 Her soul reposes !  
 Forth to the fight, true man ! true knight !  
 The clash of arms  
 Shall more prevail than whisper'd tale,  
 To win her charms.

The warrior for the True, the Right,  
 Fights in Love's name ;  
 The love that lures thee from that fight  
 Lures thee to shame :  
 That love which lifts the heart, yet leaves  
 The spirit free, —  
 That love, or none, is fit for one  
 Man-shap'd like thee.

## Thomas Burbidge

## TO IMPERIA

THOU art not, and thou never canst be mine ;  
 The die of fate for me is thrown,  
 And thou art made  
 No more to me than some resplendent shade

Flung on the canvas by old art divine ;  
 Or vision of shap'd stone ;  
 Or the far glory of some starry sign  
 Which hath a beauty unapproachable  
 To aught but sight, — a throne  
 High in the heavens and out of reach,  
 Therefore with this low speech

I bid thee now a long and last farewell  
Ere I depart, in busy crowds to dwell,  
Yet be alone.

All pleasures of this pleasant Earth be  
thine !

Yea, let her servants fondly press

Unto thy feet,

Bearing all sights most fair, all scents most  
sweet :

Spring, playing with her wreath of budded  
vine ;

Summer, with stately tress

Prink'd with green wheat-ears and the  
white corn-bine ;

And Autumn, crown'd from the yellow  
forest-tree ;

— And Winter, in his dress

Begem'd with icicles, from snow dead-  
white

Shooting their wondrous light ;

These be thine ever. But I ask of thee

One blessing only to beseech for me, —  
Forgetfulness.

### IF I DESIRE

If I desire with pleasant songs

To throw a merry hour away,

Comes Love unto me, and my wrongs

In careful tale he doth display,

And asks me how I stand for singing

While I my helpless hands am wringing.

And then another time if I

A noon in shady bower would pass,

Comes he with stealthy gestures sly

And flinging down upon the grass,

Quoth he to me : My master dear,

Think of this noontide such a year !

And if elsewhere I lay my head

On pillow with intent to sleep,

Lies Love beside me on the bed,

And gives me ancient words to keep ;

Says he : These looks, these tokens number,

May be, they'll help you to a slumber.

So every time when I would yield

An hour to quiet, comes he still ;

And hunts up every sign conceal'd

And every outward sign of ill ;

And gives me his sad face's pleasures

For merriment's or sleep's or leisure's.

### MOTHER'S LOVE

He sang so wildly, did the Boy,

That you could never tell

If 't was a madman's voice you heard,

Or if the spirit of a bird

Within his heart did dwell :

A bird that dallies with his voice

Among the matted branches ;

Or on the free blue air his note

To pierce, and fall, and rise, and float,

With bolder utterance launches.

None ever was so sweet as he,

The boy that wildly sang to me ;

Though toilsome was the way and long,

He led me not to lose the song.

But when again we stood below

The unhidden sky, his feet

Grew slacker, and his note more slow,

But more than doubly sweet.

He led me then a little way

Athwart the barren moor,

And then he stayed and bade me stay

Beside a cottage door ;

I could have stayed of mine own will,

In truth, my eye and heart to fill

With the sweet sight which I saw there,

At the dwelling of the cottager.

A little in the doorway sitting,

The mother plied her busy knitting,

And her cheek so softly smil'd,

You might be sure, although her gaze

Was on the meshes of the lace,

Yet her thoughts were with her child.

But when the boy had heard her voice,

As o'er her work she did rejoice,

His became silent altogether,

And slyly creeping by the wall,

He seiz'd a single plume, let fall

By some wild bird of longest feather ;

And all a-tremble with his freak,

He touch'd her lightly on the cheek.

Oh, what a loveliness her eyes

Gather in that one moment's space,

While peeping round the post she spies

Her darling's laughing face !

Oh, mother's love is glorifying,

On the cheek like sunset lying ;

In the eyes a moisten'd light,

Softer than the moon at night !

## EVENTIDE

COMES something down with eventide  
Beside the sunset's golden bars,  
Beside the floating scents, beside  
The twinkling shadows of the stars.

Upon the river's rippling face,  
Flash after flash the white  
Broke up in many a shallow place ;  
The rest was soft and bright.

By chance my eye fell on the stream ;  
How many a marvellous power,  
Sleeps in us, — sleeps, and doth not  
dream !  
This knew I in that hour.

For then my heart, so full of strife,  
No more was in me stirr'd ;  
My life was in the river's life,  
And I nor saw nor heard.

I and the river, we were one :  
The shade beneath the bank,  
I felt it cool ; the setting sun  
Into my spirit sank.

A rushing thing in power serene  
I was ; the mystery  
I felt of having ever been  
And being still to be.

Was it a moment or an hour ?  
I knew not ; but I mourn'd  
When from that realm of awful power  
I to these fields return'd.

## William Henry Whitworth

## TIME AND DEATH

I saw old Time, destroyer of mankind ;  
Calm, stern, and cold he sate, and often  
shook  
And turn'd his glass, nor ever car'd to look  
How many of life's sands were still behind.  
And there was Death, his page, aghast to  
find  
How tremblingly, like aspens o'er a brook,  
His blunted dart fell harmless ; so he took

His master's scythe, and idly smote the  
wind.  
Smite on, thou gloomy one, with powerless  
aim !  
For Sin, thy mother, at her dying breath  
Wither'd that arm, and left thee but a name.  
Hope clos'd the grave, when He of Naza-  
reth,  
Who led captivity His captive, came  
And vanquish'd the great conquerors, Time  
and Death.

## ENGLISH SONG WRITERS

(See also : B. W. PROCTER.)

## John Kenyon

## CHAMPAGNE ROSÉ

LILY on liquid roses floating —  
So floats yon foam o'er pink champagne :  
Fain would I join such pleasant boating,  
And prove that ruby main,  
And float away on wine !

Those seas are dangerous, graybeards  
swear,  
Whose sea-beach is the goblet's brim ;  
And true it is they drown old care —  
But what care we for him,  
So we but float on wine !

And true it is they cross in pain,  
 Who sober cross the Stygian ferry ;  
 But only make our Styx champagne,  
 And we shall cross right merry,  
 Floating away in wine !

Old Charon's self shall make him mellow,  
 Then gaily row his boat from shore ;  
 While we, and every jovial fellow,  
 Hear, unconcern'd, the oar  
 That dips itself in wine !

## William Howitt

### THE DEPARTURE OF THE SWALLOW

AND is the swallow gone ?  
 Who beheld it ?  
 Which way sail'd it ?  
 Farewell bade it none ?

No mortal saw it go :  
 But who doth hear  
 Its summer cheer  
 As it flitteth to and fro ?

So the freed spirit flies !  
 From its surrounding clay  
 It steals away  
 Like the swallow from the skies.

Whither ? wherefore doth it go ?  
 'Tis all unknown :  
 We feel alone  
 That a void is left below.

## Thomas Haynes Bayly

### SHE WORE A WREATH OF ROSES

SHE wore a wreath of roses  
 The night that first we met ;  
 Her lovely face was smiling  
 Beneath her curls of jet.  
 Her footstep had the lightness,  
 Her voice the joyous tone, —  
 The tokens of a youthful heart,  
 Where sorrow is unknown.  
 I saw her but a moment,  
 Yet methinks I see her now,  
 With the wreath of summer flowers  
 Upon her snowy brow.

A wreath of orange-blossoms,  
 When next we met, she wore ;  
 The expression of her features  
 Was more thoughtful than before ;  
 And standing by her side was one  
 Who strove, and not in vain,  
 To soothe her, leaving that dear home  
 She ne'er might view again.  
 I saw her but a moment,  
 Yet methinks I see her now,

With the wreath of orange-blossoms  
 Upon her snowy brow.

And once again I see that brow ;  
 No bridal-wreath is there,  
 The widow's sombre cap conceals  
 Her once luxuriant hair.  
 She weeps in silent solitude,  
 And there is no one near  
 To press her hand within his own,  
 And wipe away the tear.  
 I see her broken-hearted ;  
 Yet methinks I see her now,  
 In the pride of youth and beauty,  
 With a garland on her brow.

### OH ! WHERE DO FAIRIES HIDE THEIR HEADS ?

OH ! where do fairies hide their heads  
 When snow lies on the hills,  
 When frost has spoil'd their mossy beds,  
 And crystalliz'd their rills ?  
 Beneath the moon they cannot trip  
 In circles o'er the plain ;  
 And draughts of dew they cannot sip  
 Till green leaves come again.



Perhaps, in small, blue diving-bells,  
 They plunge beneath the waves,  
 Inhabiting the wreathed shells  
 That lie in coral caves ;  
 Perhaps, in red Vesuvius,  
 Carousals they maintain ;  
 And cheer their little spirits thus,  
 Till green leaves come again.

When they return there will be mirth,  
 And music in the air,  
 And fairy wings upon the earth,  
 And mischief everywhere.  
 The maids, to keep the elves aloof,  
 Will bar the doors in vain ;  
 No key-hole will be fairy-proof,  
 When green leaves come again.

## Harry Dobson

### THE SEA FOWLER

THE baron hath the landward park, the  
 fisher hath the sea ;  
 But the rocky haunts of the sea-fowl be-  
 long alone to me.

The baron hunts the running deer, the  
 fisher nets the brine ;  
 But every bird that builds a nest on ocean-  
 cliffs is mine.

Come on then, Jock and Alick, let's to the  
 sea-rocks bold :  
 I was train'd to take the sea-fowl ere I was  
 five years old.

The wild sea roars, and lashes the granite  
 crags below,  
 And round the misty islets the loud, strong  
 tempests blow.

And let them blow ! Roar wind and wave,  
 they shall not me dismay ;  
 I've faced the eagle in her nest and snatch'd  
 her young away.

The eagle shall not build her nest, proud  
 bird although she be,  
 Nor yet the strong-wing'd cormorant, with-  
 out the leave of me.

The eider-duck has laid her eggs, the tern  
 doth hatch her young,  
 And the merry gull screams o'er her brood ;  
 but all to me belong.

Away, then, in the daylight, and back again  
 ere eve ;

The eagle could not rear her young, unless  
 I gave her leave.

The baron hath the landward park, the  
 fisher hath the sea ;  
 But the rocky haunts of the sea-fowl be-  
 long alone to me.

### CORNFIELDS

WHEN on the breath of autumn breeze,  
 From pastures dry and brown,  
 Goes floating like an idle thought  
 The fair white thistle-down,  
 Oh then what joy to walk at will  
 Upon the golden harvest hill !

What joy in dreamy ease to lie  
 Amid a field new shorn,  
 And see all round on sun-lit slopes  
 The pil'd-up stacks of corn ;  
 And send the fancy wandering o'er  
 All pleasant harvest-fields of yore.

I feel the day — I see the field,  
 The quivering of the leaves,  
 And good old Jacob and his house  
 Binding the yellow sheaves ;  
 And at this very hour I seem  
 To be with Joseph in his dream.

I see the fields of Bethlehem  
 And reapers many a one,  
 Bending unto their sickles' stroke,  
 And Boaz looking on ;  
 And Ruth, the Moabite so fair,  
 Among the gleaners stooping there.

Again I see a little child,  
 His mother's sole delight,  
 God's living gift of love unto  
 The kind good Shunammite ;  
 To mortal pangs I see him yield,  
 And the lad bear him from the field.

The sun-bath'd quiet of the hills,  
 The fields of Galilee,  
 That eighteen hundred years ago  
 Were full of corn, I see ;  
 And the dear Saviour takes his way  
 'Mid ripe ears on the Sabbath day.

Oh, golden fields of bending corn,  
 How beautiful they seem !  
 The reaper-folk, the pil'd-up sheaves,  
 To me are like a dream.  
 The sunshine and the very air  
 Seem of old time, and take me there.

### Thomas Kibble Hervey

#### I THINK ON THEE

I THINK on thee in the night,  
 When all beside is still,  
 And the moon comes out, with her pale, sad  
 light,  
 To sit on the lonely hill ;  
 When the stars are all like dreams,  
 And the breezes all like sighs,  
 And there comes a voice from the far-off  
 streams  
 Like thy spirit's low replies.

I think on thee by day,  
 'Mid the cold and busy crowd,  
 When the laughter of the young and gay  
 Is far too glad and loud.  
 I hear thy soft, sad tone,  
 And thy young, sweet smile I see :  
 My heart — my heart were all alone,  
 But for its dreams of thee !

Of thee who wert so dear, —  
 And yet I do not weep,  
 For thine eyes were stain'd by many a tear  
 Before they went to sleep ;  
 And, if I haunt the past,  
 Yet may I not repine  
 That thou hast won thy rest, at last,  
 And all the grief is mine.

I think upon thy gain,  
 Whate'er to me it cost,  
 And fancy dwells with less of pain  
 On all that I have lost, —  
 Hope, like the cuckoo's oft-told tale,  
 Alas, it wears her wing !

And love that, like the nightingale,  
 Sings only in the spring.

Thou art my spirit's all,  
 Just as thou wert in youth,  
 Still from thy grave no shadows fall  
 Upon my lonely truth ;  
 A taper yet above thy tomb,  
 Since lost its sweeter rays,  
 And what is memory, through the gloom,  
 Was hope, in brighter days.

I am pining for the home  
 Where sorrow sinks to sleep,  
 Where the weary and the weepers come,  
 And they cease to toil and weep.  
 Why walk about with smiles  
 That each should be a tear,  
 Vain as the summer's glowing spoils  
 Flung o'er an early bier ?

Oh, like those fairy things,  
 Those insects of the East,  
 That have their beauty in their wings,  
 And shroud it while at rest ;  
 That fold their colors of the sky  
 When earthward they alight,  
 And flash their splendors on the eye,  
 Only to take their flight ;—

I never knew how dear thou wert,  
 Till thou wert borne away !  
 I have it yet about my heart,  
 The beauty of that day !  
 As if the robe thou wert to wear,  
 Beyond the stars, were given  
 That I might learn to know it there,  
 And seek thee out, in heaven !

## Charles Swain

## TRIPPING DOWN THE FIELD-PATH

TRIPPING down the field-path,  
Early in the morn,  
There I met my own love  
'Midst the golden corn ;  
Autumn winds were blowing,  
As in frolic chase,  
All her silken ringlets  
Backward from her face ;  
Little time for speaking  
Had she, for the wind,  
Bonnet, scarf, or ribbon,  
Ever swept behind.

Still some sweet improvement  
In her beauty shone ;  
Every graceful movement  
Won me, — one by one !  
As the breath of Venus  
Seemed the breeze of morn,  
Blowing thus between us,  
'Midst the golden corn.  
Little time for wooing  
Had we, for the wind  
Still kept on undoing  
What we sought to bind.

Oh ! that autumn morning  
In my heart it beams,  
Love's last look adorning  
With its dream of dreams :  
Still, like waters flowing  
In the ocean shell,  
Sounds of breezes blowing  
In my spirit dwell ;  
Still I see the field-path ; —  
Would that I could see  
Her whose graceful beauty  
Lost is now to me !

## TAKE THE WORLD AS IT IS

TAKE the world as it is ! — there are good  
and bad in it,  
And good and bad will be from now to  
the end ;  
And they, who expect to make saints in a  
minute,  
Are in danger of marring more hearts  
than they 'll mend.

If ye wish to be happy ne'er seek for the  
faults,  
Or you're sure to find something or  
other amiss ;  
'Mid much that debases, and much that  
exalts,  
The world's not a bad one if left as it is.

Take the world as it is ! — if the surface be  
shining,  
Ne'er rake up the sediment hidden be-  
low !  
There's wisdom in this, but there's none  
in repining  
O'er things which can rarely be mended,  
we know.  
There's beauty around us, which let us  
enjoy ;  
And chide not, unless it may be with a  
kiss ;  
Though Earth's not the Heaven we thought  
when a boy,  
There's something to live for, if ta'en as  
it is.

Take the world as it is ! — with its smiles  
and its sorrow,  
Its love and its friendship, — its false-  
hood and truth,  
Its schemes that depend on the breath of  
to-morrow,  
Its hopes which pass by like the dreams  
of our youth :  
Yet, oh ! whilst the light of affection may  
shine,  
The heart in itself hath a fountain of  
bliss ;  
In the worst there's some spark of a nature  
divine,  
And the wisest and best take the world  
as it is.

## LIFE

LIFE's not our own, — 't is but a loan  
To be repaid ;  
Soon the dark Comer's at the door,  
The debt is due : the dream is o'er, —  
Life's but a shade.

Thus all decline that bloom or shine,  
Both star and flower ;

'T is but a little odor shed,  
A light gone out, a spirit fled,  
A funeral hour.

Then let us show a tranquil brow  
Whate'er befalls ;  
That we upon life's latest brink  
May look on Death's dark face, — and  
think  
An angel calls.

### THE ROSE THOU GAV'ST

THE rose thou gav'st at parting —  
Hast thou forgot the hour ?  
The moon was on the river,  
The dew upon the flower :  
Thy voice was full of tenderness,  
But, ah ! thy voice misleads ;  
The rose is like thy promises,  
Its thorn is like thy deeds.

The winter cometh bleakly,  
And dark the time must be ;  
But I can deem it summer  
To what thou 'st prov'd to me.  
The snow that meets the sunlight  
Soon hastens from the scene ;  
But melting snow is lasting,  
To what thy faith hath been.

### 'T WAS JUST BEFORE THE HAY WAS MOWN

'T was just before the hay was mown,  
The season had been wet and cold,  
When my good dame began to groan,  
And speak of days and years of old :  
Ye were a young man then, and gay,  
And raven black your handsome hair ;  
Ah ! Time steals many a grace away,  
And leaves us many a grief to bear.

Tush ! tush ! said I, we 've had our time,  
And if 't were here again 't would go ;  
The youngest cannot keep their prime,  
The darkest head some gray must show.  
We 've been together forty years,  
And though it seem but like a day,  
We 've much less cause, dear dame, for  
tears,  
Than many who have trod life's way.

Goodman, said she, ye 're always right,  
And 't is a pride to hear your tongue ;  
And though your fine old head be white,  
'T is dear to me as when 't were young.  
So give your hand, — 't was never shown  
But in affection unto me ;  
And I shall be beneath the stone,  
And lifeless, when I love not thee.

## Eliza Cook

### THE QUIET EYE

THE orb I like is not the one  
That dazzles with its lightning gleam ;  
That dares to look upon the sun,  
As though it challenged brighter beam.  
That orb may sparkle, flash, and roll ;  
Its fire may blaze, its shaft may fly ;  
But not for me : I prize the soul  
That slumbers in a quiet eye.

There 's something in its placid shade  
That tells of calm, unworldly thought ;  
Hope may be crown'd, or joy delay'd —  
No dimness steals, no ray is caught.  
Its pensive language seems to say,  
" I know that I must close and die ;"  
And death itself, come when it may,  
Can hardly change the quiet eye.

There 's meaning in its steady glance,  
Of gentle blame or praising love,  
That makes me tremble to advance  
A word, that meaning might re-  
prove.  
The haughty threat, the fiery look,  
My spirit proudly can defy,  
But never yet could meet and brook  
The upbraiding of a quiet eye.

There 's firmness in its even light,  
That augurs of a breast sincere :  
And, oh ! take watch how ye excite  
That firmness till it yield a tear.  
Some bosoms give an easy sigh,  
Some drops of grief will freely  
start,  
But that which sears the quiet eye  
Hath its deep fountain in the heart.

## THE SEA-CHILD

HE crawls to the cliff and plays on a brink  
 Where every eye but his own would shrink ;  
 No music he hears but the billow's noise,  
 And shells and weeds are his only toys.  
 No lullaby can the mother find  
 To sing him to rest like the moaning wind ;  
 And the louder it wails and the fiercer it  
     sweeps,  
 The deeper he breathes and the sounder he  
     sleeps.

And now his wandering feet can reach  
 The rugged tracks of the desolate beach ;  
 Creeping about like a Triton imp,  
 To find the haunts of the crab and shrimp.  
 He clings, with none to guide or help,  
 To the furthest ridge of slippery kelp ;  
 And his bold heart glows while he stands  
     and mocks  
 The seamew's cry on the jutting rocks.

Few years have wan'd — and now he stands  
 Bareheaded on the shelving sands.

A boat is moor'd, but his young hands  
     cope

Right well with the twisted cable rope ;  
 He frees the craft, she kisses the tide ;  
 The boy has climb'd her beaten side :  
 She drifts — she floats — he shouts with  
     glee ;

His soul hath claim'd its right on the sea.

'T is vain to tell him the howling breath  
 Rides over the waters with wreck and  
     death :

He 'll say there 's more of fear and pain  
 On the plague-ridden earth than the storm-  
     lash'd main.

'T would be as wise to spend thy power  
 In trying to lure the bee from the flower,  
 The lark from the sky, or the worm from  
     the grave,

As in weaning the Sea-Child from the wave.

## William Cor Bennett

## BABY MAY

CHEEKS as soft as July peaches,  
 Lips whose dewy scarlet teaches  
 Poppies paleness — round large eyes  
 Ever great with new surprise,  
 Minutes fill'd with shadeless gladness,  
 Minutes just as brimm'd with sadness,  
 Happy smiles and wailing cries,  
 Crows and laughs and tearful eyes,  
 Lights and shadows swifter born  
 Than on wind-swept Autumn corn,  
 Ever some new tiny notion  
 Making every limb all motion —  
 Catching up of legs and arms,  
 Throwings back and small alarms,  
 Clutching fingers — straightening jerks,  
 Twining feet whose each toe works,  
 Kickings up and straining risings,  
 Mother's ever new surprisings,  
 Hands all wants and looks all wonder  
 At all things the heavens under,  
 Tiny scorns of smil'd reproving  
 That have more of love than lovings,

Mischiefs done with such a winning  
 Archness, that we prize such sinning,  
 Breakings dire of plates and glasses,  
 Graspings small at all that passes,  
 Pullings off of all that 's able  
 To be caught from tray or table ;  
 Silences — small meditations,  
 Deep as thoughts of cares for nations,  
 Breaking into wisest speeches  
 In a tongue that nothing teaches,  
 All the thoughts of whose possessing  
 Must be wooed to light by guessing ;  
 Slumbers — such sweet angel-seenings,  
 That we'd ever have such dreamings,  
 Till from sleep we see thee breaking,  
 And we'd always have thee waking ;  
 Wealth for which we know no measure,  
 Pleasure high above all pleasure,  
 Gladness brimming over gladness,  
 Joy in care — delight in sadness,  
 Loveliness beyond completeness,  
 Sweetness distancing all sweetness,  
 Beauty all that beauty may be —  
 That's May Bennett, that's my baby.

### BE MINE, AND I WILL GIVE THY NAME

BE mine, and I will give thy name  
To Memory's care,  
So well, that it shall breathe, with fame,  
Immortal air,  
That time and change and death shall  
be  
Scorn'd by the life I give to thee.

I will not, like the sculptor, trust  
Thy shape to stone ;  
That, years shall crumble into dust,  
Its form unknown ;  
No — the white statue's life shall be  
Short, to the life I'll give to thee.

Not to the canvas worms may fret  
Thy charms I'll give ;  
Soon shall the world those charms for-  
get,  
If there they live ;  
The life that colors lend shall be  
Poor to the life I'll give to thee.

For thou shalt live, defying time  
And mocking death,  
In music on — O life sublime ! —  
A nation's breath ;  
Love, in a people's songs, shall be  
The eternal life I'll give to thee.

### A CHRISTMAS SONG

BLOW, wind, blow,  
Sing through yard and shroud ;  
Pipe it shrilly and loud,  
Aloft as well as below ;  
Sing in my sailor's ear  
The song I sing to you,  
"Come home, my sailor true,  
For Christmas that comes so near."

Go, wind, go,  
Hurry his home-bound sail,  
Through gusts that are edged with hail,  
Through winter, and sleet, and snow ;  
Song, in my sailor's ear,  
Your shrilling and moans shall be,  
For he knows they sing him to me  
And Christmas that comes so near.

## SONGS AND BALLADRY OF SCOTLAND

(*See also:* AYTOUN, J. W. CARLYLE, MACAULAY, NICOLL, SCOTT)

### Alexander Laing

#### MY AIN WIFE

I WADNA gi'e my ain wife  
For ony wife I see ;  
I wadna gi'e my ain wife  
For ony wife I see ;  
A bonnier yet I've never seen,  
A better canna be —  
I wadna gi'e my ain wife  
For ony wife I see !

O couthie is my ingle-cheek,  
An' cheerie is my Jean ;

I never see her angry look,  
Nor hear her word on ane.  
She's gude wi' a' the neebours roun'  
An' aye gude wi' me —  
I wadna gi'e my ain wife  
For ony wife I see.

An' O her looks sae kindlie,  
They melt my heart outright,  
When o'er the baby at her breast  
She hangs wi' fond delight ;  
She looks intill its bonnie face,  
An' syne looks to me —  
I wadna gi'e my ain wife  
For ony wife I see.

## Thomas Carlisle

### THE SOWER'S SONG

Now hands to seed-sheet, boys !  
 We step and we cast; old Time's on wing;  
 And would ye partake of Harvest's joys,  
 The corn must be sown in spring.  
     Fall gently and still, good corn,  
     Lie warm in thy earthy bed;  
 And stand so yellow some morn,  
 For beast and man must be fed.

Old earth is a pleasure to see  
 In sunshiny cloak of red and green;  
 The furrow lies fresh, this year will be  
 As years that are past have been.  
     Fall gently and still, good corn,  
     Lie warm in thy earthy bed;  
 And stand so yellow some morn,  
 For beast and man must be fed.

Old earth, receive this corn,  
 The son of six thousand golden sires;  
 All these on thy kindly breast were born;  
 One more thy poor child requires.  
     Fall gently and still, good corn,  
     Lie warm in thy earthy bed;  
 And stand so yellow some morn,  
 For beast and man must be fed.

Now steady and sure again,  
 And measure of stroke and step we keep;  
 Thus up and down we cast our grain;  
 Sow well and you gladly reap.  
     Fall gently and still, good corn,  
     Lie warm in thy earthy bed;  
 And stand so yellow some morn,  
 For beast and man must be fed.

### ADIEU

LET time and chance combine, combine,  
 Let time and chance combine;  
 The fairest love from heaven above,  
 That love of yours was mine,  
     My dear,  
 That love of yours was mine.

The past is fled and gone, and gone,  
 The past is fled and gone;  
 If naught but pain to me remain,  
 I'll fare in memory on,  
     My dear,  
 I'll fare in memory on.

The saddest tears must fall, must fall,  
 The saddest tears must fall;  
 In weal or woe, in this world below,  
 I love you ever and all,  
     My dear,  
 I love you ever and all.

A long road full of pain, of pain,  
 A long road full of pain;  
 One soul, one heart, sworn ne'er to  
     part,—  
 We ne'er can meet again,  
     My dear,  
 We ne'er can meet again.

Hard fate will not allow, allow,  
 Hard fate will not allow;  
 We blessed were as the angels are,—  
 Adieu forever now,  
     My dear,  
 Adieu forever now.

## Robert Gilfillan

### 'T IS SAIR TO DREAM

'T is sair to dream o' them we like,  
 That waking we sall never see;  
 Yet, oh ! how kindly was the smile  
 My laddie in my sleep gave me !  
 I thought we sat beside the burn  
 That wimples down the flowery glen,

Where, in our early days o' love,  
 We met that ne'er sall meet again !

The simmer sun sank 'neath the wave,  
 And gladden'd, wi' his parting ray,  
 The woodland wild and valley green,  
 Fast fading into gloamin' grey.  
 He talk'd of days o' future joy,  
 And yet my heart was haffins sair,

For when his eye it beam'd on me,  
A withering death-like glance was there !

I thought him dead, and then I thought  
That life was young and love was free,  
For o'er our heads the mavis sang,  
And hameward hied the janty bee !  
We pledged our love and plighted troth,  
But cauld, cauld was the kiss he gave,  
When starting from my dream, I found  
His troth was plighted to the grave !

I canna weep, for hope is fled,  
And nought would do but silent mourn,  
Were 't no for dreams that should na come,  
To whisper back my love's return ;  
'T is sair to dream o' them we like,  
That waking we sall never see ;  
Yet, oh ! how kindly was the smile  
My laddie in my sleep gave me !

#### THE EXILE'S SONG

Oh ! why left I my hame ?  
Why did I cross the deep ?  
Oh ! why left I the land  
Where my forefathers sleep ?  
I sigh for Scotia's shore,  
And I gaze across the sea,

But I canna get a blink  
O' my ain countrie.

The palm-tree waveth high,  
And fair the myrtle springs;  
And, to the Indian maid,  
The bulbul sweetly sings.  
But I dinna see the broom  
Wi' its tassels on the lee,  
Nor hear the lintie's sang  
O' my ain countrie.

Oh ! here no Sabbath bell  
Awakes the Sabbath morn,  
Nor song of reapers heard  
Amang the yellow corn :  
For the tyrant's voice is here,  
And the wail of slavery ;  
But the sun of freedom shines  
In my ain countrie.

There 's a hope for every woe,  
And a balm for every pain,  
But the first joys o' our heart  
Come never back again.  
There 's a track upon the deep,  
And a path across the sea ;  
But the weary ne'er return  
To their ain countrie.

### David Macbeth Moir

#### CASA'S DIRGE

VAINLY for us the sunbeams shine,  
Dimm'd is our joyous hearth ;  
O Casa, dearer dust than thine  
Ne'er mix'd with mother earth !  
Thou wert the corner-stone of love,  
The keystone of our fate ;  
Thou art not ! Heaven scowls dark above,  
And earth is desolate.

Ocean may rave with billows curl'd,  
And moons may wax and wane,  
And fresh flowers blossom ; but this world  
Shall claim not thee again.  
Clos'd are the eyes which bade rejoice  
Our hearts till love ran o'er ;  
Thy smile is vanish'd, and thy voice  
Silent for evermore.

Yes ; thou art gone — our hearth's de-  
light,

Our boy so fond and dear ;  
No more thy smiles to glad our sight,  
No more thy songs to cheer ;  
No more thy presence, like the sun,  
To fill our home with joy :  
Like lightning hath thy race been run,  
As bright as swift, fair boy.

Now winter with its snow departs,  
The green leaves clothe the tree ;  
But summer smiles not on the hearts  
That bleed and break for thee :  
The young May weaves her flowery  
crown.

Her boughs in beauty wave ;  
They only shake their blossoms down  
Upon thy silent grave.



Dear to our souls is every spot  
Where thy small feet have trod;  
There odors, breath'd from Eden, float,  
And sainted is the sod;  
The wild bee with its buglet fine,  
The blackbird singing free,  
Melt both thy mother's heart and mine:  
They speak to us of thee!

Only in dreams thou comest now  
From Heaven's immortal shore,  
A glory round that infant brow,  
Which Death's pale signet bore:  
'T was thy fond looks, 't was thy fond lips,  
That lent our joys their tone;  
And life is shaded with eclipse,  
Since thou from earth art gone.

Thine were the fond, endearing ways,  
That tenderest feeling prove;  
A thousand wiles to win our praise,  
To claim and keep our love;  
Fondness for us thrill'd all thy veins;  
And, Casa, can it be  
That nought of all the past remains  
Except vain tears for thee?

Idly we watch thy form to trace  
In children on the street;  
Vainly, in each familiar place,  
We list thy pattering feet;  
Then, sudden, o'er these fancies crush'd,  
Despair's black pinions wave;  
We know that sound for ever hush'd:  
We look upon thy grave.

O heavenly child of mortal birth!  
Our thoughts of thee arise,  
Not as a denizen of earth,  
But inmate of the skies:  
To feel that life renew'd is thine  
A soothing balm imparts;  
We quaff from out Faith's cup divine,  
And Sabbath fills our hearts.

Thou leanest where the fadeless wands  
Of amaranth bend o'er;  
Thy white wings brush the golden sands  
Of Heaven's refulgent shore.  
Thy home is where the psalm and song  
Of angels choir abroad,  
And blessed spirits, all day long,  
Bask round the throne of God.

There chance and change are not; the soul  
Quaffs bliss as from a sea,  
And years, through endless ages, roll,  
From sin and sorrow free:  
There gush for aye fresh founts of joy,  
New raptures to impart;  
Oh! dare we call thee still *our* boy,  
Who now a seraph art?

A little while — a little while —  
Ah! long it cannot be!  
And thou again on us wilt smile,  
Where angels smile on thee.  
How selfish is the worldly heart:  
How sinful to deplore!  
Oh! that we were where now thou art,  
Not lost, but gone before.

## William Thom

### THE MITHERLESS BAIRN

WHEN a' ither bairnies are hush'd to their  
hame,  
By aunty, or cousin, or frecky grand-dame,  
Wha stands last an' lanely, an' sairly for-  
fairn?  
'T is the puir dowie laddie — the mitherless  
bairn!

The mitherless bairnie creeps to his lane  
bed;  
Nane covers his cauld back, or haps his bare  
head;

His wee hackit heelies are hard as the airn,  
An' lithless the lair o' the mitherless bairn.

Aneath his cauld brow, siccan dreams hover  
there,  
O' hands that wont kindly to kaim his dark  
hair!  
But mornin' brings clutches, a' reckless an'  
stern,  
That lo'e na the locks o' the mitherless bairn.

The sister, wha sang o'er his saftly rock'd  
bed,  
Now rests in the mools whare their mammie  
is laid;

While the father toils sair his wee bannock  
to earn,  
An' kens na the wrangs o' his mitherless  
bairn.

Her spirit that pass'd in yon hour of his  
birth  
Still watches his lone lorn wand'rings on  
earth,  
Recording in heaven the blessings they  
earn

Wha couthilie deal wi' the mitherless  
bairn !

Oh ! speak him na harshly — he trembles  
the while,  
He bends to your biddin', and blesses your  
smile:  
In the dark hour o' anguish, the heartless  
shall learn  
That God deals the blow for the mitherless  
bairn !

### Thomas Aird

#### THE SWALLOW

THE swallow, bonny birdie, comes sharp  
twittering o'er the sea,  
And gladly is her carol heard for the sunny  
days to be;  
She shares not with us wintry glooms, but  
yet, no faithless thing,  
She hunts the summer o'er the earth with  
wearied little wing.

The lambs like snow all nibbling go upon  
the ferny hills;  
Light winds are in the leafy woods, and  
birds, and bubbling rills;  
Then welcome, little swallow, by our morn-  
ing lattice heard,  
Because thou com'st when Nature bids  
bright days be thy reward !

Thine be sweet mornings with the bee  
that's out for honey-dew;

And glowing be the noontide for the grass-  
hopper and you;  
And mellow shine, o'er day's decline, the  
sun to light thee home:  
What can molest thy airy nest ? sleep till  
the day-spring come !

The river blue that rushes through the val-  
ley hears thee sing,  
And murmurs much beneath the touch of  
thy light-dipping wing.  
The thunder-cloud, over us bowed, in  
deeper gloom is seen,  
When quick reliev'd it glances to thy  
bosom's silvery sheen.

The silent Power, that brought thee back  
with leading-strings of love  
To haunts where first the summer sun fell  
on thee from above,  
Shall bind thee more to come aye to the  
music of our leaves,  
For here thy young, where thou hast sprung,  
shall glad thee in our eaves.

### James Ballantine

#### MUCKLE-MOU'D MEG

\* OH, wha hae ye brought us hame now, my  
brave lord,  
Strappit flaught ower his braid saddle-  
bow ?

Some bauld Border reiver to feast at our  
board,  
An' herry our pantry, I trow.  
He's buirdly an' stalwart in lith an' in limb;  
Gin ye were his master in war  
The field was a saft enough litter for him,  
Ye needna hae brought him sae far.

Then saddle an' munt again, harness an'  
dunt again,  
An' when ye gae hunt again, strike higher  
game."

"Hoot, whisht ye, my dame, for he comes  
o' gude kin,  
An' boasts o' a lang pedigree ;  
This night he maun share o' our gude cheer  
within,  
At morning's grey dawn he maun dee.  
He's gallant Wat Scott, heir o' proud  
Harden Ha',  
Wha ettled our lands clear to sweep ;  
But now he is snug in auld Elibank's paw,  
An' shall swing frae our donjon-keep.  
Tho' saddle an' munt again, harness an'  
dunt again,  
I'll ne'er when I hunt again strike higher  
game."

"Is this young Wat Scott ? an' wad ye rax  
his craig,  
When our daughter is fey for a man ?  
Gae, gaur the loun marry our muckle-  
mou'd Meg,  
Or we'll ne'er get the jaud aff our han' !"  
"Od ! hear our gudewife, she wad fain save  
your life ;  
Wat Scott, will ye marry or hang ?"  
But Meg's muckle mou set young Wat's  
heart agrue,  
Wha swore to the woodie he'd gang.  
Ne'er saddle nor munt again, harness nor  
dunt again,

Wat ne'er shall hunt again, ne'er see his  
hame.

Syne muckle-mou'd Meg press'd in close to  
his side,  
An' blinkit fu' sleely and kind,  
But aye as Wat glower'd at his braw prof-  
fer'd bride,  
He shook like a leaf in the wind.  
"A bride or a gallows, a rope or a wife !"  
The morning dawn'd sunny and clear —  
Wat boldly strode forward to part wi' his  
life,  
Till he saw Meggy shedding a tear ;  
Then saddle an' munt again, harness an'  
dunt again,  
Fain wad Wat hunt again, fain wad be hame.

Meg's tear touch'd his bosom, the gibbet  
frown'd high,  
An' slowly Wat strode to his doom ;  
He gae a glance round wi' a tear in his  
eye,  
Meg shone like a star through the gloom.  
She rush'd to his arms, they were wed on  
the spot,  
An' lo'ed iither muckle and lang ;  
Nae bauld border laird had a wife like Wat  
Scott ;  
'T was better to marry than hang.  
So saddle an' munt again, harness an' dunt  
again,  
Elibank hunt again, Wat's snug at hame.

(Compare R. BROWNING, *p.* 364.)

## John Stuart Blackie

### MY BATH

(Scene — Kinnaird Burn, near Pitlochrie.)

COME here, good people great and small,  
that wander far abroad,  
To drink of drumly German wells, and  
make a weary road  
To Baden and to Wiesbaden, and how they  
all are nam'd,  
To Carlsbad and to Kissingen, for healing  
virtue fam'd ;  
Come stay at home, and keep your feet from  
dusty travel free,

And I will show you what rare bath a good  
God gave to me ;  
'Tis hid among the Highland hills beneath  
the purple brae,  
With cooling freshness free to all, nor doc-  
tor's fee to pay.

No craft of mason made it here, nor carpen-  
ter, I wot ;  
Nor tinkering fool with hammering tool to  
shape the charmed spot ;  
But down the rocky-breasted glen the foamy  
torrent falls  
Into the amber caldron deep, fenced round  
with granite walls.

Nor gilded beam, nor pictur'd dome, nor  
curtain, roofs it in,  
But the blue sky rests, and white clouds  
float, above the bubbling linn,  
Where God's own hand hath scoop'd it out  
in Nature's Titan hall,  
And from her cloud-fed fountains drew its  
waters free to all.

Oh come and see my Highland bath, and  
prove its freshening flood,  
And spare to taint your skin with swathes  
of drumly German mud :  
Come plunge with me into the wave like  
liquid topaz fair,  
And to the waters give your back that  
spout down bravely there ;  
Then float upon the swirling flood, and, like  
a glancing trout,  
Plash about, and dash about, and make a  
lively rout,  
And to the gracious sun display the glory  
of your skin,  
As you dash about and splash about in the  
foamy-bubbling linn.

Oh come and prove my bonnie bath ; in  
sooth 't is furnish'd well  
With trees, and shrubs, and spreading ferns,  
all in the rocky dell,  
And roses hanging from the cliff in grace  
of white and red,  
And little tiny birches nodding lightly over-  
head,  
And spiry larch with purple cones, and tips  
of virgin green,  
And leafy shade of hazel copse with sunny  
glints between :  
Oh might the Roman wight be here who  
praised Bandusia's well,  
He'd find a bath to Nymphs more dear in  
my sweet Highland dell.

Some folks will pile proud palaces, and  
some will wander far  
To scan the blinding of a sun, or the blink-  
ing of a star ;  
Some sweat through Afric's burning sands ;  
and some will vex their soul  
To find heaven knows what frosty prize be-  
neath the Arctic pole.  
God bless them all ; and may they find what  
thing delights them well  
In east or west, or north or south, — but I  
at home will dwell

Where fragrant ferns their fronds uncurl,  
and healthful breezes play,  
And clear brown waters grandly swirl be-  
neath the purple brae.

Oh come and prove my Highland bath, the  
burn, and all the glen,  
Hard-toiling wights in dingy nooks, and  
scribes with inky pen,  
Strange thoughtful men with curious quests  
that vex your fretful brains,  
And scheming sons of trade who fear to  
count your slippery gains ;  
Come wander up the burn with me, and  
thread the winding glen,  
And breathe the healthful power that flows  
down from the breezy Ben,  
And plunge you in the deep brown pool ;  
and from beneath the spray  
You'll come forth like a flower that blooms  
'neath freshening showers in May !

#### THE EMIGRANT LASSIE

As I came wandering down Glen Spean,  
Where the braes are green and grassy,  
With my light step I overtook  
A weary-footed lassie.

She had one bundle on her back,  
Another in her hand,  
And she walk'd as one who was full loath  
To travel from the land.

Quoth I, "My bonnie lass !" — for she  
Had hair of flowing gold,  
And dark brown eyes, and dainty limbs,  
Right pleasant to behold —

"My bonnie lass, what aileth thee,  
On this bright summer day,  
To travel sad and shoeless thus  
Upon the stony way ?

"I'm fresh and strong, and stoutly shod,  
And thou art burden'd so ;  
March lightly now, and let me bear  
The bundles as we go."

"No, no !" she said, "that may not be ;  
What's mine is mine to bear ;  
Of good or ill, as God may will,  
I take my portion'd share."

"But you have two, and I have none ;  
One burden give to me ;  
I'll take that bundle from thy back  
That heavier seems to be."

"No, no !" she said ; "*this*, if you will,  
*That* holds — no hand but mine  
May bear its weight from dear Glen Spean  
'Cross the Atlantic brine !"

"Well, well ! but tell me what may be  
Within that precious load,  
Which thou dost bear with such fine care  
Along the dusty road ?

"Belike it is some present rare  
From friend in parting hour ;  
Perhaps, as prudent maidens wot,  
Thou tak'st with thee thy dower."

She droop'd her head, and with her hand  
She gave a mournful wave :  
"Oh, do not jest, dear sir ! — it is  
Turf from my mother's grave !"

I spoke no word : we sat and wept  
By the road-side together ;  
No purer dew on that bright day  
Was dropp'd upon the heather.

#### THE WORKING MAN'S SONG

I AM no gentleman, not I !  
No bowing, scraping thing !  
I bear my head more free and high  
Than titled count or king.  
I am no gentleman, not I !  
No, no, no !  
And only to one Lord on high  
My head I bow.

I am no gentleman, not I !  
No vain and varnish'd thing !

And from my heart, without a die,  
My honest thoughts I fling.  
I am no gentleman, not I !  
No, no, no !

Our stout John Knox was none — and why  
Should I be so ?

I am no gentleman, not I !  
No mincing, modish thing,  
In gay saloon a butterfly,  
Some wax-doll Miss to wing.  
I am no gentleman, not I !  
No, no, no !

No moth, to sport in fashion's eye,  
A Bond Street beau.

I am no gentleman, not I !  
No bully, braggart thing,  
With jockeys on the course to vie,  
With bull-dogs in the ring.

I am no gentleman, not I !  
No, no, no !  
The working man might sooner die  
Than sink so low.

I am no gentleman, not I !  
No star-bedizen'd thing !  
My fathers flinch'd no dignity,  
By fawning to a king.

I am no gentleman, not I !  
No, no, no !  
And to the wage of honesty  
My rank I owe.

I am no gentleman, not I !  
No bowing, scraping thing !  
I bear my head more free and high  
Than titled count or king.

I am no gentleman, not I !  
No, no, no !  
And thank the blessed God on high,  
Who made me so !

### William Miller

#### WILLIE WINKIE

WEE Willie Winkie rins through the town,  
Up stairs and doon stairs, in his nicht-gown,  
Tirlin' at the window, cryin' at the lock,  
"Are the weans in their bed ? — for it's  
now ten o'clock."

Hey, Willie Winkie ! are ye comin' ben ?  
The cat's singin' gay thrums to the sleepin'  
hen,  
The doug's spelder'd on the floor, and disna  
gie a cheep ;  
But here's a waukrife laddie, that winna  
fa' asleep.

Ony thing but sleep, ye rogue ! — glow'rin'  
 like the moon,  
 Rattlin' in an airn jug wi' an airn spoon,  
 Rumblin', tumblin' roun' about, crawin' like  
 a cock,  
 Skirlin' like a kenna-what — wauknin' sleep-  
 in' folk !

Hey, Willie Winkie ! the wean 's in a  
 creel !  
 Waumblin' aff a bodie's knee like a vera  
 eel,  
 Ruggin' at the cat's lug, and ravellin' a'  
 her thrums :  
 Hey, Willie Winkie ! — See, there he comes !

## Charles Mackay

### TELL ME, YE WINGED WINDS

TELL me, ye winged winds,  
 That round my pathway roar,  
 Do ye not know some spot  
 Where mortals weep no more ?  
 Some lone and pleasant dell,  
 Some valley in the west,  
 Where, free from toil and pain,  
 The weary soul may rest ?  
 The loud wind dwindled to a whisper low,  
 And sigh'd for pity as it answer'd, "No."

Tell me, thou mighty deep,  
 Whose billows round me play,  
 Knowst thou some favor'd spot,  
 Some island far away,  
 Where weary man may find  
 The bliss for which he sighs,  
 Where sorrow never lives,  
 And friendship never dies ?  
 The loud waves, rolling in perpetual flow,  
 Stopp'd for a while, and sigh'd to answer,  
 "No."

And thou, serenest moon,  
 That, with such lovely face,  
 Dost look upon the earth  
 Asleep in night's embrace ;  
 Tell me, in all thy round  
 Hast thou not seen some spot  
 Where miserable man  
 May find a happier lot ?  
 Behind a cloud the moon withdrew in woe,  
 And a voice, sweet but sad, responded,  
 "No."

Tell me, my secret soul,  
 Oh ! tell me, Hope and Faith,  
 Is there no resting-place  
 From sorrow, sin, and death ?

Is there no happy spot  
 Where mortals may be blest,  
 Where grief may find a balm,  
 And weariness a rest ?  
 Faith, Hope, and Love, best boons to mortals  
 given,  
 Wav'd their bright wings, and whisper'd,  
 "Yes, in heaven."

### EARL NORMAN AND JOHN TRUMAN

THROUGH great Earl Norman's acres wide,  
 A prosperous and a good land,  
 'T will take you fifty miles to ride  
 O'er grass, and corn, and woodland.  
 His age is sixty-nine, or near,  
 And I'm scarce twenty-two, man,  
 And have but fifty pounds a year, —  
 Poor John Truman !  
 But would I change ? I' faith ! not I  
 Oh no ! not I, says Truman !

Earl Norman dwells in halls of state,  
 The grandest in the county ;  
 Has forty cousins at his gate,  
 To feed upon his bounty.  
 But then he's deaf — the doctors' care,  
 While I in whispers woo, man,  
 And find my physic in the air, —  
 Stout John Truman !  
 D'ye think I'd change for thrice his gold ?  
 Oh no ! not I, says Truman !

Earl Norman boasts a gartered knee,  
 A proof of royal graces ;  
 I wear, by Nelly wrought for me,  
 A silken pair of braces.  
 He sports a star upon his breast,  
 And I a violet blue, man, —

The gift of her who loves me best,  
Proud John Truman !  
I'd be myself, and not the Earl,  
Oh, that would I, says Truman.

#### WHAT MIGHT BE DONE

WHAT might be done if men were wise —  
What glorious deeds, my suffering  
brother,  
Would they unite  
In love and right,  
And cease their scorn of one another ?  
Oppression's heart might be imbued  
With kindling drops of loving-kindness,  
And knowledge pour,  
From shore to shore,  
Light on the eyes of mental blindness.

All slavery, warfare, lies, and wrongs,  
All vice and crime, might die together ;  
And wine and corn,  
To each man born,  
Be free as warmth in summer weather.

The meanest wretch that ever trod,  
The deepest sunk in guilt and sorrow,  
Might stand erect  
In self-respect,  
And share the teeming world to-morrow.

What might be done ? This might be  
done,  
And more than this, my suffering  
brother —  
More than the tongue  
E'er said or sung,  
If men were wise and lov'd each other.

### IRISH MINSTRELSY

INCLUDING THE POETS OF YOUNG IRELAND

(See also : DE VERE, MAGINN, MAHONY, SIMMONS)

### Samuel Lover

#### RORY O'MORE ; OR, GOOD OMENS

YOUNG Rory O'More courted Kathleen  
Bawn,  
He was bold as a hawk, — she as soft as  
the dawn ;  
He wish'd in his heart pretty Kathleen to  
please,  
And he thought the best way to do that  
was to tease.  
“Now, Rory, be aisy,” sweet Kathleen  
would cry  
(Reproof on her lip, but a smile in her  
eye),  
“With your tricks I don't know, in troth,  
what I'm about,  
Faith you've teas'd till I've put on my  
cloak inside out.”  
“Oh ! jewel,” says Rory, “that same is the  
way

You've thrated my heart for this many a  
day ;  
And 't is plaz'd that I am, and why not to  
be sure ?  
For 't is all for good luck,” says bold Rory  
O'More.

“Indeed, then,” says Kathleen, “don't think  
of the like,  
For I half gave a promise to soothing  
Mike ;  
The ground that I walk on he loves, I'll be  
bound.”

“Faith,” says Rory, “I'd rather love you  
than the ground.”

“Now, Rory, I'll cry if you don't let me go ;  
Sure I drame ev'ry night that I'm hating  
you so !”

“Oh,” says Rory, “that same I'm de-  
lighted to hear,  
For drames always go by contrairies, my  
dear ;

Oh ! jewel, keep draming that same till  
 you die,  
 And bright morning will give dirty night  
 the black lie !  
 And 't is plaz'd that I am, and why not, to  
 be sure ?  
 Since 't is all for good luck," says bold  
 Rory O'More.

"Arrah, Kathleen, my darlint, you've  
 teas'd me enough,  
 Sure I've thrash'd for your sake Dinny  
 Grimes and Jim Duff ;  
 And I've made myself, drinking your  
 health, quite a baste,  
 So I think, after that, I may talk to the  
 praste."  
 Then Rory, the rogue, stole his arm round  
 her neck,  
 So soft and so white, without freckle or  
 speck,  
 And he look'd in her eyes that were beam-  
 ing with light,  
 And he kiss'd her sweet lips ; — don't you  
 think he was right ?  
 "Now Rory, leave off, sir ; you'll hug me  
 no more,  
 That's eight times to-day you have kiss'd  
 me before."  
 "Then here goes another," says he, "to  
 make sure,  
 For there's luck in odd numbers," says  
 Rory O'More.

#### WIDOW MACHREE

WIDOW Machree, it's no wonder you frown,  
 Och hone ! Widow Machree.  
 Faith, it ruins your looks, that same dirty  
 black gown,  
 Och hone ! Widow Machree.  
 How alter'd your air,  
 With that close cap you wear —  
 'T is destroying your hair  
 Which should be flowing free ;  
 Be no longer a churl  
 Of its black silken curl,  
 Och hone ! Widow Machree !

Widow Machree, now the summer is come,  
 Och hone ! Widow Machree,

When everything smiles, should a beauty  
 look glum ?

Och hone ! Widow Machree.

See the birds go in pairs,  
 And the rabbits and hares —  
 Why even the bears

Now in couples agree ;  
 And the mute little fish,  
 Though they can't spake, they wish,  
 Och hone ! Widow Machree.

Widow Machree, and when winter comes  
 in,

Och hone ! Widow Machree,  
 To be poking the fire all alone is a sin,

Och hone ! Widow Machree.

Sure the shovel and tongs

To each other belongs,  
 And the kettle sings songs

Full of family glee ;  
 While alone with your cup,  
 Like a hermit, you sup,

Och hone ! Widow Machree.

And how do you know, with the comforts

I've towld,

Och hone ! Widow Machree,

But you're keeping some poor fellow out in  
 the cowl'd ?

Och hone ! Widow Machree.

With such sins on your head  
 Sure your peace would be fled,  
 Could you sleep in your bed  
 Without thinking to see

Some ghost or some sprite,

That would wake you each night,

Crying, "Och hone ! Widow Ma-  
 chree" ?

Then take my advice, darling Widow Ma-  
 chree,

Och hone ! Widow Machree.

And with my advice, faith I wish you'd  
 take me,

Och hone ! Widow Machree.

You'd have me to desire

Then to sit by the fire,

And sure Hope is no liar

In whispering to me,

That the ghosts would depart,

When you'd me near your heart,

Och hone ! Widow Machree.



## John Banim

## SOGGARTH AROON

Am I the slave they say,  
 Soggarth aroon ?<sup>1</sup>  
 Since you did show the way,  
 Soggarth aroon,  
 Their slave no more to be,  
 While they would work with me  
 Old Ireland's slavery,  
 Soggarth aroon.

Why not her poorest man,  
 Soggarth aroon,  
 Try and do all he can,  
 Soggarth aroon,  
 Her commands to fulfil  
 Of his own heart and will,  
 Side by side with you still,  
 Soggarth aroon ?

Loyal and brave to you,  
 Soggarth aroon,  
 Yet be not slave to you,  
 Soggarth aroon,  
 Nor, out of fear to you,  
 Stand up so near to you —  
 Och ! out of fear to you,  
 Soggarth aroon !

Who, in the winter's night,  
 Soggarth aroon,  
 When the cold blast did bite,  
 Soggarth aroon,

Came to my cabin-door,  
 And on my earthen-floor  
 Knelt by me, sick and poor,  
 Soggarth aroon ?

Who, on the marriage day,  
 Soggarth aroon,  
 Made the poor cabin gay,  
 Soggarth aroon,  
 And did both laugh and sing,  
 Making our hearts to ring  
 At the poor christening,  
 Soggarth aroon ?

Who, as friend only met,  
 Soggarth aroon,  
 Never did flout me yet,  
 Soggarth aroon ;  
 And when my hearth was dim,  
 Gave, while his eye did brim,  
 What I should give to him,  
 Soggarth aroon ?

Och ! you, and only you,  
 Soggarth aroon !  
 And for this I was true to you,  
 Soggarth aroon !  
 Our love they 'll never shake,  
 When for ould Ireland's sake  
 We a true part did take,  
 Soggarth aroon !

## Gerald Griffin

## A PLACE IN THY MEMORY

A PLACE in thy memory, Dearest !  
 Is all that I claim :  
 To pause and look back when thou hearest  
 The sound of my name.  
 Another may woo thee, nearer ;  
 Another may win and wear ;  
 I care not though he be dearer,  
 If I am remember'd there.

Remember me, not as a lover  
 Whose hope was cross'd,  
 Whose bosom can never recover  
 The light it hath lost !  
 As the young bride remembers the mother  
 She loves, though she never may see,  
 As a sister remembers a brother,  
 O Dearest, remember me !

Could I be thy true lover, Dearest !  
 Couldst thou smile on me,

<sup>1</sup> *Sógart aráin* — Priest, dear.

I would be the fondest and dearest  
That ever lov'd thee :  
But a cloud on my pathway is glooming  
That never must burst upon thine ;  
And heaven, that made thee all blooming,  
Ne'er made thee to wither on mine.

Remember me then ! O remember  
My calm light love,  
Though bleak as the blasts of November  
My life may prove !  
That life will, though lonely, be sweet  
If its brightest enjoyment should be  
A smile and kind word when we meet  
And a place in thy memory.

### NOCTURNE

SLEEP that like the couched dove  
Broods o'er the weary eye,  
Dreams that with soft heavings move  
The heart of memory,  
Labor's guerdon, golden rest,  
Wrap thee in its downy vest, —  
Fall like comfort on thy brain  
And sing the hush song to thy pain !

Far from thee be startling fears,  
And dreams the guilty dream ;  
No banshee scare thy drowsy ears  
With her ill-omen'd scream ;  
But tones of fairy minstrelsy  
Float like the ghosts of sound o'er thee,  
Soft as the chapel's distant bell,  
And lull thee to a sweet farewell.

Ye for whom the ashy hearth  
The fearful housewife clears,  
Ye whose tiny sounds of mirth  
The nighted carman hears,  
Ye whose pygmy hammers make  
The wonderers of the cottage wake,  
Noiseless be your airy flight,  
Silent as the still moonlight.

Silent go, and harmless come,  
Fairies of the stream :  
Ye, who love the winter gloom  
Or the gay moonbeam,  
Hither bring your drowsy store  
Gather'd from the bright lusmore ;  
Shake o'er temples, soft and deep,  
The comfort of the poor man, sleep.

## James Clarence Mangan

### DARK ROSALEEN

O MY Dark Rosaleen,  
Do not sigh, do not weep !  
The priests are on the ocean green,  
They march along the deep.  
There's wine from the royal Pope,  
Upon the ocean green ;  
And Spanish ale shall give you hope,  
My Dark Rosaleen !  
My own Rosaleen !  
Shall glad your heart, shall give you  
hope,  
Shall give you health, and help, and  
hope,  
My Dark Rosaleen !

Over hills, and through dales,  
Have I roam'd for your sake ;  
All yesterday I sail'd with sails  
On river and on lake.

The Erne, at its highest flood,  
I dash'd across unseen,  
For there was lightning in my blood,  
My Dark Rosaleen !  
My own Rosaleen !  
O ! there was lightning in my blood,  
Red lightning lighten'd through my blood,  
My Dark Rosaleen !

All day long, in unrest,  
To and fro, do I move,  
The very soul within my breast  
Is wasted for you, love !  
The heart in my bosom faints  
To think of you, my queen,  
My life of life, my saint of saints,  
My Dark Rosaleen !  
My own Rosaleen !  
To hear your sweet and sad complaints,  
My life, my love, my saint of saints,  
My Dark Rosaleen !

Woe and pain, pain and woe,  
 Are my lot, night and noon,  
 To see your bright face clouded so,  
 Like to the mournful moon.  
 But yet will I rear your throne  
 Again in golden sheen ;  
 'T is you shall reign, shall reign alone,  
 My Dark Rosaleen !  
 My own Rosaleen !  
 'T is you shall have the golden throne,  
 'T is you shall reign, and reign alone,  
 My Dark Rosaleen !

Over dews, over sands,  
 Will I fly for your weal :  
 Your holy, delicate white hands  
 Shall girdle me with steel.  
 At home in your emerald bowers,  
 From morning's dawn till e'en,  
 You 'll pray for me, my flower of flowers,  
 My Dark Rosaleen !  
 My fond Rosaleen !  
 You 'll think of me through daylight's  
 hours,  
 My virgin flower, my flower of flowers,  
 My Dark Rosaleen !

I could scale the blue air,  
 I could plough the high hills,  
 O, I could kneel all night in prayer,  
 To heal your many ills !  
 And one beamy smile from you  
 Would float like light between  
 My toils and me, my own, my true,  
 My Dark Rosaleen !  
 My fond Rosaleen !  
 Would give me life and soul anew,  
 A second life, a soul anew,  
 My Dark Rosaleen !

O ! the Erne shall run red  
 With redundance of blood,  
 The earth shall rock beneath our tread,  
 And flames warp hill and wood,  
 And gun-peal and slogan cry  
 Wake many a glen serene,  
 Ere you shall fade, ere you shall die,  
 My Dark Rosaleen !  
 My own Rosaleen !  
 The Judgment Hour must first be nigh,  
 Ere you can fade, ere you can die,  
 My Dark Rosaleen !

## SOUL AND COUNTRY

ARISE, my slumbering soul ! arise,  
 And learn what yet remains for thee  
 To dree or do !

The signs are flaming in the skies ;  
 A struggling world would yet be free,  
 And live anew.

The earthquake hath not yet been born  
 That soon shall rock the lands around,  
 Beneath their base ;  
 Immortal Freedom's thunder horn  
 As yet yields but a doleful sound  
 To Europe's race.

Look round, my soul ! and see, and say  
 If those about thee understand  
 Their mission here :  
 The will to smite, the power to slay,  
 Abound in every heart and hand  
 Afar, anear ;  
 But, God ! must yet the conqueror's sword  
 Pierce mind, as heart, in this proud year ?  
 O, dream it not !  
 It sounds a false, blaspheming word,  
 Begot and born of moral fear,  
 And ill-begot.

To leave the world a name is nought :  
 To leave a name for glorious deeds  
 And works of love,  
 A name to waken lightning thought  
 And fire the soul of him who reads,  
 This tells above.  
 Napoleon sinks to-day before  
 The ungilded shrine, the single soul  
 Of Washington :  
 Truth's name alone shall man adore  
 Long as the waves of Time shall roll  
 Henceforward on.

My countrymen ! my words are weak :  
 My health is gone, my soul is dark,  
 My heart is chill ;  
 Yet would I fain and fondly seek  
 To see you borne in freedom's bark  
 O'er ocean still.  
 Beseech your God ! and bide your hour !  
 He cannot, will not long be dumb :  
 Even now his tread  
 Is heard o'er earth with coming power ;  
 And coming, trust me, it will come, —  
 Else were He dead.

## Helen Selina, Lady Dufferin

## LAMENT OF THE IRISH EMI-GRANT

I'm sittin' on the stile, Mary,  
 Where we sat side by side  
 On a bright May mornin' long ago,  
 When first you were my bride.  
 The corn was springin' fresh and green,  
 And the lark sang loud and high,  
 And the red was on your lip, Mary,  
 And the love-light in your eye.

The place is little changed, Mary,  
 The day is bright as then,  
 The lark's loud song is in my ear,  
 And the corn is green again ;  
 But I miss the soft clasp of your hand,  
 And your breath, warm on my cheek :  
 And I still keep list'nin' for the words  
 You never more will speak.

'Tis but a step down yonder lane,  
 And the little church stands near —  
 The church where we were wed, Mary ;  
 I see the spire from here.  
 But the graveyard lies between, Mary,  
 And my step might break your rest —  
 For I've laid you, darling, down to sleep,  
 With your baby on your breast.

I'm very lonely now, Mary,  
 For the poor make no new friends ;  
 But, oh ! they love the better still  
 The few our Father sends.  
 And you were all I had, Mary,  
 My blessin' and my pride :  
 There's nothing left to care for now,  
 Since my poor Mary died.

Yours was the good, brave heart, Mary,  
 That still kept hoping on,  
 When the trust in God had left my soul,  
 And my arm's young strength was  
 gone ;

There was comfort ever on your lip,  
 And the kind look on your brow —  
 I bless you, Mary, for that same,  
 Though you cannot hear me now.

I thank you for the patient smile  
 When your heart was fit to break,  
 When the hunger pain was gnawin' there,  
 And you hid it for my sake ;  
 I bless you for the pleasant word,  
 When your heart was sad and sore —  
 Oh ! I'm thankful you are gone, Mary,  
 Where grief can't reach you more !

I'm biddin' you a long farewell,  
 My Mary — kind and true !  
 But I'll not forget you, darling,  
 In the land I'm goin' to :  
 They say there's bread and work for  
 all,  
 And the sun shines always there,  
 But I'll not forget old Ireland,  
 Were it fifty times as fair !

And often in those grand old woods  
 I'll sit, and shut my eyes,  
 And my heart will travel back again  
 To the place where Mary lies ;  
 And I'll think I see the little stile  
 Where we sat side by side,  
 And the springin' corn, and the bright May  
 morn,  
 When first you were my bride.

## Caroline Elizabeth Sarah Norton

(LADY STIRLING-MAXWELL)

## WE HAVE BEEN FRIENDS TO-GETHER

WE have been friends together,  
 In sunshine and in shade ;  
 Since first beneath the chestnut-trees  
 In infancy we played.

But coldness dwells within thy heart,  
 A cloud is on thy brow ;  
 We have been friends together —  
 Shall a light word part us now ?

WE have been gay together ;  
 We have laugh'd at little jests ;

For the fount of hope was gushing  
 Warm and joyous in our breasts.  
 But laughter now hath fled thy lip,  
 And sullen glooms thy brow ;  
 We have been gay together —  
 Shall a light word part us now ?

We have been sad together,  
 We have wept, with bitter tears,  
 O'er the grass-grown graves, where slum-  
 ber'd

The hopes of early years.  
 The voices which are silent there  
 Would bid thee clear thy brow ;  
 We have been sad together —  
 Oh ! what shall part us now ?

### THE KING OF DENMARK'S RIDE

WORD was brought to the Danish king  
 (Hurry !)  
 That the love of his heart lay suffering,  
 And pin'd for the comfort his voice would  
 bring ;

(Oh ! ride as though you were flying !)  
 Better he loves each golden curl  
 On the brow of that Scandinavian girl  
 Than his rich crown jewels of ruby and  
 pearl ;  
 And his rose of the isles is dying !

Thirty nobles saddled with speed,  
 (Hurry !)  
 Each one mounting a gallant steed  
 Which he kept for battle and days of need ;  
 (Oh ! ride as though you were flying !)  
 Spurs were struck in the foaming flank ;  
 Worn-out chargers stagger'd and sank ;  
 Bridles were slacken'd, and girths were  
 burst ;  
 But ride as they would, the king rode first,  
 For his rose of the isles lay dying !

His nobles are beaten, one by one ;  
 (Hurry !)  
 They have fainted, and falter'd, and home-  
 ward gone ;  
 His little fair page now follows alone,  
 For strength and for courage trying.  
 The king look'd back at that faithful child ;  
 Wan was the face that answering smil'd ;  
 They passed the drawbridge with clattering  
 din,  
 Then he dropp'd ; and only the king ro'e in  
 Where his rose of the isles lay dy ing !

The king blew a blast on his bugle horn ;  
 (Silence !)  
 No answer came ; but faint and forlorn  
 An echo return'd on the cold gray morn,  
 Like the breath of a spirit sighing.  
 The castle portal stood grimly wide ;  
 None welcom'd the king from that weary  
 ride ;  
 For dead, in the light of the dawning day,  
 The pale sweet form of the welcomer lay,  
 Who had yearn'd for his voice while  
 dying !

The panting steed, with a drooping crest,  
 Stood weary.  
 The king return'd from her chamber of rest,  
 The thick sobs choking in his breast ;  
 And, that dumb companion eyeing,  
 The tears gush'd forth which he strove to  
 check ;  
 He bowed his head on his charger's neck :  
 " O steed — that every nerve didst strain,  
 Dear steed, our ride hath been in vain  
 To the halls where my love lay dying ! "

### LOVE NOT

LOVE not, love not ! ye hapless sons of clay !  
 Hope's gayest wreaths are made of earthly  
 flowers —

Things that are made to fade and fall away  
 Ere they have blossom'd for a few short  
 hours.

Love not !

Love not ! the thing ye love may change :  
 The rosy lip may cease to smile on you,  
 The kindly-beaming eye grow cold and  
 strange,  
 The heart still warmly beat, yet not be true.  
 Love not !

Love not ! the thing you love may die,  
 May perish from the gay and glad some  
 earth ;  
 The silent stars, the blue and smiling sky,  
 Beam o'er its grave, as once upon its birth.  
 Love not !

Love not ! oh warning vainly said  
 In present hours as in the years gone by ;  
 Love flings a halo round the dear ones'  
 head,  
 Faultless, immortal, till they change or die  
 Love not !

## John Francis Waller

## KITTY NEIL

"**AN**, sweet Kitty Neil, rise up from that wheel,  
Your neat little foot will be weary from spinning ;  
Come trip down with me to the sycamore-tree,  
Half the parish is there, and the dance is beginning.  
The sun is gone down, but the full harvest-moon  
Shines sweetly and cool on the dew-whiten'd valley,  
While all the air rings with the soft, loving things  
Each little bird sings in the green shaded alley."

With a blush and a smile Kitty rose up the while,  
Her eye in the glass, as she bound her hair, glancing ;  
'T is hard to refuse when a young lover sues,  
So she could n't but choose to — go off to the dancing.  
And now on the green the glad groups are seen,  
Each gay-hearted lad with the lass of his choosing ;  
And Pat, without fail, leads out sweet Kitty Neil, —  
Somehow, when he ask'd, she ne'er thought of refusing.

Now, Felix Magee puts his pipes to his knee,  
And with flourish so free sets each couple in motion ;  
With a cheer and a bound, the lads patter the ground,  
The maids move around just like swans on the ocean :  
Cheeks bright as the rose — feet light as the doe's,  
Now coyly retiring, now boldly advancing —

Search the world all round, from the sky to the ground,  
No such sight can be found as an Irish lass dancing !

Sweet Kate ! who could view your bright eyes of deep blue,  
Beaming humbly through their dark lashes so mildly,  
Your fair-turned arm, heaving breast, rounded form,  
Nor feel his heart warm, and his pulses throb wildly ;  
Young Pat feels his heart, as he gazes, depart,  
Subdued by the smart of such painful yet sweet love ;  
The sight leaves his eye, as he cries with a sigh,  
*"Dance light, for my heart it lies under your feet, love !"*

## A SPINNING-WHEEL SONG

MELLOW the moonlight to shine is beginning ;  
Close by the window young Eileen is spinning ;  
Bent o'er the fire, her blind grandmother, sitting,  
Is croaning, and moaning, and drowsily knitting :  
"Eileen, achora, I hear some one tapping."  
"T is the ivy, dear mother, against the glass flapping."  
"Eileen, I surely hear somebody sighing."  
"T is the sound, mother dear, of the summer wind dying."  
Merrily, cheerily, noisily whirling,  
Swings the wheel, spins the reel, while the foot 's stirring ;  
Sprightly, and lightly, and airily ringing,  
Thrills the sweet voice of the young maiden singing.  
  
"What 's that noise that I hear at the window, I wonder ?"  
"T is the little birds chirping the holly-bush under."

"What makes you be shoving and moving  
 your stool on,  
 And singing all wrong that old song of  
 'The Coolun?'"  
 There's a form at the casement — the form  
 of her true-love —  
 And he whispers, with face bent, "I'm  
 waiting for you, love ;  
 Get up on the stool, through the lattice  
 step lightly,  
 We'll rove in the grove while the moon's  
 shining brightly."  
 Merrily, cheerily, noisily whirring,  
 Swings the wheel, spins the reel, while the  
 foot's stirring ;  
 Sprightly, and lightly, and airily ring-  
 ing,  
 Thrills the sweet voice of the young maiden  
 singing.  
 The maid shakes her head, on her lip lays  
 her fingers,

Steals up from her seat — longs to go, and  
 yet lingers ;  
 A frighten'd glance turns to her drowy  
 grandmother,  
 Puts one foot on the stool, spins the wheel  
 with the other.  
 Lazily, easily, swings now the wheel  
 round ;  
 Slowly and slowly is heard now the reel's  
 sound ;  
 Noiseless and light to the lattice above  
 her  
 The maid steps — then leaps to the arms  
 of her lover.  
 Slower — and slower — and slower the  
 wheel swings ;  
 Lower — and lower — and lower the reel  
 rings ;  
 Ere the reel and the wheel stopp'd their  
 ringing and moving,  
 Through the grove the young lovers by  
 moonlight are roving.

### Sir Samuel Ferguson

#### THE FAIRY THORN

##### AN ULSTER BALLAD

"GET up, our Anna dear, from the weary  
 spinning wheel ;  
 For your father's on the hill, and your  
 mother is asleep ;  
 Come up above the crags, and we'll dance  
 a highland reel  
 Around the fairy thorn on the steep."

At Anna Grace's door 't was thus the maid-  
 ens cried,  
 Three merry maidens fair in kirtles of the  
 green ;  
 And Anna laid the sock and the weary wheel  
 aside,  
 The fairest of the four, I ween.

They're glancing through the glimmer of  
 the quiet eve,  
 Away in milky wavings of neck and ankle  
 bare ;  
 The heavy-sliding stream in its sleepy song  
 they leave,  
 And the crags in the ghostly air ;

And linking hand in hand, and singing as  
 they go,  
 The maids along the hill-side have ta'en  
 their fearless way,  
 Till they come to where the rowan trees in  
 lovely beauty grow  
 Beside the Fairy Hawthorn gray.

The hawthorn stands between the ashes tall  
 and slim,  
 Like matron with her twin grand-daugh-  
 ters at her knee ;  
 The rowan berries cluster o'er her low head  
 gray and dim  
 In ruddy kisses sweet to see.

The merry maidens four have ranged them  
 in a row,  
 Between each lovely couple a stately  
 rowan stem,  
 And away in mazes wavy like skimming  
 birds they go, —  
 Oh, never caroll'd bird like them !

But solemn is the silence of the silvery  
 haze  
 That drinks away their voices in echoless  
 repose.

And dreamily the evening has still'd the  
haunted braes,  
And dreamier the gloaming grows.

And sinking one by one, like lark-notes from  
the sky

When the falcon's shadow saileth across  
the open shaw,  
Are hush'd the maidens' voices, as cowering  
down they lie  
In the flutter of their sudden awe.

For, from the air above and the grassy  
ground beneath,

And from the mountain-ashes and the old  
white thorn between,  
A power of faint enchantment doth through  
their beings breathe,  
And they sink down together on the  
green.

They sink together silent, and, stealing side  
by side,

They fling their lovely arms o'er their  
drooping necks so fair,  
Then vainly strive again their naked arms  
to hide,  
For their shrinking necks again are bare.

Thus clasp'd and prostrate all, with their  
heads together bow'd,

Soft o'er their bosoms beating — the only  
human sound —  
They hear the silky footsteps of the silent  
fairy crowd,  
Like a river in the air, gliding round.

Nor scream can any raise, nor prayer can  
any say,

But wild, wild, the terror of the speechless  
three,  
For they feel fair Anna Grace drawn silently  
away,  
By whom they dare not look to see.

They feel their tresses twine with her part-  
ing locks of gold,

And the curls elastic falling, as her head  
withdraws ;

They feel her sliding arms from their  
tranced arms unfold,

But they dare not look to see the  
cause :

For heavy on their senses the faint enchant-  
ment lies

Through all that night of anguish and  
perilous amaze ;

And neither fear nor wonder can ope their  
quivering eyes,

Or their limbs from the cold ground  
raise,

Till out of night the earth has roll'd her  
dewy side,

With every haunted mountain and  
streamy vale below ;

When, as the mist dissolves in the yellow  
morning-tide,

The maidens' trance dissolveth so.

Then fly the ghastly three as swiftly as they  
may,

And tell their tale of sorrow to anxious  
friends in vain :

They pin'd away and died within the year  
and day,

And ne'er was Anna Grace seen again.

### Thomas Osborne Davis

#### THE SACK OF BALTIMORE<sup>1</sup>

THE summer sun is falling soft on Carbery's  
hundred isles,

The summer sun is gleaming still through  
Gabriel's rough defiles ;

Old Innisherkin's crumbled fane looks like  
a moulting bird,

And in a calm and sleepy swell the ocean  
tide is heard :

The hookers lie upon the beach ; the children  
cease their play ;

The gossips leave the little inn ; the house-  
holds kneel to pray ;

And full of love, and peace, and rest, its  
daily labor o'er,

Upon that cosy creek there lay the town of  
Baltimore.

A deeper rest, a starry trance, has come with  
midnight there ;



No sound, except that throbbing wave, in  
earth, or sea, or air !  
The massive capes and ruin'd towers seem  
conscious of the calm ;  
The fibrous sod and stunted trees are breath-  
ing heavy balm.  
So still the night, these two long barques  
round Dunashad that glide  
Must trust their oars, methinks not few,  
against the ebbing tide.  
Oh, some sweet mission of true love must  
urge them to the shore !  
They bring some lover to his bride who sighs  
in Baltimore.

All, all asleep within each roof along that  
rocky street,  
And these must be the lover's friends, with  
gently gliding feet —  
A stifled gasp, a dreamy noise ! "The roof  
is in a flame !"  
From out their beds and to their doors rush  
maid and sire and dame,  
And meet upon the threshold stone the  
gleaming sabre's fall,  
And o'er each black and bearded face the  
white or crimson shawl.  
The yell of "Allah !" breaks above the  
prayer, and shriek, and roar :  
O blessed God ! the Algerine is lord of Bal-  
timore !

Then flung the youth his naked hand against  
the shearing sword ;  
Then sprung the mother on the brand with  
which her son was gor'd ;  
Then sunk the grandsire on the floor, his  
grand-babes clutching wild ;  
Then fled the maiden moaning faint, and  
nestled with the child :  
But see ! yon pirate strangled lies, and  
crush'd with splashing heel,  
While o'er him in an Irish hand there sweeps  
his Syrian steel :  
Though virtue sink, and courage fail, and  
misers yield their store,  
There's one hearth well avenged in the sack  
of Baltimore.

Midsummer morn in woodland nigh the  
birds begin to sing,  
They see not now the milking maids, — de-  
serted is the spring ;  
Midsummer day this gallant rides from dis-  
tant Bandon's town,

These hookers cross'd from stormy Skull,  
that skiff from Affadown ;  
They only found the smoking walls with  
neighbors' blood besprent,  
And on the strewd and trampled beach  
awhile they wildly went,  
Then dash'd to sea, and pass'd Cape Clear,  
and saw, five leagues before,  
The pirate-galley vanishing that ravaged  
Baltimore.

Oh, some must tug the galley's oar, and  
some must tend the steed ;  
This boy will bear a Scheik's chibouk, and  
that a Bey's jerreed.  
Oh, some are for the arsenals by beauteous  
Dardanelles ;  
And some are in the caravan to Mecca's  
sandy dells.  
The maid that Bandon gallant sought is  
chosen for the Dey :  
She's safe — she's dead — she stabb'd him  
in the midst of his Serai !  
And when to die a death of fire that noble  
maid they bore,  
She only smiled, O'Driscoll's child ; she  
thought of Baltimore.

'Tis two long years since sunk the town  
beneath that bloody band,  
And all around its trampled hearths a larger  
concourse stand,  
Where high upon a gallows-tree a yelling  
wretch is seen :  
'T is Hackett of Dungarvan — he who steer'd  
the Algerine !  
He fell amid a sullen shout with scarce a  
passing prayer,  
For he had slain the kith and kin of many  
a hundred there.  
Some mutter'd of MacMurchadh, who  
brought the Norman o'er ;  
Some curs'd him with Iscariot, that day in  
Baltimore.

#### THE BOATMAN OF KINSALE

His kiss is sweet, his word is kind,  
His love is rich to me ;  
I could not in a palace find  
A truer heart than he.  
The eagle shelters not his nest  
From hurricane and hail  
More bravely than he guards my breast —  
The Boatman of Kinsale.

The wind that round the Fastnet sweeps  
Is not a whit more pure,  
The goat that down Cnoc Sheehy leaps  
Has not a foot more sure.  
No firmer hand nor freer eye  
E'er faced an autumn gale,  
De Courcy's heart is not so high —  
The Boatman of Kinsale.

The brawling squires may heed him not,  
The dainty stranger sneer,  
But who will dare to hurt our cot  
When Myles O'Hea is here?  
The scarlet soldiers pass along:  
They'd like, but fear to rail:  
His blood is hot, his blow is strong —  
The Boatman of Kinsale.

His hooker's in the Scilly van,  
When scines are in the foam,  
But money never made the man,  
Nor wealth a happy home.  
So, bless'd with love and liberty,  
While he can trim a sail,  
He'll trust in God, and cling to me —  
The Boatman of Kinsale.

### THE WELCOME

COME in the evening, or come in the morn-  
ing;  
Come when you're look'd for, or come with-  
out warning:  
Kisses and welcome you'll find here before  
you,  
And the oftener you come here the more  
I'll adore you!  
Light is my heart since the day we were  
plighted;  
Red is my cheek that they told me was  
blighted;  
The green of the trees looks far greener than  
ever,  
And the linnets are singing, "True lovers  
don't sever!"  
I'll pull you sweet flowers, to wear if you  
choose them, —

Or, after you've kiss'd them, they'll lie on  
my bosom;  
I'll fetch from the mountain its breeze to  
inspire you;  
I'll fetch from my fancy a tale that won't  
tire you.  
Oh! your step's like the rain to the summer-  
vex'd farmer,  
Or sabre and shield to a knight without  
armor;  
I'll sing you sweet songs till the stars rise  
above me,  
Then, wandering, I'll wish you in silence  
to love me.

We'll look through the trees at the cliff  
and the eyrie;  
We'll tread round the rath on the track  
of the fairy;  
We'll look on the stars, and we'll list to  
the river,  
Till you ask of your darling what gift you  
can give her:  
Oh! she'll whisper you — "Love, as un-  
changeably beaming,  
And trust, when in secret, most tunefully  
streaming;  
Till the starlight of heaven above us shall  
quiver,  
As our souls flow in ~~one~~ down eternity's  
river."

So come in the evening, or come in the morn-  
ing;  
Come when you're looked for, or come with-  
out warning:  
Kisses and welcome you'll find here before  
you,  
And the oftener you come here the more  
I'll adore you!  
Light is my heart since the day we were  
plighted;  
Red is my cheek that they told me was  
blighted;  
The green of the trees looks far greener  
than ever,  
And the linnets are singing, "True lovers  
don't sever!"

## Sir Charles Gavan Duffy

### THE IRISH RAPPAAREES

RIGH Shemus<sup>1</sup> he has gone to France, and  
left his crown behind ;  
Ill luck be theirs, both day and night, put  
running in his mind !

Lord Lucan followed after with his  
Slashers brave and true,  
And now the doleful keen is raised —  
“What will poor Ireland do ?

What must poor Ireland do ?  
Our luck,” they say, “has gone to France  
— what can poor Ireland do ?”

O, never fear for Ireland, for she has sol-  
diers still,

For Rory's boys are in the wood, and Re-  
my's on the lull !

And never had poor Ireland more loyal  
hearts than these —

May God be kind and good to them, the  
faithful Rappaarees !

The fearless Rappaarees !  
The jewel were you, Rory, with your Irish  
Rappaarees !

O, black's your heart, Clan Oliver, and  
colder than the clay !

O, high's your head, Clan Sassenach, since  
Sarsfield's gone away !

It's little love you bear to us for sake of  
long ago ;

But hold your hand, for Ireland still can  
strike a deadly blow —

Can strike a mortal blow :  
Och, duar-na-Criosd ! 't is she that still  
could strike a deadly blow !

The Master's bawn, the Master's seat, a  
surly bodagh fills ;  
The Master's son, an outlawed man, is  
riding on the hills.

But God be prais'd that round him throng,  
as thick as summer bees,  
The swords that guarded Limerick wall —  
his loyal Rappaarees !

His loving Rappaarees !  
Who dare say no to Rory Oge, with all his  
Rappaarees ?

Black Billy Grimes of Latnamard, he rack'd  
us long and sore —

God rest the faithful hearts he broke ! —  
we'll never see them more ;

But I'll go bail he'll break no more, while  
Truagh has gallows-trees ;

For why ? — he met, one lonesome night,  
the fearless Rappaarees !

The angry Rappaarees !  
They never sin no more, my boys, who  
cross the Rappaarees !

Now, Sassenach and Cromweller, take  
heed of what I say,

Keep down your black and angry looks  
that scorn us night and day :

For there's a just and wrathful Judge that  
every action sees,

And He'll make strong, to right our wrong,  
the faithful Rappaarees !

The fearless Rappaarees !  
The men that rode at Sarsfield's side, the  
roving Rappaarees !

## Denis Florence MacCarthy

### BLESS THE DEAR OLD VER- DANT LAND

BLESS the dear old verdant land !  
Brother, wert thou born of it ?  
As thy shadow life doth stand  
Twining round its rosy band,  
Did an Irish mother's hand  
Guide thee in the morn of it ?

Did a father's first command  
Teach thee love or scorn of it ?

Thou who tread'st its fertile breast,  
Dost thou feel a glow for it ?  
Thou of all its charms possessest,  
Living on its first and best,  
Art thou but a thankless guest  
Or a traitor foe for it ?

<sup>1</sup> King James II.

If thou lovest, where 's the test ?  
Wilt thou strike a blow for it ?

Has the past no goading sting  
That can make thee rouse for it ?  
Does thy land's reviving spring,  
Full of buds and blossoming,  
Fail to make thy cold heart cling,  
Breathing lover's vows for it ?  
With the circling ocean's ring  
Thou wert made a spouse for it.

Hast thou kept as thou shouldst keep  
Thy affections warm for it,  
Letting no cold feeling creep  
Like an ice-breath o'er the deep,  
Freezing to a stony sleep  
Hopes the heart would form for it,  
Glories that like rainbows peep  
Through the darkening storm for it ?

Son of this down-trodden land,  
Aid us in the fight for it.  
We seek to make it great and grand,  
Its shipless bays, its naked strand,  
By canvas-swelling breezes fanned :  
Oh, what a glorious sight for it,  
The past expiring like a brand  
In morning's rosy light for it !

Think, this dear old land is thine,  
And thou a traitor slave of it :  
Think how the Switzer leads his kine,  
When pale the evening star doth shine ;

His song has home in every line,  
Freedom in every stave of it ;  
Think how the German loves his Rhine  
And worships every wave of it !

Our own dear land is bright as theirs,  
But oh ! our hearts are cold for it ;  
Awake ! we are not slaves, but heirs.  
Our fatherland requires our cares,  
Our speech with men, with God our prayers ;  
Spurn blood-stain'd Judas gold for it :  
Let us do all that honor dares —  
Be earnest, faithful, bold for it !

### THE IRISH WOLF-HOUND FROM "THE FORAY OF CON O'DONNELL"

As fly the shadows o'er the grass,  
He flies with step as light and sure,  
He hunts the wolf through Tostan pass,  
And starts the deer by Lisanoure.  
The music of the Sabbath bells,  
O Con ! has not a sweeter sound  
Than when along the valley swells  
The cry of John Mac Donnell's hound.

His stature tall, his body long,  
His back like night, his breast like snow,  
His fore-leg pillar-like and strong,  
His hind-leg like a bended bow ;  
Rough curling hair, head long and thin,  
His ear a leaf so small and round ;  
Not Bran, the favorite dog of Fin,  
Could rival John Mac Donnell's hound.

## Bartholomew Dowling

### THE REVEL (EAST INDIA)

WE meet 'neath the sounding rafter,  
And the walls around are bare ;  
As they shout back our peals of laughter  
It seems that the dead are there.  
Then stand to your glasses, steady !  
We drink in our comrades' eyes :  
One cup to the dead already —  
Hurrah for the next that dies !

Not here are the goblets glowing,  
Not here is the vintage sweet ;

'T is cold, as our hearts are growing,  
And dark as the doom we meet.  
But stand to your glasses, steady !  
And soon shall our pulses rise :  
A cup to the dead already —  
Hurrah for the next that dies !

There 's many a hand that 's shaking,  
And many a cheek that 's sunk ;  
But soon, though our hearts are breaking,  
They 'll burn with the wine we 've drunk  
Then stand to your glasses, steady !  
'T is here the revival lies :  
Quaff a cup to the dead already —  
Hurrah for the next that dies !

Time was when we laugh'd at others ;  
 We thought we were wiser then ;  
 Ha ! ha ! let them think of their mothers,  
 Who hope to see them again.  
 No ! stand to your glasses, steady !  
 The thoughtless is here the wise :  
 One cup to the dead already —  
 Hurrah for the next that dies !

Not a sigh for the lot that darkles,  
 Not a tear for the friends that sink ;  
 We 'll fall, 'midst the wine-cup's sparkles,  
 As mute as the wine we drink.  
 Come stand to your glasses, steady !  
 'T is this that the respite buys :  
 A cup to the dead already —  
 Hurrah for the next that dies !

There 's a mist on the glass congealing,  
 'T is the hurricane's sultry breath ;  
 And thus does the warmth of feeling  
 Turn ice in the grasp of Death.

But stand to your glasses, steady !  
 For a moment the vapor flies :  
 Quaff a cup to the dead already —  
 Hurrah for the next that dies !

Who dreads to the dust returning ?  
 Who shrinks from the sable shore,  
 Where the high and haughty yearning  
 Of the soul can sting no more ?  
 No, stand to your glasses, steady !  
 The world is a world of lies :  
 A cup to the dead already —  
 And hurrah for the next that dies !

Cut off from the land that bore us,  
 Betray'd by the land we find,  
 When the brightest have gone before us,  
 And the dullest are most behind —  
 Stand, stand to your glasses, steady !  
 'T is all we have left to prize :  
 One cup to the dead already —  
 Hurrah for the next that dies !

## John kills Ingram

### THE MEMORY OF THE DEAD

Who fears to speak of Ninety-Eight ?  
 Who blushes at the name ?  
 When cowards mock the patriot's fate,  
 Who hangs his head for shame ?  
 He 's all a knave or half a slave  
 Who slights his country thus ;  
 But a true man, like you, man,  
 Will fill your glass with us.

We drink the memory of the brave,  
 The faithful and the few :  
 Some lie far off beyond the wave,  
 Some sleep in Ireland, too ;  
 All, all are gone — but still lives on  
 The fame of those who died :  
 All true men, like you, men,  
 Remember them with pride.

Some on the shores of distant lands  
 Their weary hearts have laid,  
 And by the stranger's heedless hands  
 Their lonely graves were made ;  
 But, though their clay be far away  
 Beyond the Atlantic foam,  
 In true men, like you, men,  
 Their spirit 's still at home.

The dust of some is Irish earth ;  
 Among their own they rest ;  
 And the same land that gave them birth  
 Has caught them to her breast ;  
 And we will pray that from their clay  
 Full many a race may start  
 Of true men, like you, men,  
 To act as brave a part.

They rose in dark and evil days  
 To right their native land ;  
 They kindled here a living blaze  
 That nothing shall withstand.  
 Alas, that Might can vanquish Right !  
 They fell, and pass'd away ;  
 But true men, like you, men,  
 Are plenty here to-day.

Then here 's their memory — may it be  
 For us a guiding light,  
 To cheer our strife for liberty,  
 And teach us to unite !  
 Through good and ill, be Ireland's still,  
 Though sad as theirs your fate ;  
 And true men be you, men,  
 Like those of Ninety-Eight.

## Thomas D'Arcy McGee

## THE CELTIC CROSS

THROUGH storm and fire and gloom, I see  
it stand,  
Firm, broad, and tall,  
The Celtic Cross that marks our Father-  
land,

Amid them all !  
Druids and Danes and Saxons vainly rage  
Around its base ;  
It standeth shock on shock, and age on age,  
Star of our scatter'd race.

O Holy Cross ! dear symbol of the dread  
Death of our Lord,  
Around thee long have slept our martyr  
dead

Sword over sward.  
An hundred bishops I myself can count  
Among the slain :  
Chiefs, captains, rank and file, a shining  
mount  
Of God's ripe grain.

The monarch's mace, the Puritan's clay-  
more,

Smote thee not down ;  
On headland steep, on mountain summit  
hoar,

In mart and town,  
In Glendalough, in Ara, in Tyrone,  
We find thee still,  
Thy open arms still stretching to thine own,  
O'er town and lough and hill.

And would they tear thee out of Irish soil,  
The guilty fools !  
How time must mock their antiquated toil  
And broken tools !

Cranmer and Cromwell from thy grasp re-  
tir'd,

Baffled and thrown ;  
William and Anne to sap thy site con-  
spir'd, —

The rest is known.

Holy Saint Patrick, father of our faith,  
Belov'd of God !  
Shield thy dear Church from the impend-  
ing scath,  
Or, if the rod

Must scourge it yet again, inspire and raise  
To emprise high  
Men like the heroic race of other days,  
Who joyed to die.

Fear ! wherefore should the Celtic people  
fear

Their Church's fate ?  
The day is not — the day was never near —  
Could desolate  
The Destin'd Island, all whose seedy clay  
Is holy ground :  
Its cross shall stand till that predestin'd  
day

When Erin's self is drown'd.

## THE IRISH WIFE

I WOULD not give my Irish wife  
For all the dames of the Saxon land ;  
I would not give my Irish wife  
For the Queen of France's hand ;  
For she to me is dearer  
Than castles strong, or lands, or life :  
An outlaw — so I'm near her  
To love till death my Irish wife.

O what would be this home of mine,  
A ruin'd, hermit-haunted place,  
But for the light that nightly shines  
Upon its walls from Kathleen's face !  
What comfort in a mine of gold,  
What pleasure in a royal life,  
If the heart within lay dead and cold,  
If I could not wed my Irish wife ?

I knew the law forbade the banns ;  
I knew my king abhorr'd her race ;  
Who never bent before their clans  
Must bow before their ladies' grace.  
Take all my forfeited domain,  
I cannot wage with kinsmen strife :  
Take knightly gear and noble name,  
And I will keep my Irish wife.

My Irish wife has clear blue eyes,  
My heaven by day, my stars by night ;  
And twin-like truth and fondness lie  
Within her swelling bosom white  
My Irish wife has golden hair,  
Apollo's harp had once such strings,

Apollo's self might pause to hear  
Her bird-like carol when she sings.

I would not give my Irish wife  
For all the dames of the Saxon land ;  
I would not give my Irish wife  
For the Queen of France's hand ;  
For she to me is dearer  
Than castles strong, or lands, or life :  
In death I would be near her,  
And rise beside my Irish wife.

### THE EXILE'S DEVOTION

If I forswear the art divine  
That glorifies the dead,  
What comfort then can I call mine,  
What solace seek instead ?  
For from my birth our country's fame  
Was life to me, and love ;  
And for each loyal Irish name  
Some garland still I wove.

I'd rather be the bird that sings  
Above the martyr's grave,  
Than fold in fortune's cage my wings  
And feel my soul a slave ;  
I'd rather turn one simple verse  
True to the Gaelic ear

Than sapphic odes I might rehearse  
With senates listening near.

Oh, native land ! dost ever mark,  
When the world's din is drown'd  
Betwixt the daylight and the dark,  
A wandering solemn sound  
That on the western wind is borne  
Across thy dewy breast ?  
It is the voice of those who mourn  
For thee, in the far West.

For them and theirs I oft essay  
Thy ancient art of song,  
And often sadly turn away,  
Deeming my rashness wrong ;  
For well I ween, a loving will  
Is all the art I own :  
Ah me ! could love suffice for skill,  
What triumphs I had known !

My native land ! my native land !  
Live in my memory still !  
Break on my brain, ye surges grand !  
Stand up, mist-cover'd hill !  
Still on the mirror of the mind  
The scenes I love, I see :  
Would I could fly on the western wind,  
My native land, to thee !

## Jane Francesca Speranza, Lady Wilde

("SPERANZA")

### THE VOICE OF THE POOR

Was sorrow ever like unto our sorrow ?  
O God above !  
Will our night never change into a mor-  
row  
Of joy and love ?  
A deadly gloom is on us — waking — sleep-  
ing —  
Like the darkness at noon-tide  
That fell upon the pallid Mother, weep-  
ing  
By the Crucified.

Before us die our brothers of starvation :  
Around are cries of famine and de-  
spair :

Where is hope for us, or comfort, or salva-  
tion ?

Where, oh, where ?  
If the angels ever hearken, downward bend-  
ing,

They are weeping, we are sure,  
At the litanies of human groans ascend-  
ing

From the crush'd hearts of the poor.

When the human rests in love upon the  
human,

All grief is light ;  
But who bends one kind glance to illumine  
Our life-long night ?

The air around is ringing with their laugh-  
ter ;

God has only made the rich to smile :

But we, in our rags and want and woe, we  
follow after,  
Weeping the while.

And the laughter seems but utter'd to de-  
ride us :

When, oh ! when,  
Will fall the frozen barriers that divide  
us

From other men ?  
Will ignorance for ever thus enslave  
us !

Will misery for ever lay us low ?  
All are eager with their insults, but to  
save us

None, none, we know.

We never knew a childhood's mirth and  
gladness,

Nor the proud heart of youth free and  
brave ;

Oh ! a death-like dream of wretchedness  
and sadness

Is our life's weary journey to the  
grave.

Day by day we lower sink and lower,  
Till the god-like soul within

Falls crush'd, beneath the fearful demon  
power  
Of poverty and sin.

So we toil on — on, with fever burning  
In heart and brain ;

So we toil on — on, through bitter scorning,  
Want, woe and pain :

We dare not raise our eyes to the blue  
heaven

Or the toil must cease ;  
We dare not breathe the fresh air God has  
given,

One hour in peace.

We must toil, though the light of life is  
burning,

Oh, how dim !

We must toil on our sick bed, feebly turn-  
ing

Our eyes to Him

Who alone can hear the pale lip faintly  
saying

With scarce mov'd breath,  
And the paler hands, uplifted, and the pray-  
ing, —

“ Lord, grant us *Death !* ”

## Mary Eva Kelly

### TIPPERARY

WERE you ever in sweet Tipperary, where  
the fields are so sunny and green,  
And the heath-brown Slieve-bloom and the  
Galtees look down with so proud a  
mien ?

'Tis there you would see more beauty than  
is on all Irish ground —

God bless you, my sweet Tipperary ! for  
where could your match be found ?

They say that your hand is fearful, that  
darkness is in your eye ;

But I'll not let them dare to talk so black  
and bitter a lie.

O, no ! *macushla storin*, bright, bright, and  
warm are you,

With hearts as bold as the men of old, to  
yourself and your country true.

And when there is gloom upon you, bid  
them think who brought it there —

Sure a frown or a word of hatred was not  
made for your face so fair ;

You've a hand for the grasp of friendship  
— another to make them quake,

And they're welcome to whichever it  
pleases them to take.

Shall our homes, like the huts of Connaught,  
be crumbled before our eyes ?

Shall we fly, like a flock of wild geese, from  
all that we love and prize ?

No ! by those that were here before us, no  
churl shall our tyrant be,

Our land it is theirs by plunder — but, by  
Brigid, ourselves are free !

No ! we do not forget the greatness did  
once to sweet *Eiré* belong ;

No treason or craven spirit was ever our  
race among ;

And no frown or word of hatred we give —  
but to pay them back ;

In evil we only follow our enemies' dark  
some track.



O, come for awhile among us and give us  
the friendly hand !  
And you'll see that old Tipperary is a lov-  
ing and gladsome land ;

From Upper to Lower Ormonde, bright  
welcomes and smiles will spring :  
On the plains of Tipperary the stranger is  
like a king.

### Ellen Mary Patrick Downing

WERE I BUT HIS OWN WIFE

WERE I but his own wife, to guard and to  
guide him,

'T is little of sorrow should fall on my  
dear ;

I'd chant my low love-verses, stealing be-  
side him,

So faint and so tender his heart would  
but hear ;

I'd pull the wild blossoms from valley and  
highland,

And there at his feet I would lay them  
all down ;

I'd sing him the songs of our poor stricken  
island,

Till his heart was on fire with a love like  
my own.

There's a rose by his dwelling, — I'd tend  
the lone treasure,

That he might have flowers when the  
summer would come ;

There's a harp in his hall, — I would wake  
its sweet measure,

For he must have music to brighten his  
home.

Were I but his own wife, to guide and to  
guard him,

'T is little of sorrow should fall on my  
dear ;

For every kind glance my whole life would  
award him,

In sickness I'd soothe and in sadness I'd  
cheer.

My heart is a fount welling upward for-  
ever !

When I think of my true-love, by night  
or by day,

That heart keeps its faith like a fast-flow-  
ing river

Which gushes forever and sings on its  
way.

I have thoughts full of peace for his soul to  
repose in,

Were I but his own wife, to win and to  
woo ;

O sweet, if the night of misfortune were  
closing,

To rise like the morning star, darling,  
for you !

### "THE OATEN FLUTE"

William Barnes

(DORSET)

WOONE SMILE MWORE

O ! MEÄRY, when the zun went down,  
Woone night in spring, w' viry rim,  
Behind the nap wi' woody crown,  
An' left your smilèn feäce so dim ;

Your little sister there, inside,

Wi' bellows on her little knee,

Did blow the vire, a-glearen wide

Drough window-peänes, that I could  
zee, —

As you did stan' wi' me, avore

The house, a-peärten, — woone smile mwore.

The chatt'rèn birds, a-risèn high,  
 An' zinkèn low, did swiftly vlee  
 Vrom shrinkèn moss, a-growèn dry,  
 Upon the leànèn apple tree.  
 An' there the dog, a-whippèn wide  
 His heàiry tail, an' comèn near,  
 Did fondly lay ageàn your zide  
 His coal-black nose an' russet ear :  
 To win what I'd.a-won avore,  
 Vrom your gay feàice, his woone smile  
 mwore.

An' while your mother bustled sprack,  
 A-gettèn supper out in hall,  
 An' cast her sheàide, a-whiv'rèn black  
 Avore the vire, upon the wall ;  
 Your brother come, wi' easy peàice,  
 In drough the slammèn geàite, along  
 The path, wi' healthy-bloomèn feàice,  
 A-whis'lèn shrill his last new zong :  
 An' when he come avore the door,  
 He met vrom you his woone smile mwore.

Now you that wer the daughter there,  
 Be mother on a husband's vloor,  
 An' mid ye meet wi' less o' ceàire  
 Than what your heàrty mother bore ;  
 An' if abroad I have to rue  
 The bitter tongue, or wrongvul deed,  
 Mid I come hwoine to sheire wi' you  
 What's needvul free o' pinchèn need :  
 An' vind that you ha' still in store  
 My evenèn meal, an' woone smile  
 mwore.

### BLACKMWORE MAIDENS

THE primrwose in the sheàide do blow,  
 The cowslip in the zun,  
 The thyme upon the down do grow,  
 The clote where streams do run ;  
 An' where do pretty maidens grow  
 An' blow, but where the tow'r  
 Do rise among the bricken tuns,  
 In Blackmwore by the Stour.

If you could zee their comely gaît,  
 An' pretty feàices' smiles,  
 A-trippèn on so light o' waight,  
 An' steppèn off the stiles ;  
 A-gwaïn to church, as bells do swing  
 An' ring 'ithin the tow'r,  
 You'd own the pretty maidens' pleàce  
 Is Blackmwore by the Stour.

If you vrom Wimborne took your road,  
 To Stower or Paladore,  
 An' all the farmers' housen show'd  
 Their daughters at the door ;  
 You'd cry to bachelors at hwoine —  
 " Here, come : 'ithin an hour  
 You'll vind ten maidens to your mind,  
 In Blackmwore by the Stour."

An' if you look'd 'ithin their door,  
 To zee em in their pleàce,  
 A-doèn housework up avore  
 Their smilèn mother's feàice ;  
 You'd cry — " Why, if a man would wive  
 An' thrive, 'ithout a dow'r,  
 Then let en look en out a wife  
 In Blackmwore by the Stour."

As I upon my road did pass  
 A school-house back in Maÿ,  
 There out upon the beàten grass  
 Wer maidens at their play ;  
 An' as the pretty souls did tweil  
 An' smile, I cried, " The flow'r  
 O' beauty, then, is still in bud  
 In Blackmwore by the Stour."

### THE HEÀRE

- (1) THERE be the greyhounds ! lo'k ! an' there 's the heàire !
- (2) What houn's, the squier's, Thomas ? where, then, where ?
- (1) Why, out in Ash Hill, near the barn, behind
- Thik tree. (3) The pollard ? (1) Pollard ! no ! b'ye blind ?
- (2) There, I do zee em over-right thik cow.
- (3) The red woone ? (1) No, a mile beyand her now.
- (3) Oh ! there's the heàre, a-meàikèn for the drong.
- (2) My goodness ! How the dogs do zweep along,
- A-poken out their pweinted noses' tips.
- (3) He can't allow hizzelf much time vor slips !
- (1) They'll hab en, after all, I'll bet a crown.
- (2) Done vor a crown. They woon't ! He's gwàin to gronn'.
- (3) He is ! (1) He idden ! (3) Ah ! 'tis well his toes
- Ha' got noo corns, inside o' hobnail shoes.

(1) He's geäme a-runnèn too. Why, he  
do mwore  
Than eärn his life. (3) His life wer his  
avore.

(1) There, now the dogs wull turn en.  
(2) No! He's right.

(1) He idden! (2) Ees he is! (3)  
He's out o' zight.

(1) Aye, aye. His mettle wull be well a-  
tried

Agwaïn down Verny Hill, o' t' other zide.  
They'll have en there. (3) O no! a vew  
good hops

Wull teäke en on to Knapton Lower Copse.

(2) An' that's a meesh that he've a-took  
avore.

(3) Ees, that's his hwome. (1) He'll  
never reach his door.

(2) He wull. (1) He woon't. (3) Now,  
hark, d'ye heär em now?

(2) O! here's a bwoy a-come athirt the  
brow

O' Knapton Hill. We'll ax en. (1) Here,  
my bwoy!

Canst tell us where's the heäre? (4)  
He's got away.

(2) Ees, got away, in coo'se, I never zeed  
A heäre a-scotèn on wi' half his speed.

(1) Why, there, the dogs be wold, an' half  
a-done.

They can't catch anything wi' lags to run.  
(2) Vrom vu'st to last they had but little  
chance

O' catchèn o'n. (3) They had a perty  
dance.

(1) No, catch en, no! I little thought  
they wou'd;

He know'd his road too well to Knapton  
Wood.

(3) No! no! I wish the squier wou'd let  
me feäre

On rabbits till his hounds do catch thik  
heäre.

### THE CASTLE RUINS

A HAPPY day at Whitsuntide,  
As soon's the zun begun to vall,

We all stroll'd up the steep hill-zide  
To Meldon, gret an' small;  
Out where the Castle wall stood high  
A-mrwoldrèn to the zunny sky.

An' there wi' Jenny took a stroll  
Her youngest sister, Poll, so gay,  
Beside John Hind, ah! merry soul,  
An' mid her wedlock fay;  
An' at our zides did play an' run  
My little maïd an' smaller son.

Above the beäiten mwold upsprung  
The driven doust, a-spreadèn light,  
An' on the new-leav'd thorn, a-hung,  
Wer wool a-quiv'rèn white;  
An' corn, a-sheenèn bright, did bow,  
On slopèn Meldon's zunny brow.

There, down the roofless wall did glow  
The zun upon the grassy vloor,  
An' weakly-wandrèn winds did blow,  
Unhinder'd by a door;  
An' smokeless now avore the zun  
Did stan' the ivy-girded tun.

My bwoy did watch the daws' bright  
wings  
A-flappèn vrom their ivy bow'rs;  
My wife did watch my maïd's light  
springs,

Out here an' there vor flow'rs;  
And John did zee noo tow'rs, the pleäce  
Vor him had only Polly's feäce.

An' there, of all that pried about  
The walls, I overlook'd em best,  
An' what o' that? Why, I meäde out  
Noo mwore than all the rest:  
That there wer woonce the nest of zome  
That wer a-gone avore we come.

When woonce above the tun the smoke  
Did wreathy blue among the trees,  
An' down below, the livèn vo'k  
Did tweil as brisk as bees;  
Or zit wi' weary knees, the while  
The sky wer lightless to their tweil.

Edwin Waugh

(LANCASHIRE)

THE DULE'S I' THIS BONNET  
O' MINE

THE dule's i' this bonnet o' mine ;  
My ribbins 'll never be reet ;  
Here, Mally, aw 'm like to be fine,  
For Jamie 'll be comin' to-neet ;  
He met me i' th' lone t' other day, —  
Aw 're gooin' for wayter to th' well, —  
An' he begg'd that aw'd wed him i'  
May ; —  
Bi th' mass, iv he 'll let me, aw will !

When he took my two honds into his,  
Good Lord, heaw they trembled between ;  
An' aw durstn't look up in his face,  
Becose on him seein' my e'en ;  
My cheek went as red as a rose ; —  
There 's never a mortal can tell  
Heaw happy aw felt ; for, thea knows,  
One could n't ha' ax'd him theirsel'.

But th' tale wur at th' end o' my tung, —  
To let it eawt would n't be reet, —  
For aw thought to seem forrwd wur wrung,  
So aw tow'd him aw 'd tell him to-neet ;  
But Mally, thea knows very weel, —  
Though it is n't a thing one should own, —  
Iv aw 'd th' pikein' o' th' world to mysel',  
Aw 'd oather ha' Jamie or noan.

Neaw, Mally, aw 've tow'd tho my mind ;  
What would to do iv 't wur thee ?  
"Aw 'd tak him just while he 're inclin'd,  
An' a farrantly bargain he 'd be ;  
For Jamie 's as gradely a lad  
As ever stepp'd eawt into th' sun ; —  
Go, jump at thy chance, an' get wed,  
An' may th' best o' th' job when it 's  
done !"

Eh, dear, but it's time to be gwon, —  
Aw should n't like Jamie to wait ;  
Aw connot for shame be too soon,  
An' aw would n't for th' world be too  
late ;  
Aw 'm o' ov a tremble to th' heel, —  
Dost think 'at my bonnet 'll do ? —  
"Be off, lass, — thea looks very weel ;  
He wants noan o' th' bonnet, thea foo !"

TH' SWEETHEART GATE

Oh, there's mony a gate eawt ov eawt  
teawn-end,  
But nobbut one for me ;  
It winds by a rindlin' wayter side,  
An' o'er a posied lea,  
It wanders into a shady dell ;  
An' when aw 've done for th' day,  
Aw never can saddle this heart o' mine,  
Beawt walkin' deawn that way.

It 's noather garden, nor posied lea,  
Nor wayter rindlin' clear ;  
But deawn i' th' vale there 's a rosy nook,  
An' my true love lives theer.  
It 's olez summer where th' heart 's content,  
Tho' wintry winds may blow ;  
An' there 's never a gate 'at 's so kind to th'  
fuut,  
As th' gate one likes to go.

When aw set off o' sweetheartin', aw 've  
A theawsan' things to say ;  
But th' very first glent o' yon chimbley-top  
It drives 'em o' away ;  
An' when aw meet wi' my bonny lass,  
It sets my heart a-jee ; —  
Oh, there 's summut i' th' leet o' yon two  
blue e'en  
That plays the dule wi' me !

When th' layrock 's finished his wark aboon,  
An' laid his music by,  
He flutters deawn to his mate, an' stops  
Till dayleet stirs i' th' sky.  
Though Matty sends me away at dark,  
Aw know that hoo 's reet full well ; —  
An' it 's heaw aw love a true-hearted lass,  
No mortal tung can tell !

Aw wish that Candlemas day were past,  
When wakin' time comes on ;  
An' aw wish that Kesnass time were here,  
An' Matty an' me were one.  
Aw wish this wanderin' wark were o'er —  
This maunderin' to an' fro ;  
That aw could go whoam to my own true  
love,  
An' stop at neet an' o'.

## OWD PINDER

OWD Pinder were a rackless foo,  
 An' spent his days i' spreen';  
 At th' end ov every drinkin'-do,  
 He're sure to crack o' deein';  
 "Go, sell my rags, an' sell my shoon;  
 Aw's never live to trail 'em;  
 My ballis-pipes are cawt o' tunc,  
 An' th' wynt begins to fail 'em!

"Eawr Matty's very fresh an' yung;  
 'T would ony mon bewilder;  
 Hoo'll wed again afore it's lung,  
 For th' lass is fond o' childer;  
 My bit o' brass 'll fly, — yo'n see, —  
 When th' coffin-lid has screen'd me;  
 It gwos again my pluck to dee,  
 An' lev her wick beheend me.

"Come, Matty, come, an' cool my yed,  
 Aw'm finish'd, to my thinkin';"  
 Hoo happ'd him nicely up, an' said, —  
 "Thae's brought it on wi' drinkin'!"

"Nay, nay," said he, "my fuddle's done;

We're partin' t' one fro' t' other;  
 So, promise me that when a'm gwon,  
 Thea'll never wed another!"

"Th' owd tale," said hoo, an' laft her stoo,

"It's rayley past believin';  
 Thee think o' th' world thea'rt goin' to,  
 An' leave this world to th' livin';  
 What use to me can deead folk be?  
 Thae's kilt thisel' wi' spreen';  
 An' iv that's o' thae wants wi' me,  
 Get forrud wi' thi deein'!"

He scrat his yed, he rubb'd his e'e,  
 An' then he donn'd his breeches;  
 "Eawr Matty gets as fause," said he,  
 "As one o' Pendle witches;  
 Iv ever aw'm to muster wit,  
 It mun be now or never;  
 Aw think aw'll try to live a bit;  
 It would n't do to lev her!"

## Samuel Tapcock

(LANCASHIRE)

## WELCOME, BONNY BRID!

THA'rt welcome, little bonny brid,  
 But should n't ha' come just when tha did;

Toimes are bad.

We're short o' pobbies for eawr Joe,  
 But that, of course, tha did n't know,  
 Did ta, lad?

Aw've often yeard mi feyther tell,  
 'At when aw coom i' th' world misel

Trade wur slack;

An' neaw it's hard wark poooin' throo —  
 But aw munno fear thee; iv aw do  
 Tha'll go back.

Cheer up! these toimes 'ull awter soon;  
 Aw'm bawn to beigh another spoon —

One for thee;

An' as tha's sich a pratty face,  
 Aw'll let thee have eawr Charley's place  
 On mi kuee.

God bless thee, love, aw'm fain tha'rt come,  
 Just try an' mak thisel awoam:

What ar't co'd?

Tha'rt loike thi mother to a tee,  
 But tha's thi feyther's nose, aw see,  
 Well, aw'm blow'd!

Come, come, tha need n't look so shy,  
 Aw am no' blackin' thee, not I;

Settle deawn,  
 An' tak this haup'ney for thisel',  
 There's lots o' sugar-sticks to sell  
 Deawn i' th' teawn.

Aw know when furst aw coom to th' leest  
 Aw're fond o' owt 'at tasted sweet;

Tha'll be th' same.

But come, tha's never tow'd thi dad  
 What he's to co thi yet, mi lad —  
 What's thi name?

Hush! hush! tha munno cry this way,  
 But get this sepe o' cinder tay  
 While it's warm;

Mi mother us'd to give it me,  
When aw wur sich a lad as thee,  
In her arm.

Hush a babby, hush a bee —  
Oh, what a temper ! dear a-me,  
Heaw tha skroikes !  
Here 's a bit o' sugar, sithee ;  
Howd thi noise, an' then aw 'll gie thee  
Owt tha loikes.

We 'n nobbut gotten coarsish fare,  
But eawt o' this tha 'st ha' thi share,  
Never fear.  
Aw hope tha 'll never want a meel,  
But allus fill thi bally weel  
While tha 'rt here.

Thi feyther 's noan bin wed so long,  
An' yet tha sees he 's middlin' throng  
Wi' yo' o :  
Besides thi little brother, Ted,  
We 'n one up-steers, asleep i' bed  
Wi' eawr Joe.

But though we 'n childer two or three,  
We 'll mak' a bit o' reawm for thee —  
Bless thee, lad !  
Tha 'rt th' prattiest brid we han i' th'  
nest ;  
Come, hutch up closer to mi breast —  
Aw 'm thi dad.

## POETS OF THE NEW DAY

(HUMANITY — FREE THOUGHT — POLITICAL, SOCIAL, AND ARTISTIC, REFORM)

### Ebenezer Elliott

#### ELEGY ON WILLIAM COBBETT

O BEAR him where the rain can fall,  
And where the winds can blow ;  
And let the sun weep o'er his pall  
As to the grave ye go !

And in some little lone churchyard,  
Beside the growing corn,  
Lay gentle Nature's stern prose bard,  
Her mightiest peasant-born.

Yes ! let the wild-flower wed his grave,  
That bees may murmur near,  
When o'er his last home bend the brave,  
And say — " A man lies here ! "

For Britons honor Cobbett's name,  
Though rashly oft he spoke ;  
And none can scorn, and few will blame,  
The low-laid heart of oak.

See, o'er his prostrate branches, see !  
E'en factious hate consents  
To reverence, in the fallen tree,  
His British lineaments.

Though gnarl'd the storm-toss'd boughs  
that brav'd  
The thunder's gather'd scowl,  
Not always through his darkness rav'd  
The storm-winds of the soul.

O, no ! in hours of golden calm  
Morn met his forehead bold ;  
And breezy evening sang her psalm  
Beneath his dew-dropp'd gold.

The wren its crest of fibred fire  
With his rich bronze compar'd,  
While many a youngling's songful sire  
His acorn'd twiglets shar'd.

The lark, above, sweet tribute paid,  
Where clouds with light were riven ;  
And true love sought his bluebell'd shade,  
" To bless the hour of heaven."

E'en when his stormy voice was loud,  
And guilt quak'd at the sound,  
Beneath the frown that shook the proud  
The poor a shelter found.

Dead oak ! thou livest. Thy smitten hands,  
The thunder of thy brow,  
Speak with strange tongues in many lands,  
And tyrants hear thee, now !

Beneath the shadow of thy name,  
Inspir'd by thy renown,  
Shall future patriots rise to fame,  
And many a sun go down.

#### A POET'S EPITAPH

STOP, mortal ! Here thy brother lies —  
The poet of the poor.  
His books were rivers, woods, and skies,  
The meadow and the moor ;  
His teachers were the torn heart's wail,  
The tyrant and the slave,  
The street, the factory, the jail,  
The palace — and the grave.  
Sin met thy brother everywhere !  
And is thy brother blam'd ?  
From passion, danger, doubt, and care,  
He no exemption claim'd.  
The meanest thing, earth's feeblest worm,  
He fear'd to scorn or hate ;  
But, honoring in a peasant's form  
The equal of the great,  
He bless'd the steward, whose wealth makes  
The poor man's little, more ;  
Yet loath'd the haughty wretch that takes  
From plunder'd labor's store.

A hand to do, a head to plan,  
A heart to feel and dare —  
Tell man's worst foes, here lies the man  
Who drew them as they are.

#### THE BUILDERS

SPRING, summer, autumn, winter,  
Come duly, as of old ;  
Winds blow, suns set, and morning saith,  
"Ye hills, put on your gold."

The song of Homer liveth,  
Dead Solon is not dead ;  
Thy splendid name, Pythagoras,  
O'er realms of suns is spread.

But Babylon and Memphis  
Are letters traced in dust :  
Read them, earth's tyrants ! ponder well  
The might in which ye trust !

They rose, while all the depths of guilt  
Their vain creators sounded ;  
They fell, because on fraud and force  
Their corner-stones were founded.

Truth, mercy, knowledge, justice,  
Are powers that ever stand ;  
They build their temples in the soul,  
And work with God's right hand.

### William Johnson Fox

#### THE BARONS BOLD

THE Barons bold on Runnymede  
By union won their charter ;  
True men were they, prepar'd to bleed,  
But not their rights to barter :  
And they swore that England's laws  
Were above a tyrant's word ;  
And they prov'd that freedom's cause  
Was above a tyrant's sword :  
Then honor we  
The memory  
Of those Barons brave united ;  
And like their band,  
Join hand to hand :  
Our wrongs shall soon be righted.

The Commons brave, in Charles's time,  
By union made the Crown fall,  
And show'd the world how royal crime  
Should lead to royal downfall :  
And they swore that rights and laws  
Were above a monarch's word ;  
And they raised the nation's cause  
Above the monarch's sword :  
Then honor we  
The memory  
Of those Commons brave, united ;  
And like their band,  
Join hand to hand :  
Our wrongs shall soon be righted.

The People firm, from Court and Peers,  
By union won Reform, sirs,

And, union safe, the nation steers  
Through sunshine and through storm,  
sirs :

And we swear that equal laws  
Shall prevail o'er lordlings' words,  
And can prove that freedom's cause  
Is too strong for hireling swords :  
Then honor we  
The victory

Of the people brave, united ;  
Let all our bands  
Join hearts and hands :  
Our wrongs shall all be righted.

### LIFE IS LOVE

THE fair varieties of earth,  
The heavens serene and blue above,  
The rippling smile of mighty seas —  
What is the charm of all, but love ?

By love they minister to thought,  
Love makes them breathe the poet's  
song ;

When their Creator best is prais'd,  
'T is love inspires the adoring throng.

Knowledge, and power, and will supreme,  
Are but celestial tyranny,  
Till they are consecrate by love,  
The essence of divinity.

For love is strength, and faith, and hope ;  
It crowns with bliss our mortal state ;  
And, glancing far beyond the grave,  
Foresees a life of endless date.

That life is love ; and all of life  
Time or eternity can prove ;  
Both men and angels, worms and gods,  
Exist in universal love.

## Thomas Hood

### THE DREAM OF EUGENE ARAM

'T WAS in the prime of summer time,  
An evening calm and cool,  
And four-and-twenty happy boys  
Came bounding out of school :  
There were some that ran and some that  
leap'd,  
Like troutlets in a pool.

Away they sped with gamesome minds,  
And souls untouch'd by sin ;  
To a level mead they came, and there  
They drave the wickets in :  
Pleasantly shone the setting sun  
Over the town of Lynn.

Like sportive deer they cours'd about,  
And shouted as they ran,  
Turning to mirth all things of earth,  
As only boyhood can ;  
But the Usher sat remote from all,  
A melancholy man !

His hat was off, his vest apart,  
To catch heaven's blessed breeze ;  
For a burning thought was in his brow,  
And his bosom ill at ease :  
So he lean'd his head on his hands, and read  
The book between his knees.

Leaf after leaf, he turn'd it o'er,  
Nor ever glanced aside,  
For the peace of his soul he read that  
book

In the golden eventide :  
Much study had made him very lean,  
And pale, and leaden-eyed.

At last he shut the ponderous tome,  
With a fast and fervent grasp  
He strain'd the dusky covers close,  
And fix'd the brazen hasp :  
" Oh, God ! could I so close my mind,  
And clasp it with a clasp ! "

Then leaping on his feet upright,  
Some moody turns he took, —  
Now up the mead, then down the mead,  
And past a shady nook, —  
And, lo ! he saw a little boy  
That por'd upon a book.

" My gentle lad, what is 't you read —  
Romance or fairy fable ?  
Or is it some historic page,  
Of kings and crowns unstable ? "  
The young boy gave an upward glance, —  
" It is ' The Death of Abel. ' "



The Usher took six hasty strides,  
As smit with sudden pain,  
Six hasty strides beyond the place,  
Then slowly back again ;  
And down he sat beside the lad,  
And talk'd with him of Cain ;

And, long since then, of bloody men,  
Whose deeds tradition saves ;  
Of lonely folk cut off unseen,  
And hid in sudden graves ;  
Of horrid stabs, in groves forlorn,  
And murders done in caves ;

And how the sprites of injur'd men  
Shriek upward from the sod ;  
Aye, how the ghostly hand will point  
To show the burial clod ;  
And unknown facts of guilty acts  
Are seen in dreams from God !

He told how murderers walk the earth  
Beneath the curse of Cain,  
With crimson clouds before their eyes,  
And flames about their brain :  
For blood has left upon their souls  
Its everlasting stain.

"And well," quoth he, "I know, for truth,  
Their pangs must be extreme, —  
Woe, woe, unutterable woe, —  
Who spill life's sacred stream !  
For why ? Methought, last night, I wrought  
A murder, in a dream !

"One that had never done me wrong,  
A feeble man and old :  
I led him to a lonely field ;  
The moon shone clear and cold :  
Now here, said I, this man shall die,  
And I will have his gold !

"Two sudden blows with a ragged stick,  
And one with a heavy stone,  
One hurried gash with a hasty knife, —  
And then the deed was done ;  
There was nothing lying at my foot  
But lifeless flesh and bone !

"Nothing but lifeless flesh and bone,  
That could not do me ill ;  
And yet I fear'd him all the more,  
For lying there so still :  
There was a manhood in his look,  
That murder could not kill.

"And, lo ! the universal air  
Seem'd lit with ghastly flame ;  
Ten thousand thousand dreadful eyes  
Were looking down in blame :  
I took the dead man by his hand,  
And call'd upon his name !

"Oh, God ! it made me quake to see  
Such sense within the slain !  
But when I touch'd the lifeless clay,  
The blood gush'd out amain !  
For every clot, a burning spot  
Was scorching in my brain !

"My head was like an ardent coal,  
My heart as solid ice ;  
My wretched, wretched soul, I knew,  
Was at the Devil's price ;  
A dozen times I groan'd : the dead  
Had never groan'd but twice.

"And now, from forth the frowning sky,  
From the Heaven's topmost height,  
I heard a voice — the awful voice  
Of the blood-avenging sprite :  
'Thou guilty man ! take up thy dead  
And hide it from my sight !'

"I took the dreary body up,  
And cast it in a stream,  
A sluggish water, black as ink,  
The depth was so extreme : —  
My gentle Boy, remember this  
Is nothing but a dream !

"Down went the corpse with hollow plunge  
And vanish'd in the pool ;  
Anon I cleans'd my bloody hands,  
And wash'd my forehead cool,  
And sat among the urchins young,  
That evening in the school.

"Oh, Heaven ! to think of their white souls,  
And mine so black and grim !  
I could not share in childish prayer  
Nor join in Evening Hymn :  
Like a Devil of the Pit I seem'd,  
'Mid holy Cherubim !

"And peace went with them, one and all,  
And each calm pillow spread ;  
But Guilt was my grim Chamberlain  
That lighted me to bed,  
And drew my midnight curtains round,  
With fingers bloody red !

"All night I lay in agony,  
In anguish dark and deep,  
My fever'd eyes I dar'd not close,  
But star'd aghast at Sleep :  
For Sin had render'd unto her  
The keys of hell to keep.

"All night I lay in agony,  
From weary chime to chime,  
With one besetting horrid hint,  
That rack'd me all the time ;  
A mighty yearning like the first  
Fierce impulse unto crime ;

"One stern tyrannic thought, that made  
All other thoughts its slave :  
Stronger and stronger every pulse  
Did that temptation crave,  
Still urging me to go and see  
The Dead Man in his grave !

"Heavily I rose up, as soon  
As light was in the sky,  
And sought the black accursed pool  
With a wild misgiving eye :  
And I saw the Dead in the river bed,  
For the faithless stream was dry.

"Merrily rose the lark, and shook  
The dew-drop from its wing ;  
But I never mark'd its morning flight,  
I never heard it sing,  
For I was stooping once again  
Under the horrid thing.

"With breathless speed, like a soul in chase,  
I took him up and ran ;  
There was no time to dig a grave  
Before the day began :  
In a lonesome wood, with heaps of leaves,  
I hid the murder'd man.

"And all that day I read in school,  
But my thought was other where ;  
As soon as the mid-day task was done,  
In secret I was there ;  
And a mighty wind had swept the leaves,  
And still the corse was bare !

"Then down I cast me on my face,  
And first began to weep,  
For I knew my secret then was one  
That earth refus'd to keep :  
Or land or sea, though he should be  
Ten thousand fathoms deep.

"So wills the fierce avenging Sprite,  
Till blood for blood atones !  
Aye, though he 's buried in a cave,  
And trodden down with stones,  
And years have rotted off his flesh, —  
The world shall see his bones.

"Oh, God ! that horrid, horrid dream  
Besets me now awake !  
Again — again, with dizzy brain,  
The human life I take ;  
And my red right hand grows raging  
hot,  
Like Cranmer's at the stake.

"And still no peace for the restless clay  
Will wave or mould allow ;  
The horrid thing pursues my soul, —  
It stands before me now !"  
The fearful Boy look'd up, and saw  
Huge drops upon his brow.

That very night, while gentle sleep  
The urchin eyelids kiss'd,  
Two stern-faced men set out from Lynn,  
Through the cold and heavy mist ;  
And Eugene Aram walk'd between,  
With gyves upon his wrist.

## FLOWERS

I WILL not have the mad Clytie,  
Whose head is turn'd by the sun ;  
The tulip is a courtly quean,  
Whom, therefore I will shun ;  
The cowslip is a country wench,  
The violet is a nun ;  
But I will woo the dainty rose,  
The queen of every one.

The pea is but a wanton witch,  
In too much haste to wed,  
And clasps her rings on every hand ;  
The wolfsbane I should dread ;  
Nor will I dreary rosemary,  
That always mourns the dead ;  
But I will woo the dainty rose,  
With her cheeks of tender red.

The lily is all in white, like a saint,  
And so is no mate for me,  
And the daisy's cheek is tipp'd with a  
blush,  
She is of such low degree ;

Jasmine is sweet, and has many loves,  
And the broom 's betroth'd to the bee ;  
But I will plight with the dainty rose,  
For fairest of all is she.

### FAIR INES

O SAW ye not fair Ines ?  
She 's gone into the West,  
To dazzle when the sun is down,  
And rob the world of rest :  
She took our daylight with her,  
The smiles that we love best,  
With morning blushes on her cheek,  
And pearls upon her breast.

O turn again, fair Ines,  
Before the fall of night,  
For fear the Moon should shine alone,  
And stars unrivall'd bright ;  
And blessed will the lover be  
That walks beneath their light,  
And breathes the love against thy cheek  
I dare not even write.

Would I had been, fair Ines,  
That gallant cavalier  
Who rode so gayly by thy side,  
And whisper'd thee so near !  
Were there no bonny dames at home,  
Or no true lovers here,  
That he should cross the seas to win  
The dearest of the dear ?

I saw thee, lovely Ines,  
Descend along the shore,  
With bands of noble gentlemen,  
And banners wav'd before ;  
And gentle youth and maidens gay,  
And snowy plumes they wore ; —  
It would have been a beauteous dream, —  
If it had been no more !

Alas, alas, fair Ines,  
She went away with song,  
With Music waiting on her steps,  
And shoutings of the throng ;  
But some were sad, and felt no mirth,  
But only Music's wrong,  
In sounds that sang Farewell, Farewell,  
To her you 've lov'd so long.

Farewell, farewell, fair Ines !  
That vessel never bore

So fair a lady on its deck,  
Nor danced so light before :  
Alas for pleasure on the sea,  
And sorrow on the shore !  
The smile that bless'd one lover's heart  
Has broken many more !

### THE DEATH-BED

WE watch'd her breathing thro' the night,  
Her breathing soft and low,  
As in her breast the wave of life  
Kept heaving to and fro.

So silently we seem'd to speak,  
So slowly mov'd about,  
As we had lent her half our powers  
To eke her living out.

Our very hopes belied our fears,  
Our fears our hopes belied —  
We thought her dying when she slept,  
And sleeping when she died.

For when the morn came dim and sad,  
And chill with early showers,  
Her quiet eyelids clos'd — she had  
Another morn than ours.

### BALLAD

It was not in the winter  
Our loving lot was cast ;  
It was the time of roses,  
We pluck'd them as we pass'd.

That churlish season never frown'd  
On early lovers yet :  
Oh, no — the world was newly crown'd  
With flowers when first we met !

'T was twilight, and I bade you go,  
But still you held me fast ;  
It was the time of roses,  
We pluck'd them as we pass'd.

What else could peer thy glowing cheek,  
That tears began to stud ?  
And when I ask'd the like of Love,  
You snatch'd a damask bud ;

And op'd it to the dainty core,  
Still glowing to the last.  
It was the time of roses,  
We pluck'd them as we pass'd.

LEAR

A POOR old king with sorrow for my crown,  
Thron'd upon straw, and mantled with the  
wind —

For pity, my own tears have made me blind  
That I might never see my children's frown ;  
And maybe madness like a friend has  
thrown

A folded fillet over my dark mind,  
So that unkindly speech may sound for  
kind, —

Albeit I know not. — I am childish grown,  
And have not gold to purchase wit withal,  
I that have once maintain'd most royal  
state,

A very bankrupt now that may not call  
My child, my child — all-beggar'd save in  
tears,

Wherewith I daily weep an old man's  
fate,

Foolish — and blind — and overcome with  
years !

BALLAD

SPRING it is cheery,  
Winter is dreary,  
Green leaves hang, but the brown must fly ;  
When he 's forsaken,  
Wither'd and shaken,  
What can an old man do but die ?

Love will not clip him,  
Maids will not lip him,  
Maud and Marian pass him by ;  
Youth it is sunny,  
Age has no honey,  
What can an old man do but die ?

June it was jolly,  
O for its folly !  
A dancing leg and a laughing eye ;  
Youth may be silly,  
Wisdom is chilly,  
What can an old man do but die ?

Friends they are scanty,  
Beggars are plenty,  
If he has followers, I know why ;  
Gold 's in his clutches,  
(Buying him crutches !)  
What can an old man do but die ?

FROM "MISS KILMANSEGG AND  
HER PRECIOUS LEG"

HER DEATH

'T is a stern and startling thing to think  
How often mortality stands on the brink  
Of its grave without any misgiving :  
And yet in this slippery world of strife,  
In the stir of human bustle so rife,  
There are daily sounds to tell us that Life  
Is dying, and Death is living !

Ay, Beauty the Girl, and Love the Boy,  
Bright as they are with hope and joy,  
How their souls would sadden instanter,  
To remember that one of those wedding  
bells,  
Which ring so merrily through the dells,  
Is the same that knells  
Our last farewells,  
Only broken into a canter !

But breath and blood set doom at nought :  
How little the wretched Countess thought,  
When at night she unloos'd her sandal,  
That the Fates had woven her burial cloth,  
And that Death, in the shape of a Death's  
Head Moth,  
Was fluttering round her candle !

As she look'd at her clock of or-molu,  
For the hours she had gone so wearily  
through  
At the end of a day of trial,  
How little she saw in her pride of prime  
The dart of Death in the Hand of Time —  
That hand which mov'd on the dial !

As she went with her taper up the stair,  
How little her swollen eye was aware  
That the Shadow which follow'd was  
double !  
Or when she clos'd her chamber door,  
It was shutting out, and for evermore,  
The world — and its worldly trouble.

Little she dreamt, as she laid aside  
Her jewels, after one glance of pride,  
They were solemn bequests to Vanity ;  
Or when her robes she began to doff  
That she stood so near to the putting off  
Of the flesh that clothes humanity.

And when she quench'd the taper's light,  
 How little she thought, as the smoke took  
 flight,  
 That her day was done — and merged in a  
 night  
 Of dreams and durations uncertain,  
 Or, along with her own,  
 That a Hand of Bone  
 Was closing mortality's curtain !

But life is sweet, and mortality blind,  
 And youth is hopeful, and Fate is kind  
 In concealing the day of sorrow ;  
 And enough is the present tense of toil,  
 For this world is to all a stiffish soil,  
 And the mind flies back with a glad recoil  
 From the debts not due till to-morrow.

Wherefore else does the spirit fly  
 And bids its daily cares good-bye,  
 Along with its daily clothing ?  
 Just as the felon condemn'd to die,  
 With a very natural loathing,  
 Leaving the Sheriff to dream of ropes,  
 From his gloomy cell in a vision elopes  
 To caper on sunny greens and slopes,  
 Instead of the dance upon nothing.

Thus, even thus, the Countess slept,  
 While Death still nearer and nearer crept,  
 Like the Thane who smote the sleeping ;  
 But her mind was busy with early joys,  
 Her golden treasures and golden toys,  
 That flash'd a bright  
 And golden light  
 Under lids still red with weeping

The golden doll that she used to hug !  
 Her coral of gold, and the golden mug !  
 Her godfather's golden presents !  
 The golden service she had at her meals,  
 The golden watch, and chain, and seals,  
 Her golden scissors, and thread, and reels,  
 And her golden fishes and pheasants !

The golden guineas in silken purse,  
 And the Golden Legends she heard from  
 her nurse,  
 Of the Mayor in his gilded carriage,  
 And London streets that were pav'd with  
 gold,  
 And the Golden Eggs that were laid of old,  
 With each golden thing  
 To the golden ring  
 At her own auriferous Marriage !

And still the golden light of the sun  
 Through her golden dream appear'd to run,  
 Though the night that roar'd without was  
 one  
 To terrify seamen or gypsies,  
 While the moon, as if in malicious mirth,  
 Kept peeping down at the ruffled earth,  
 As though she enjoy'd the tempest's birth,  
 In revenge of her old eclipses.

But vainly, vainly, the thunder fell,  
 For the soul of the Sleeper was under a spell  
 That time had lately embitter'd :  
 The Count, as once at her foot he knelt —  
 That foot which now he wanted to melt !  
 But — hush ! — 't was a stir at her pillow  
 she felt,  
 And some object before her glitter'd.

'T was the Golden Leg ! — she knew its  
 gleam !  
 And up she started, and tried to scream, —  
 But, ev'n in the moment she started,  
 Down came the limb with a frightful smash,  
 And, lost in the universal flash  
 That her eyeballs made at so mortal a crash,  
 The Spark, call'd Vital, departed !

Gold, still gold ! hard, yellow, and cold,  
 For gold she had liv'd, and she died for  
 gold,  
 By a golden weapon — not oaken ;  
 In the morning they found her all alone —  
 Stiff, and bloody, and cold as stone —  
 But her Leg, the Golden Leg, was gone,  
 And the "Golden Bowl was broken !"

Gold — still gold ! it haunted her yet :  
 At the Golden Lion the Inquest met —  
 Its foreman a carver and gilder,  
 And the Jury debated from twelve till three  
 What the Verdict ought to be,  
 And they brought it in as Felo-de-Se,  
 "Because her own Leg had kill'd her !"

#### HER MORAL

Gold ! Gold ! Gold ! Gold !  
 Bright and yellow, hard and cold,  
 Molten, graven, hammer'd, and roll'd ;  
 Heavy to get, and light to hold ;  
 Hoarded, barter'd, bought, and sold,  
 Stolen, borrow'd, squander'd, doled :  
 Spurn'd by the young, but hugg'd by the old  
 To the very verge of the churchyard mould ;

Price of many a crime untold ;  
Gold ! Gold ! Gold ! Gold !  
Good or bad a thousand-fold !

How widely its agencies vary :  
To save — to ruin — to curse — to bless —  
As even its minted coins express,  
Now stamp'd with the image of Good Queen  
Bess,  
And now of a bloody Mary.

## RUTH

SHE stood breast high amid the corn,  
Clasp'd by the golden light of morn,  
Like the sweetheart of the sun,  
Who many a glowing kiss had won.

On her cheek an autumn flush,  
Deeply ripen'd ; — such a blush  
In the midst of brown was born,  
Like red poppies grown with corn.

Round her eyes her tresses fell,  
Which were blackest none could tell,  
But long lashes veil'd a light  
That had else been all too bright.

And her hat, with shady brim,  
Made her tressy forehead dim ;  
Thus she stood amid the stooks,  
Praising God with sweetest looks :

Sure, I said, heav'n did not mean  
Where I reap thou shouldst but glean,  
Lay thy sheaf adown and come,  
Share my harvest and my home.

## THE WATER LADY

ALAS, the moon should ever beam  
To show what man should never see !  
I saw a maiden on a stream,  
And fair was she !

I stayed awhile, to see her throw  
Her tresses back, that all beset  
The fair horizon of her brow  
With clouds of jet.

I stayed a little while to view  
Her cheek, that wore in place of red  
The bloom of water, tender blue,  
Daintily spread.

I stayed to watch, a little space,  
Her parted lips if she would sing ;  
The waters clos'd above her face  
With many a ring.

And still I stayed a little more :  
Alas, she never comes again !  
I throw my flowers from the shore,  
And watch in vain.

I know my life will fade away,  
I know that I must vainly pine,  
For I am made of mortal clay,  
But she's divine !

## ODE

## AUTUMN

## I

I SAW old Autumn in the misty morn  
Stand shadowless, like silence, listening  
To silence, for no lonely bird would sing  
Into his hollow ear from woods forlorn,  
Nor lowly hedge nor solitary thorn ; —  
Shaking his languid locks all dewy bright  
With tangled gossamer that fell by night,  
Pearling his coronet of golden corn.

## II

Where are the songs of Summer ? — With  
the sun,  
Oping the dusky eyelids of the south,  
Till shade and silence waken up as one,  
And Morning sings with a warm odorous  
mouth.

Where are the merry birds ? — Away, away,  
On panting wings through the inclement  
skies,  
Lest owls should prey  
Undazzled at noon-day,  
And tear with horny beak their lustrous  
eyes.

## III

Where are the blooms of Summer ? — In  
the west,  
Blushing their last to the last sunny hours,  
When the mild Eve by sudden Night is  
prest  
Like tearful Proserpine, snatch'd from her  
flow'rs  
To a most gloomy breast.

Where is the pride of Summer, — the green  
prime, —  
The many, many leaves all twinkling ? —  
Three  
On the moss'd elm ; three on the naked  
lime  
Trembling, — and one upon the old oak  
tree !  
Where is the Dryad's immortality ? —  
Gone into mournful cypress and dark yew,  
Or wearing the long gloomy Winter through  
In the smooth holly's green eternity.

## IV

The squirrel gleats on his accomplish'd  
hoard,  
The ants have brimm'd their garner with  
ripe grain,  
And honey bees have stor'd  
The sweets of Summer in their luscious  
cells ;  
The swallows all have wing'd across the  
main ;  
But here the Autumn melancholy dwells,  
And sighs her tearful spells  
Amongst the sunless shadows of the plain.  
Alone, alone,  
Upon a mossy stone,  
She sits and reckons up the dead and  
gone  
With the last leaves for a love-rosary,  
Whilst all the wither'd world looks drearily,  
Like a dim picture of the drowned past  
In the hush'd mind's mysterious far away,  
Doubtful what ghostly thing will steal the  
last  
Into that distance, gray upon the gray.

## V

O go and sit with her, and be o'ershaded  
Under the languid downfall of her hair :  
She wears a coronal of flowers faded  
Upon her forehead, and a face of care ; —  
There is enough of wither'd everywhere  
To make her bower, — and enough of  
gloom ;  
There is enough of sadness to invite,  
If only for the rose that died, — whose  
doom  
Is Beauty's, — she that with the living bloom  
Of conscious cheeks most beautifies the  
light ; —  
There is enough of sorrowing, and quite

Enough of bitter fruits the earth doth  
bear, —  
Enough of chilly droppings for her  
bowl ;  
Enough of fear and shadowy despair,  
To frame her cloudy prison for the  
soul !

## THE SONG OF THE SHIRT

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat in unwomanly rags,  
Plying her needle and thread —  
Stitch ! stitch ! stitch !  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch  
She sang the "Song of the Shirt !"

"Work ! work ! work !  
While the cock is crowing aloof !  
And work — work — work,  
Till the stars shine through the roof !  
It's Oh ! to be a slave  
Along with the barbarous Turk,  
Where woman has never a soul to save,  
If this is Christian work !

"Work — work — work  
Till the brain begins to swim ;  
Work — work — work  
Till the eyes are heavy and dim.  
Seam, and gusset, and band,  
Band, and gusset, and seam,  
Till over the buttons I fall asleep,  
And sew them on in a dream !

"Oh, Men, with Sisters dear !  
Oh, Men, with Mothers and Wives !  
It is not linen you're wearing out,  
But human creatures' lives !  
Stitch — stitch — stitch,  
In poverty, hunger, and dirt,  
Sewing at once, with a double thread,  
A Shroud as well as a Shirt.

"But why do I talk of Death ?  
That Phantom of grisly bone,  
I hardly fear his terrible shape,  
It seems so like my own —  
It seems so like my own,  
Because of the fasts I keep ;  
Oh, God ! that bread should be so dear,  
And flesh and blood so cheap !

"Work — work — work !

My labor never flags ;  
And what are its wages ? A bed of straw,  
A crust of bread — and rags.  
That shatter'd roof — and this naked floor —  
A table — a broken chair —  
And a wall so blank, my shadow I thank  
For sometimes falling there.

"Work — work — work !

From weary chime to chime,  
Work — work — work —  
As prisoners work for crime !  
Band, and gusset, and seam,  
Seam, and gusset, and band,  
Till the heart is sick, and the brain be-  
numb'd,  
As well as the weary hand.

"Work — work — work,

In the dull December light,  
And work — work — work,  
When the weather is warm and bright,  
While underneath the eaves  
The brooding swallows cling  
As if to show me their sunny backs  
And twit me with the spring.

"Oh ! but to breathe the breath  
Of the cowslip and primrose sweet,

With the sky above my head,  
And the grass beneath my feet,  
For only one short hour  
To feel as I used to feel,  
Before I knew the woes of want  
And the walk that costs a meal,

"Oh, but for one short hour !

A respite however brief !  
No blessed leisure for Love or Hope,  
But only time for Grief !  
A little weeping would ease my heart,  
But in their briny bed  
My tears must stop, for every drop  
Hinders needle and thread !"

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat in unwomanly rags,  
Plying her needle and thread —  
Stitch ! stitch ! stitch !  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch,  
Would that its tone could reach the Rich !  
She sang this "Song of the Shirt !"

## THE LAY OF THE LABORER

A SPADE ! a rake ! a hoe !

A pickaxe, or a bill !  
A hook to reap, or a scythe to mow,  
A flail, or what ye will,  
And here 's a ready hand  
To ply the needful tool,  
And skill'd enough, by lessons rough,  
In Labor's rugged school.

To hedge, or dig the ditch,  
To lop or fell the tree,  
To lay the swarth on the sultry field,  
Or plough the stubborn lea ;  
The harvest stack to bind,  
The wheaten rick to thatch,  
And never fear in my pouch to find  
The tinder or the match.

To a flaming barn or farm  
My fancies never roam ;  
The fire I yearn to kindle and burn  
Is on the hearth of Home ;  
Where children huddle and crouch  
Through dark long winter days,  
Where starving children huddle and crouch,  
To see the cheerful rays  
A-glowing on the haggard cheek,  
And not in the haggard's blaze !

To Him who sends a drought  
To parch the fields forlorn,  
The rain to flood the meadows with mud,  
The blight to blast the corn,  
To Him I leave to guide  
The bolt in its crooked path,  
To strike the miser's rick, and show  
The skies blood-red with wrath.

A spade ! a rake ! a hoe !  
A pickaxe, or a bill !  
A hook to reap, or a scythe to mow,  
A flail, or what ye will ;  
The corn to thrash, or the hedge to plash,  
The market-team to drive,  
Or mend the fence by the cover side,  
And leave the game alive.

Ay, only give me work,  
And then you need not fear  
That I shall snare his worship's hare,  
Or kill his grace's deer :  
Break into his lordship's house,  
To steal the plate so rich ;



Or leave the yeoman that had a purse  
To welter in a ditch.

Wherever Nature needs,  
Wherever Labor calls,  
No job I'll shirk of the hardest work,  
To shun the workhouse walls ;  
Where savage laws begrudge  
The pauper babe its breath,  
And doom a wife to a widow's life,  
Before her partner's death.

My only claim is this,  
With labor stiff and stark,  
By lawful turn my living to earn  
Between the light and dark ;  
My daily bread, and nightly bed,  
My bacon and drop of beer —  
But all from the hand that holds the land,  
And none from the overseer !

No parish money, or loaf,  
No pauper badges for me,  
A son of the soil, by right of toil  
Entitled to my fee.  
No alms I ask, give me my task :  
Here are the arm, the leg,  
The strength, the sinews of a Man,  
To work, and not to beg.

Still one of Adam's heirs,  
Though doom'd by chance of birth  
To dress so mean, and to eat the lean  
Instead of the fat of the earth ;  
To make such humble meals  
As honest labor can,  
A bone and a crust, with a grace to God,  
And little thanks to man !

A spade ! a rake ! a hoe !  
A pickaxe, or a bill !  
A hook to reap, or a scythe to mow,  
A flail, or what ye will ;  
Whatever the tool to ply,  
Here is a willing drudge,  
With muscle and limb, and woe to him  
Who does their pay begrudge !

Who every weekly score  
Docks labor's little mite,  
Bestows on the poor at the temple-door,  
But robb'd them over night.  
The very shilling he hop'd to save,  
As health and morals fail,  
Shall visit me in the New Bastile,  
The Spital or the Gaol !

## THE BRIDGE OF SIGHS

ONE more unfortunate,  
Weary of breath,  
Rashly importunate,  
Gone to her death !

Take her up tenderly,  
Lift her with care ;  
Fashioned so slenderly,  
Young, and so fair !

Look at her garments  
Clinging like cerements ;  
Whilst the wave constantly  
Drips from her clothing ;  
Take her up instantly,  
Loving, not loathing.

Touch her not scornfully ;  
Think of her mournfully,  
Gently and humanly ;  
Not of the stains of her,  
All that remains of her  
Now is pure womanly.

Make no deep scrutiny  
Into her mutiny  
Rash and undutiful :  
Past all dishonor,  
Death has left on her  
Only the beautiful.

Still, for all slips of hers,  
One of Eve's family —  
Wipe those poor lips of hers  
Oozing so clammyly.

Loop up her tresses  
Escaped from the comb,  
Her fair auburn tresses ;  
Whilst wonderment guesses  
Where was her home ?

Who was her father ?  
Who was her mother ?  
Had she a sister ?  
Had she a brother ?  
Or was there a dearer one  
Still, and a nearer one  
Yet, than all other ?

Alas ! for the rarity  
Of Christian charity  
Under the sun !  
Oh ! it was pitiful !

Near a whole city full,  
Home she had none.

Sisterly, brotherly,  
Fatherly, motherly  
Feelings had changed :  
Love, by harsh evidence,  
Thrown from its eminence ;  
Even God's providence  
Seeming estranged.

Where the lamps quiver  
So far in the river,  
With many a light  
From window and casement,  
From garret to basement,  
She stood with amazement,  
Houseless by night.

The bleak wind of March  
Made her tremble and shiver,  
But not the dark arch,  
Or the black flowing river ;  
Mad from life's history,  
Glad to death's mystery,  
Swift to be hurl'd —  
Any where, any where  
Out of the world !

In she plunged boldly,  
No matter how coldly  
The rough river ran, —  
Over the brink of it,  
Picture it — think of it,  
Dissolute Man !  
Lave in it, drink of it,  
Then, if you can !

Take her up tenderly,  
Lift her with care ;  
Fashion'd so slenderly,  
Young, and so fair !

Ere her limbs frigidly  
Stiffen too rigidly,

Decently, kindly,  
Smooth and compose them ;  
And her eyes, close them,  
Staring so blindly !

Dreadfully staring  
Thro' muddy impurity,  
As when with the daring  
Last look of despairing  
Fix'd on futurity.

Perishing gloomily,  
Spurr'd by contumely,  
Cold inhumanity,  
Burning insanity,  
Into her rest,  
Cross her hands humbly,  
As if praying dumbly,  
Over her breast.

Owning her weakness,  
Her evil behavior,  
And leaving, with meekness,  
Her sins to her Saviour !

#### STANZAS

FAREWELL, Life ! my senses swim,  
And the world is growing dim ;  
Thronging shadows cloud the light,  
Like the advent of the night ;  
Colder, colder, colder still,  
Upward steals a vapor chill ;  
Strong the earthy odor grows —  
I smell the mould above the rose !

Welcome, Life ! the Spirit strives !  
Strength returns and hope revives ;  
Cloudy fears and shapes forlorn  
Fly like shadows at the morn ;  
O'er the earth there comes a bloom ;  
Sunny light for sullen gloom,  
Warm perfume for vapor cold —  
I smell the rose above the mould !

### Bartholomew Simmons

#### STANZAS TO THE MEMORY OF THOMAS HOOD

TAKE back into thy bosom, earth,  
This joyous, May-eyed morrow,

The gentlest child that ever mirth  
Gave to be rear'd by sorrow !  
'Tis hard — while rays half green, half  
gold,  
Through vernal bowers are burning,

And streams their diamond-mirrors hold  
 To summer's face returning —  
 To say we're thankful that his sleep  
 Shall never more be lighter.  
 In whose sweet-tongued companionship  
 Stream, bower, and beam grew brighter !

But all the more intensely true  
 His soul gave out each feature  
 Of elemental love — each hue  
 And grace of golden nature ;  
 The deeper still beneath it all  
 Lurk'd the keen jags of anguish ;  
 The more the laurels clasp'd his brow  
 Their poison made it languish.  
 Seem'd it that like the nightingale  
 Of his own mournful singing,  
 The tenderer would his song prevail  
 While most the thorn was stinging.

So never to the desert-worn  
 Did fount bring freshness deeper,  
 Than that his placid rest this morn  
 Has brought the shrouded sleeper.  
 That rest may lap his weary head  
 Where charnels choke the city,  
 Or where, mid woodlands, by his bed  
 The wren shall wake its ditty ;  
 But near or far, while evening's star  
 Is dear to hearts regretting,  
 Around that spot admiring thought  
 Shall hover, unforgetting.

And if this sentient, seething world  
 Is, after all, ideal,  
 Or in the immaterial furl'd  
 Alone resides the real,  
 Freed one ! there's a wail for thee this  
 hour

Through thy lov'd elves' dominions ;  
 Hush'd is each tiny trumpet-flower,  
 And droopeth Ariel's pinions ;  
 Even Puck, dejected, leaves his swing,  
 To plan, with fond endeavor,  
 What pretty buds and dews shall keep  
 Thy pillow bright for ever.

And higher, if less happy, tribes,  
 The race of early childhood,

Shall miss thy whims of frolic wit,  
 That in the summer wild-wood,  
 Or by the Christmas hearth, were hail'd,  
 And hoarded as a treasure  
 Of undecaying merriment  
 And ever-changing pleasure.  
 Things from thy lavish humor flung  
 Profuse as scents, are flying  
 This kindling morn, when blooms are born  
 As fast as blooms are dying.

Sublimar art owned thy control :  
 The minstrel's mightiest magic,  
 With sadness to subdue the soul,  
 Or thrill it with the tragic.  
 Now listening Aram's fearful dream,  
 We see beneath the willow  
 That dreadful thing, or watch him steal,  
 Guilt-lighted, to his pillow.  
 Now with thee roaming ancient groves,  
 We watch the woodman felling  
 The funeral elm, while through its boughs  
 The ghostly wind comes knelling.

Dear worshipper of Dian's face  
 In solitary places,  
 Shalt thou no more steal, as of yore,  
 To meet her white embraces ?  
 Is there no purple in the rose  
 Henceforward to thy senses ?  
 For thee have dawn and daylight's close  
 Lost their sweet influences ?  
 No ! — by the mental night untam'd  
 Thou took'st to death's dark portal,  
 The joy of the wide universe  
 Is now to thee immortal !

How fierce contrasts the city's roar  
 With thy new-conquer'd quiet ! —  
 This stunning hell of wheels that pour  
 With princes to their riot !  
 Loud clash the crowds — the busy clouds  
 With thunder-noise are shaken,  
 While pale, and mute, and cold, afar  
 Thou liest, men-forsaken.  
 Hot life reeks on, nor reeks that one —  
 The playful, human-hearted —  
 Who lent its clay less earthiness,  
 Is just from earth departed.

## Harriet Martineau

### ON, ON, FOREVER

BENEATH this starry arch  
Nought resteth or is still ;  
But all things hold their march,  
As if by one great will :  
Moves one, move all : hark to the foot-fall !  
On, on, forever !

Yon sheaves were once but seed ;  
Will ripens into deed ;  
As cave-drops swell the streams,  
Day-thoughts feed nightly dreams ;  
And sorrow tracketh wrong,  
As echo follows song :  
On, on, forever !

By night, like stars on high,  
The Hours reveal their train ;  
They whisper and go by :  
I never watch in vain.  
Moves one, move all : hark to the foot-fall !  
On, on, forever !

They pass the cradle-head,  
And there a promise shed ;  
They pass the moist new grave,  
And bid rank verdure wave ;  
They bear through every clime  
The harvests of all time.  
On, on, forever !

## Laman Blanchard

### NELL GWYNNE'S LOOKING-GLASS

GLASS antique, 'twixt thee and Nell  
Draw we here a parallel.  
She, like thee, was forced to bear  
All reflections, foul or fair.  
Thou art deep and bright within,  
Depths as bright belong'd to Gwynne ;  
Thou art very frail as well.  
Frail as flesh is, — so was Nell.

Thou, her glass, art silver-lin'd,  
She too, had a silver mind :  
Thine is fresh till this far day,  
Hers till death ne'er wore away :  
Thou dost to thy surface win  
Wandering glances, so did Gwynne ;  
Eyes on thee long love to dwell,  
So men's eyes would do on Nell.

Life-like forms in thee are sought,  
Such the forms the actress wrought ;  
Truth unailing rests in you,  
Nell, whate'er she was, was true.  
Clear as virtue, dull as sin,  
Thou art oft, as oft was Gwynne ;  
Breathe on thee, and drops will swell :  
Bright tears dimm'd the eyes of Nell.

Thine's a frame to charm the sight,  
Fram'd was she to give delight,  
Waxen forms here truly show  
Charles above and Nell below ;  
But between them, chin with chin,  
Stuart stands as low as Gwynne, —  
Paired, yet parted, — meant to tell  
Charles was opposite to Nell.

Round the glass wherein her face  
Smil'd so oft, her "arms" we trace ;  
Thou, her mirror, hast the pair,  
Lion here, and leopard there.

She had part in these, — akin  
To the lion-heart was Gwynne ;  
And the leopard's beauty fell  
With its spots to bounding Nell.

Oft inspected, ne'er seen through,  
Thou art firm, if brittle too ;  
So her will, on good intent,  
Might be broken, never bent.

What the glass was, when therein  
Beam'd the face of glad Nell Gwynne,  
Was that face by beauty's spell  
To the honest soul of Nell.

## HIDDEN JOYS

PLEASURES lie thickest where no pleasures  
seem :

There 's not a leaf that falls upon the ground  
But holds some joy, of silence, or of sound,  
Some sprite begotten of a summer dream.  
The very meanest things are made supreme  
With innate ecstasy. No grain of sand  
But moves a bright and million-peopled  
land,  
And hath its Edens and its Eves, I deem.

For Love, though blind himself, a curious  
eye  
Hath lent me, to behold the hearts of  
things,  
And touch'd mine ear with power. Thus,  
far or nigh,  
Minute or mighty, fix'd or free with  
wings,  
Delight from many a nameless covert  
sly  
Peeps sparkling, and in tones familiar  
sings.

## Thomas Wade

## THE NET-BRAIDERS

WITHIN a low-thatch'd but, built in a lane  
Whose narrow pathway tendeth toward  
the ocean,

A solitude which, save of some rude swain  
Or fisherman, doth scarce know human  
motion —

Or of some silent poet, to the main  
Straying, to offer infinite devotion  
To God, in the free universe — there dwelt  
Two women old, to whom small store was  
dealt

Of the world's misnam'd good : mother  
and child,  
Both aged and mateless. These two life  
sustain'd

By braiding fishing-nets ; and so beguil'd  
Time and their cares, and little e'er com-  
plain'd

Of Fate or Providence : resign'd and mild,  
Whilst day by day, for years, their hour-  
glass rain'd

Its trickling sand, to track the wing of time,  
They toil'd in peace ; and much there was  
sublime

In their obscure contentment : of mankind  
They little knew, or reck'd ; but for their  
being  
They bless'd their Maker, with a simple  
mind ;

And in the constant gaze of his all-  
seeing

Eye, to his poorest creatures never blind,  
Deeming they dwell, they bore their  
sorrows fleeing,

Glad still to live, but not afraid to die,  
In calm expectance of Eternity.

And since I first did greet those braiders  
poor,

If ever I behold fair women's cheeks  
Sin-pale in stately mansions, where the  
door

Is shut to all but pride, my cleft heart  
seeks

For refuge in my thoughts, which then ex-  
plore

That pathway lone near which the wild  
sea breaks,

And to Imagination's humble eyes  
That hut, with all its want, is Paradise !

## BIRTH AND DEATH

METHINKS the soul within the body held  
Is as a little babe within the womb,  
Which flutters in its antenatal tomb,  
But stirs and heaves the prison where 't is  
cell'd,

And struggles in strange darkness, undis-  
pell'd

By all its strivings towards the breath and  
bloom

Of that aureolan being soon to come —  
Strivings of feebleness, by nothing quell'd :  
And even as birth to the enfranchis'd  
child.

Which shows to its sweet senses all the  
vast

Of beauty visible and audible,  
Is death unto the spirit undefil'd ;  
Setting it free of limit, and the past,  
And all that in its prison-house befell.

## Thomas Cooper

### CHARTIST SONG

THE time shall come when wrong shall end,  
When peasant to peer no more shall bend ;  
When the lordly Few shall lose their sway,  
And the Many no more their frown obey.

Toil, brothers, toil, till the work is done,

Till the struggle is o'er, and the Charter won !

The time shall come when the artisan  
Shall homage no more the titled man ;  
When the moiling men who delve the mine  
By Mammon's decree no more shall pine.

Toil, brothers, toil, till the work is done,  
Till the struggle is o'er, and the Charter won.

The time shall come when the weavers' band

Shall hunger no more in their fatherland ;  
When the factory-child can sleep till day,  
And smile while it dreams of sport and play.

Toil, brothers, toil, till the work is done,  
Till the struggle is o'er, and the Charter won.

The time shall come when Man shall hold  
His brother more dear than sordid gold ;  
When the negro's stain his freeborn mind  
Shall sever no more from human-kind.

Toil, brothers, toil, till the world is free,  
Till Justice and Love hold jubilee.

The time shall come when kingly crown  
And mitre for toys of the past are shown ;  
When the fierce and false alike shall fall,  
And mercy and truth encircle all.

Toil, brothers, toil, till the world is free,  
Till Mercy and Truth hold jubilee !

The time shall come when earth shall be  
A garden of joy, from sea to sea,  
When the slaughterous sword is drawn no more,

And goodness exults from shore to shore.  
Toil, brothers, toil, till the world is free,  
Till goodness shall hold high jubilee !

## Sarah Flower Adams

### HYMN

HE sendeth sun, he sendeth shower,  
Alike they're needful for the flower :  
And joys and tears alike are sent  
To give the soul fit nourishment.  
As comes to me or cloud or sun,  
Father ! thy will, not mine, be done !

Can loving children e'er reprove  
With murmurs whom they trust and love ?  
Creator ! I would ever be  
A trusting, loving child to thee :  
As comes to me or cloud or sun,  
Father ! thy will, not mine, be done !

Oh, ne'er will I at life repine :  
Enough that thou hast made it mine.  
When falls the shadow cold of death  
I yet will sing, with parting breath,  
As comes to me or shade or sun,  
Father ! thy will, not mine, be done !

### LOVE

O LOVE ! thou makest all things even  
In earth or heaven ;  
Finding thy way through prison-bars  
Up to the stars ;  
Or, true to the Almighty plan,  
That out of dust created man,  
Thou lookest in a grave, — to see  
Thine immortality !

### NEARER TO THEE

NEARER, my God, to thee,  
Nearer to thee !  
E'en though it be a cross  
That raiseth me ;  
Still all my song shall be,  
Nearer, my God, to thee,  
Nearer to thee !

Though like the wanderer,  
The sun gone down,  
Darkness be over me,  
My rest a stone ;  
Yet in my dreams I'd be  
Nearer, my God, to thee,  
Nearer to thee !

There let the way appear  
Steps unto heaven ;  
All that thou send'st to me  
In mercy given ;  
Angels to beckon me  
Nearer, my God, to thee,  
Nearer to thee !

Then, with my waking thoughts  
Bright with thy praise,  
Out of my stony griefs  
Bethel I'll raise ;  
So by my woes to be  
Nearer, my God, to thee,  
Nearer to thee !

Or if on joyful wing  
Cleaving the sky,  
Sun, moon, and stars forgot,  
Upward I fly,  
Still all my song shall be,  
Nearer, my God, to thee,  
Nearer to thee !

## Elizabeth Barrett Browning

### THE CRY OF THE CHILDREN

Do ye hear the children weeping, O my  
brothers,

Ere the sorrow comes with years ?  
They are leaning their young heads against  
their mothers,  
And *that* cannot stop their tears.

The young lambs are bleating in the mead-  
ows,

The young birds are chirping in the nest,  
The young fawns are playing with the  
shadows,

The young flowers are blowing toward  
the west :

But the young, young children, O my  
brothers,

They are weeping bitterly !  
They are weeping in the playtime of the  
others,  
In the country of the free.

Do you question the young children in the  
sorrow

Why their tears are falling so ?

The old man may weep for his to-morrow  
Which is lost in Long Ago ;

The old tree is leafless in the forest,  
The old year is ending in the frost,

The old wound, if stricken, is the sorest,  
The old hope is hardest to be lost :

But the young, young children, O my  
brothers,

Do you ask them why they stand

Weeping sore before the bosoms of their  
mothers,  
In our happy Fatherland ?

They look up with their pale and sunken  
faces,

And their looks are sad to see,  
For the man's hoary anguish draws and  
presses

Down the cheeks of infancy ;  
"Your old earth," they say, "is very dreary,  
Our young feet," they say, "are very  
weak ;

Few paces have we taken, yet are weary —  
Our grave-rest is very far to seek :

Ask the aged why they weep, and not the  
children,

For the outside earth is cold,  
And we young ones stand without, in our  
bewildering,  
And the graves are for the old."

"True," say the children, "it may happen  
That we die before our time :

Little Alice died last year, her grave is  
shapen

Like a snowball, in the rime.  
We looked into the pit prepared to take  
her :

Was no room for any work in the close  
clay !

From the sleep wherein she lieth none will  
wake her,

Crying, 'Get up, little Alice ! it is day.'

If you listen by that grave, in sun and shower,  
 With your ear down, little Alice never cries :  
 Could we see her face, be sure we should not know her,  
 For the smile has time for growing in her eyes :  
 And merry go her moments, lull'd and still'd in  
 The shroud by the kirk-chime.  
 It is good when it happens," say the children,  
 "That we die before our time."

Alas, alas, the children ! they are seeking  
 Death in life, as best to have :  
 They are binding up their hearts away from breaking,  
 With a cerement from the grave.  
 Go out, children, from the mine and from the city,  
 Sing out, children, as the little thrushes do ;  
 Pluck your handfuls of the meadow-cowslips pretty,  
 Laugh aloud, to feel your fingers let them through !  
 But they answer, "Are your cowslips of the meadows  
 Like our weeds anear the mine ?  
 Leave us quiet in the dark of the coal-shadows,  
 From your pleasures fair and fine !

"For oh," say the children, "we are weary,  
 And we cannot run or leap ;  
 If we car'd for any meadows, it were merely  
 To drop down in them and sleep.  
 Our knees tremble sorely in the stooping,  
 We fall upon our faces, trying to go ;  
 And, underneath our heavy eyelids drooping,  
 The reddest flower would look as pale as snow.  
 For, all day, we drag our burden tiring  
 Through the coal-dark, underground,  
 Or, all day, we drive the wheels of iron  
 In the factories, round and round.

"For all day, the wheels are droning, turning ;  
 Their wind comes in our faces,  
 Till our hearts turn, our heads with pulses burning,  
 And the walls turn in their places :

Turns the sky in the high window blank and reeling,  
 Turns the long light that drops adown the wall,  
 Turn the black flies that crawl along the ceiling,  
 All are turning, all the day, and we with all.  
 And all day, the iron wheels are droning,  
 And sometimes we could pray,  
 'O ye wheels,' (breaking out in a mad moaning)  
 'Stop ! be silent for to-day !'

Ay, be silent ! Let them hear each other breathing  
 For a moment, mouth to mouth !  
 Let them touch each other's hands, in a fresh wreathing  
 Of their tender human youth !  
 Let them feel that this cold metallic motion  
 Is not all the life God fashions or reveals :  
 Let them prove their living souls against the notion  
 That they live in you, or under you, O wheels !  
 Still, all day, the iron wheels go onward,  
 Grinding life down from its mark ;  
 And the children's souls, which God is calling sunward,  
 Spin on blindly in the dark.

Now tell the poor young children, O my brothers,  
 To look up to Him and pray ;  
 So the blessed One who blesseth all the others,  
 Will bless them another day.  
 They answer, "Who is God that He should hear us,  
 While the rushing of the iron wheels is stirr'd ?  
 When we sob aloud, the human creatures near us  
 Pass by, hearing not, or answer not a word.  
 And we hear not (for the wheels in their resounding)  
 Strangers speaking at the door :  
 Is it likely God, with angels singing round Him,  
 Hears our weeping any more ?

"Two words, indeed, of praying we remember,  
 And at midnight's hour of harm,



'Our Father,' looking upward in the chamber,  
 We say softly for a charm.

We know no other words except 'Our Father,'  
 And we think that, in some pause of angels' song,

God may pluck them with the silence sweet to gather,  
 And hold both within His right hand which is strong.

'Our Father !' If He heard us, He would surely  
 (For they call Him good and mild)

Answer, smiling down the steep world very purely,  
 'Come and rest with me, my child.'

"But, no !" say the children, weeping faster,  
 "He is speechless as a stone :

And they tell us, of His image is the master  
 Who commands us to work on.

Go to ! " say the children, — "up in heaven,  
 Dark, wheel-like, turning clouds are all we find.

Do not mock us ; grief has made us unbelieving :

We look up for God, but tears have made us blind."

Do you hear the children weeping and disproving,  
 O my brothers, what ye preach ?

For God's possible is taught by His world's loving,  
 And the children doubt of each.

And well may the children weep before you !  
 They are weary ere they run ;

They have never seen the sunshine, nor the glory  
 Which is brighter than the sun.

They know the grief of man, without its wisdom ;  
 They sink in man's despair, without its calm ;

Are slaves, without the liberty in Christdom,  
 Are martyrs, by the pang without the palm :

Are worn as if with age, yet unretrievingly  
 The harvest of its memories cannot reap, —

Are orphans of the earthly love and heavenly.

Let them weep ! let them weep !

They look up with their pale and sunken faces,  
 And their look is dread to see,

For they mind you of their angels in high places,  
 With eyes turned on Deity.

"How long," they say, "how long, O cruel nation,  
 Will you stand, to move the world, on a child's heart, —

Stifle down with a mailed heel its palpitantion,  
 And tread onward to your throne amid the mart ?

Our blood splashes upward, O gold-heaper,  
 And your purple shows your path !

But the child's sob in the silence curses deeper  
 Than the strong man in his wrath."

MY HEART AND I

ENOUGH ! we're tired, my heart and I.  
 We sit beside the headstone thus,  
 And wish that name were carv'd for us.

The moss reprints more tenderly  
 The hard types of the mason's knife,  
 As Heaven's sweet life renews earth's life

With which we're tired, my heart and I.

You see we're tired, my heart and I.  
 We dealt with books, we trusted men,  
 And in our own blood drench'd the pen,

As if such colors could not fly.  
 We walk'd too straight for fortune's end,  
 We lov'd too true to keep a friend ;

At last we're tired, my heart and I.

How tired we feel, my heart and I !  
 We seem of no use in the world ;  
 Our fancies hang gray and uncurl'd

About men's eyes indifferently ;  
 Our voice which thrill'd you so, will let  
 You sleep ; our tears are only wet :

What do we here, my heart and I ?

So tired, so tired, my heart and I !  
 It was not thus in that old time  
 When Ralph sat with me 'neath the lime

To watch the sunset from the sky.  
 "Dear love, you're looking tired," he said :

I, smiling at him, shook my head.  
 'Tis now we're tired, my heart and I.

So tired, so tired, my heart and I !  
 Though now none takes me on his arm  
 To fold me close and kiss me warm  
 Till each quick breath end in a sigh  
 Of happy languor. Now, alone,  
 We lean upon this graveyard stone,  
 Uncheer'd, unkiss'd, my heart and I.

Tired out we are, my heart and I.  
 Suppose the world brought diadems  
 To tempt us, crusted with loose gems  
 Of powers and pleasures ? Let it try.  
 We scarcely care to look at even  
 A pretty child, or God's blue heaven,  
 We feel so tired, my heart and I.

Yet who complains ? My heart and I ?  
 In this abundant earth no doubt  
 Is little room for things worn out :  
 Disdain them, break them, throw them by !  
 And if before the days grew rough  
 We *once* were lov'd, us'd, — well enough,  
 I think, we've far'd, my heart and I.

#### SONNETS FROM THE PORTUGUESE

##### I

I THOUGHT once how Theocritus had sung  
 Of the sweet years, the dear and wish'd-  
 for years,

Who each one in a gracious hand appears  
 To bear a gift for mortals, old or young :  
 And, as I mus'd it in his antique tongue,  
 I saw, in gradual vision through my tears,  
 The sweet, sad years, the melancholy years,  
 Those of my own life, who by turns had flung  
 A shadow across me. Straightway I was  
 'ware,

So weeping, how a mystic Shape did move  
 Behind me, and drew me backward by the  
 hair ;

And a voice said in mastery, while I  
 strove, —

"Guess now who holds thee !" — "Death,"

I said. But, there,  
 The silver answer rang — "Not Death, but  
 Love."

##### IV

THOU hast thy calling to some palace-floor,  
 Most gracious singer of high poems ! where  
 The dancers will break footing, from the care  
 Of watching up thy pregnant lips for more.

And dost thou lift this house's latch too poor  
 For hand of thine ? and canst thou think  
 and bear

To let thy music drop here unaware  
 In folds of golden fulness at my door ?  
 Look up and see the casement broken in,  
 The bats and owlets builders in the roof !  
 My cricket chirps against thy mandolin.  
 Hush, call no echo up in further proof  
 Of desolation ! there's a voice within  
 That weeps . . . as thou must sing . . .  
 alone, aloof.

##### V

I LIFT my heavy heart up solemnly,  
 As once Electra her sepulchral urn,  
 And, looking in thine eyes, I overturn  
 The ashes at thy feet. Behold and see  
 What a great heap of grief lay hid in me,  
 And how the red wild sparkles dimly burn  
 Through the ashen grayness. If thy foot  
 in scorn

Could tread them out to darkness utterly,  
 It might be well perhaps. But if instead  
 Thou wait beside me for the wind to blow  
 The gray dust up, . . . those laurels on  
 thine head,

O my Beloved, will not shield thee so,  
 That none of all the fires shall scorch and  
 shred

The hair beneath. Stand further off then !  
 go !

##### VI

Go from me. Yet I feel that I shall stand  
 Henceforward in thy shadow. Nevermore  
 Alone upon the threshold of my door  
 Of individual life, I shall command  
 The uses of my soul, nor lift my hand  
 Serenely in the sunshine as before,  
 Without the sense of that which I fore-  
 bore —

Thy touch upon the palm. The widest  
 land

Doom takes to part us, leaves thy heart in  
 mine

With pulses that beat double. What I do  
 And what I dream include thee, as the  
 wine

Must taste of its own grapes. And when I  
 sue

God for myself, He hears that name of  
 thine,

And sees within my eyes the tears of two.

## IX

CAN it be right to give what I can give ?  
To let thee sit beneath the fall of tears  
As salt as mine, and hear the sighing years  
Re-sighing on my lips renunciative  
Through those infrequent smiles which fail  
to live

For all thy adjurations ? O my fears,  
That this can scarce be right ! We are not  
peers

So to be lovers ; and I own, and grieve,  
That givers of such gifts as mine are, must  
Be counted with the ungenerous. Out, alas !  
I will not soil thy purple with my dust,  
Nor breathe my poison on thy Venice-glass,  
Nor give thee any love — which were unjust.  
Beloved, I only love thee ! let it pass.

## XVIII

I NEVER gave a lock of hair away  
To a man, Dearest, except this to thee,  
Which now upon my fingers thoughtfully  
I ring out to the full brown length and  
say

“Take it.” My day of youth went yester-  
day ;

My hair no longer bounds to my foot’s glee,  
Nor plant I it from rose or myrtle-tree,  
As girls do, any more : it only may  
Now shade on two pale cheeks the mark of

tears,  
Taught drooping from the head that hangs  
aside

Through sorrow’s trick. I thought the  
funeral-shears

Would take this first, but Love is justi-  
fied, —

Take it thou, — finding pure, from all those  
years,

The kiss my mother left here when she died.

## XX

BELoved, my Beloved, when I think  
That thou wast in the world a year ago,  
What time I sat alone here in the snow  
And saw no footprint, heard the silence  
sink

No moment at thy voice, but, link by link,  
Went counting all my chains as if that so  
They never could fall off at any blow  
Struck by thy possible hand, — why, thus I  
drink

Of life’s great cup of wonder ! Wonderful,  
Never to feel thee thrill the day or night  
With personal act or speech, — nor ever  
cull

Some prescience of thee with the blossoms  
white

Thou sawest growing ! Atheists are as  
dull,

Who cannot guess God’s presence out of  
sight.

## XXII

WHEN our two souls stand up erect and  
strong,

Face to face, silent, drawing nigh and  
nigher,

Until the lengthening wings break into fire  
At either curved point, — what bitter wrong  
Can the earth do to us, that we should not  
long

Be here contented ? Think ! In mounting  
higher,

The angels would press on us and aspire  
To drop some golden orb of perfect song  
Into our deep, dear silence. Let us stay

Rather on earth, Beloved, — where the unfit  
Contrarious moods of men recoil away  
And isolate pure spirits, and permit

A place to stand and love in for a day,  
With darkness and the death-hour rounding  
it.

## XXIII

Is it indeed so ? If I lay here dead,  
Wouldst thou miss any life in losing mine ?  
And would the sun for thee more coldly  
shine

Because of grave-damps falling round my  
head ?

I marvelled, my Beloved, when I read  
Thy thought so in the letter. I am thine —  
But . . . so much to thee ? Can I pour  
thy wine

While my hands tremble ? Then my soul,  
instead

Of dreams of death, resumes life’s lower  
range.

Then, love me, Love ! look on me — breathe  
on me !

As brighter ladies do not count it strange,  
For love, to give up acres and degree,  
I yield the grave for thy sake, and ex-  
change

My near sweet view of heaven, for earth  
with thee !

## XXVI

I LIV'D with visions for my company  
 Instead of men and women, years ago,  
 And found them gentle mates, nor thought  
     to know  
 A sweeter music than they play'd to me.  
 But soon their trailing purple was not free  
 Of this world's dust, their lutes did silent  
     grow,  
 And I myself grew faint and blind below  
 Their vanishing eyes. Then THOU didst  
     come — to be,  
 Beloved, what they seem'd. Their shining  
     fronts,  
 Their songs, their splendors, (better, yet  
     the same,  
 As river-water hallow'd into founts)  
 Met in thee, and from out thee overcame  
 My soul with satisfaction of all wants :  
 Because God's gift puts man's best dreams  
     to shame.

## XXXV

If I leave all for thee, wilt thou exchange  
 And be all to me ? Shall I never miss  
 Home-talk and blessing and the common  
     kiss  
 That comes to each in turn, nor count it  
     strange,  
 When I look up, to drop on a new range  
 Of walls and floors, another home than this ?  
 Nay, wilt thou fill that place by me which  
     is  
 Fill'd by dead eyes too tender to know  
     change  
 That's hardest ? If to conquer love, has  
     tried,  
 To conquer grief, tries more, as all things  
     prove,  
 For grief indeed is love and grief beside.  
 Alas, I have griev'd so I am hard to love.  
 Yet love me — wilt thou ? Open thine  
     heart wide,  
 And fold within the wet wings of thy dove.

## XXXVIII

FIRST time he kiss'd me, he but only kiss'd  
 The fingers of this hand wherewith I write ;  
 And ever since, it grew more clean and  
     white,  
 Slow to world-greetings, quick with its  
     " Oh, list,"

When the angels speak. A ring of ame-  
     thyst

I could not wear here, plainer to my sight,  
 Than that first kiss. The second pass'd in  
     height  
 The first, and sought the forehead, and half  
     miss'd,  
 Half falling on the hair. O beyond need !  
 That was the chrism of love, which love's  
     own crown,  
 With sanctifying sweetness, did precede.  
 The third upon my lips was folded down  
 In perfect, purple state ; since when, in-  
     deed,  
 I have been proud and said, " My love, my  
     own."

## XXXIX

BECAUSE thou hast the power and own'st  
     the grace  
 To look through and behind this mask of  
     me,  
 (Against which, years have beat thus  
     blanchingly  
 With their rains,) and behold my soul's  
     true face,  
 The dim and weary witness of life's race, —  
 Because thou hast the faith and love to see,  
 Through that same soul's distracting  
     lethargy,  
 The patient angel waiting for a place  
 In the new Heavens, — because nor sin  
     nor woe,  
 Nor God's infliction, nor death's neighbor-  
     hood,  
 Nor all which others viewing, turn to go,  
 Nor all which makes me tired of all, self-  
     view'd, —  
 Nothing repels thee, . . . Dearest, teach  
     me so  
 To pour out gratitude, as thou dost, good !

## XLI

I THANK all who have lov'd me in their  
     hearts,  
 With thanks and love from mine. Deep  
     thanks to all  
 Who paus'd a little near the prison-wall  
 To hear my music in its louder parts  
 Ere they went onward, each one to the  
     mart's  
 Or temple's occupation, beyond call.  
 But thou, who, in my voice's sink and fall  
 When the sob took it, thy divinest Art's

Own instrument didst drop down at thy  
foot  
To hearken what I said between my  
tears, . . .  
Instruct me how to thank thee ! Oh, to  
shoot  
My soul's full meaning into future years,  
That *they* should lend it utterance, and  
salute  
Love that endures, from Life that disap-  
pears !

## XLIII

How do I love thee ? Let me count the  
ways.  
I love thee to the depth and breadth and  
height  
My soul can reach, when feeling out of  
sight  
For the ends of Being and ideal Grace.  
I love thee to the level of every day's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right ;  
I love thee purely, as they turn from Praise.  
I love thee with the passion put to use  
In my old griefs, and with my childhood's  
faith.  
I love thee with a love I seem'd to lose  
With my lost saints, — I love thee with the  
breath,  
Smiles, tears, of all my life ! — and, if God  
choose,  
I shall but love thee better after death.

## A MUSICAL INSTRUMENT

WHAT was he doing, the great god Pan,  
Down in the reeds by the river ?  
Spreading ruin and scattering ban,  
Splashing and paddling with hoofs of a goat,  
And breaking the golden lilies afloat  
With the dragon-fly on the river.

He tore out a reed, the great god Pan,  
From the deep cool bed of the river :  
The limpid water turbidly ran,  
And the broken lilies a-dying lay,  
And the dragon-fly had fled away,  
Ere he brought it out of the river.

High on the shore sat the great god Pan,  
While turbidly flow'd the river ;  
And hack'd and hew'd as a great god  
can,

With his hard bleak steel at the patient reed,  
Till there was not a sign of a leaf indeed  
To prove it fresh from the river.

He cut it short, did the great god Pan,  
(How tall it stood in the river !)  
Then drew the pith, like the heart of a man,  
Steadily from the outside ring,  
And notch'd the poor dry empty thing  
In holes, as he sat by the river.

"This is the way," laugh'd the great god  
Pan,  
(Laugh'd while he sat by the river,)  
"The only way, since gods began  
To make sweet music, they could succeed."  
Then, dropping his mouth to a hole in the  
reed,  
He blew in power by the river.

Sweet, sweet, sweet, O Pan !  
Piercing sweet by the river !  
Blinding sweet, O great god Pan !  
The sun on the hill forgot to die,  
And the lilies reviv'd, and the dragon-fly  
Came back to dream on the river.

Yet half a beast is the great god Pan,  
To laugh as he sits by the river,  
Making a poet out of a man :  
The true gods sigh for the cost and pain, —  
For the reed which grows nevermore again  
As a reed with the reeds in the river.

## FROM "CASA GUIDI WINDOWS"

## JULIET OF NATIONS

I HEARD last night a little child go singing  
'Neath Casa Guidi windows, by the  
church,  
*O bella libertà, O bella !* — stringing  
The same words still on notes he went in  
search

So high for, you concluded the upspringing  
Of such a nimble bird to sky from perch  
Must leave the whole bush in a tremble  
green,  
And that the heart of Italy must beat,  
While such a voice had leave to rise serene  
'Twixt church and palace of a Florence  
street :

A little child, too, who not long had been  
By mother's finger steadied on his feet,  
And still *O bella libertà* he sang.

Then I thought, musing, of the innum-  
ous

Sweet songs which still for Italy out-  
rang  
From older singers' lips who sang not thus  
Exultingly and purely, yet, with pang  
Fast sheath'd in music, touch'd the heart  
of us

So finely that the pity scarcely pain'd.  
I thought how Filicaja led on others,  
Bewailers for their Italy enchain'd,  
And how they call'd her childless among  
mothers,

Widow of empires, ay, and scarce re-  
frain'd

Cursing her beauty to her face, as brothers  
Might a sham'd sister's, — "Had she  
been less fair

She were less wretched ;" — how, evoking  
so

From congregated wrong and heap'd de-  
spair

Of men and women writhing under blow,  
Harrow'd and hideous in a filthy lair,  
Some personating Image wherein woe  
Was wrapp'd in beauty from offending  
much,

They call'd it Cybele, or Niobe,  
Or laid it corpse-like on a bier for  
such,

Where all the world might drop for Italy  
Those cadenced tears which burn not  
where they touch, —

"Juliet of nations, canst thou die as we ?  
And was the violet that crown'd thy  
head

So over-large, though new buds made it  
rough,

It slipp'd down and across thine eyelids  
dead,

O sweet, fair Juliet ?" Of such songs  
enough,

Too many of such complaints ! behold,  
instead,

Void at Verona, Juliet's marble trough :  
As void as that is, are all images  
Men set between themselves and actual  
wrong,

To catch the weight of pity, meet the  
stress

Of conscience, — since 't is easier to gaze  
long

On mournful masks and sad effigies  
Than on real, live, weak creatures crush'd  
by strong.

## SURSUM CORDA

The sun strikes, through the windows, up  
the floor ;

Stand out in it, my own young Florentine,  
Not two years old, and let me see thee  
more !

It grows along thy amber curls, to shine  
Brighter than elsewhere. Now, look  
straight before,

And fix thy brave blue English eyes on  
mine,

And from my soul, which fronts the fu-  
ture so,

With unabash'd and unabated gaze,  
Teach me to hope for, what the angels  
know

When they smile clear as thou dost. Down  
God's ways

With just alighted feet, between the  
snow

And snowdrops, where a little lamb may  
graze,

Thou hast no fear, my lamb, about the  
road,

Albeit in our vain-glory we assume  
That, less than we have, thou hast learnt  
of God.

Stand out, my blue-eyed prophet ! — thou,  
to whom

The earliest world-day light that ever  
flow'd,

Through Casa Guidi windows chanced to  
come !

Now shake the glittering nimbus of thy  
hair,

And be God's witness that the elemental  
New springs of life are gushing every-  
where

To cleanse the water-courses, and prevent all  
Concrete obstructions which infest the  
air !

That earth's alive, and gentle or ungentle  
Motions within her, signify but  
growth ! —

The ground swells greenest o'er the labor-  
ing moles.

Howe'er the uneasy world is vex'd and  
wroth,

Young children, lifted high on parent souls,  
Look round them with a smile upon the  
mouth,

And take for music every bell that tolls ;  
(Who said we should be better if like  
these ?)

But *we* sit murmuring for the future though  
 Posterity is smiling on our knees,  
 Convicting us of folly. Let us go —  
 We will trust God. The blank interstices  
 Men take for ruins, He will build into  
 With pillar'd marbles rare, or knit across  
 With generous arches, till the fane's complete.  
 This world has no perdition, if some loss.

Such cheer I gather from thy smiling, Sweet!  
 The self-same cherub-faces which emboss  
 The Vail, lean inward to the Mercy-seat.

#### A COURT LADY

HER hair was tawny with gold, her eyes  
 with purple were dark,  
 Her cheeks' pale opal burnt with a red and  
 restless spark.

Never was lady of Milan nobler in name  
 and in race;  
 Never was lady of Italy fairer to see in the  
 face.

Never was lady on earth more true as  
 woman and wife,  
 Larger in judgment and instinct, prouder  
 in manners and life.

She stood in the early morning, and said  
 to her maidens, "Bring  
 That silken robe made ready to wear at  
 the court of the king.

"Bring me the clasps of diamond, lucid,  
 clear of the mote,  
 Clasp me the large at the waist, and clasp  
 me the small at the throat.

"Diamonds to fasten the hair, and dia-  
 monds to fasten the sleeves,  
 Laces to drop from their rays, like a powder  
 of snow from the eaves."

Gorgeous she enter'd the sunlight which  
 gather'd her up in a flame,  
 While, straight in her open carriage, she to  
 the hospital came.

In she went at the door, and gazing from  
 end to end,  
 "Many and low are the pallets, but each  
 is the place of a friend."

Up she pass'd through the wards, and  
 stood at a young man's bed:  
 Bloody the band on his brow, and livid the  
 droop of his head.

"Art thou a Lombard, my brother?  
 Happy art thou," she cried,  
 And smiled like Italy on him: he dream'd  
 in her face and died.

Pale with his passing soul, she went on still  
 to a second:  
 He was a grave hard man, whose years by  
 dungeons were reckon'd.

Wounds in his body were sore, wounds in  
 his life were sorer.  
 "Art thou a Romagnole?" Her eyes  
 drove lightnings before her

"Austrian and priest had join'd to double  
 and tighten the cord  
 Able to bind thee, O strong one, — free by  
 the stroke of a sword.

"Now be grave for the rest of us, using  
 the life overcast  
 To ripen our wine of the present, (too new,)  
 in glooms of the past."

Down she stepp'd to a pallet where lay a  
 face like a girl's,  
 Young, and pathetic with dying, — a deep  
 black hole in the curls.

"Art thou from Tuscany, brother? and  
 seest thou, dreaming in pain,  
 Thy mother stand in the piazza, searching  
 the List of the slain?"

Kind as a mother herself, she touch'd his  
 cheeks with her hands:  
 "Blessed is she who has borne thee, al-  
 though she should weep as she  
 stands."

On she pass'd to a Frenchman, his arm  
 carried off by a ball:  
 Kneeling, . . . "O more than my brother!  
 how shall I thank thee for all?"

"Each of the heroes around us has fought  
 for his land and line,  
 But thou hast fought for a stranger, in hate  
 of a wrong not thine.

"Happy are all free peoples, too strong to  
be dispossess'd :

But blessed are those among nations, who  
dare to be strong for the rest !"

Ever she pass'd on her way, and came to a  
couch where pin'd

One with a face from Venetia, white with a  
hope out of mind.

Long she stood and gaz'd, and twice she  
tried at the name,

But two great crystal tears were all that  
falter'd and came.

Only a tear for Venice ? — she turn'd as in  
passion and loss,

And stoop'd to his forehead and kiss'd it,  
as if she were kissing the cross.

Faint with that strain of heart she mov'd  
on then to another,

Stern and strong in his death. "And dost  
thou suffer, my brother ?"

Holding his hands in hers : — "Out of the  
Piedmont lion

Cometh the sweetness of freedom ! sweet-  
est to live or to die on."

Holding his cold rough hands, — "Well,  
oh, well have ye done

In noble, noble Piedmont, who would not  
be noble alone."

Back he fell while she spoke. She rose to  
her feet with a spring, —

"That was a Piedmontese ! and this is the  
Court of the King."

## MOTHER AND POET

TURIN, AFTER NEWS FROM GAETA, 1861

DEAD ! One of them shot by the sea in  
the east,

And one of them shot in the west by the  
sea.

Dead ! both my boys ! When you sit at  
the feast

And are wanting a great song for Italy  
free,

Let none look at me !

Yet I was a poetess only last year,

And good at my art, for a woman, men  
said ;

But *this* woman, *this*, who is agoniz'd here,  
— The east sea and west sea rhyme on  
in her head

For ever instead.

What art can a woman be good at ? Oh  
vain !

What art is she good at, but hurting her  
breast

With the milk-teeth of babes, and a smile  
at the pain ?

Ah boys, how you hurt ! you were strong  
as you press'd,

And I proud, by that test.

What art's for a woman ? To hold on her  
knees

Both darlings ; to feel all their arms  
round her throat,

Cling, strangle a little, to sew by degrees  
And 'broider the long-clothes and neat

little coat ;

To dream and to doat.

To teach them . . . It stings there ! *I*  
made them indeed

Speak plain the word *country*. *I* taught  
them, no doubt,

That a country's a thing men should die  
for at need.

*I* prated of liberty, rights, and about  
The tyrant cast out.

And when their eyes flash'd . . . O my  
beautiful eyes ! . . .

*I* exulted ; nay, let them go forth at the  
wheels

Of the guns, and denied not. But then  
the surprise

When one sits quite alone ! Then one  
weeps, then one kneels !

God, how the house feels !

At first, happy news came, in gay letters  
moil'd

With my kisses, — of camp-life and  
glory, and how

They both lov'd me ; and, soon coming  
home to be spoil'd,

In return would fan off every fly from  
my brow

With their green laurel-bough.



Then was triumph at Turin : "Ancona  
was free !"

And someone came out of the cheers in  
the street,

With a face pale as stone, to say something  
to me.

My Guido was dead ! I fell down at his  
feet,

While they cheer'd in the street.

I bore it ; friends sooth'd me ; my grief  
look'd sublime

As the ransom of Italy. One boy re-  
main'd

To be leant on and walk'd with, recalling  
the time

When the first grew immortal, while  
both of us strain'd

To the height he had gain'd.

And letters still came, shorter, sadder, more  
strong,

Writ now but in one hand, "I was not to  
faint,—

One lov'd me for two — would be with me  
ere long :

And *Viva P Italia!* — he died for, our  
saint,

Who forbids our complaint."

My Nanni would add, "he was safe, and  
aware

Of a presence that turn'd off the balls, —  
was impress'd

It was Guido himself, who knew what I  
could bear,

And how 't was impossible, quite dispos-  
sess'd,

'To live on for the rest."

On which, without pause, up the telegraph-  
line,

Swept smoothly the next news from  
Gaeta : — *Shot.*

*Tell his mother.* Ah, ah, "his," "their"  
mother, — not "mine,"

No voice says "*My mother*" again to  
me. What !

You think Guido forgot ?

Are souls straight so happy that, dizzy with  
Heaven,

They drop earth's affections, conceive  
not of woe ?

I think not. Themselves were too lately  
forgiven

Through *THAT* Love and Sorrow which  
reconcil'd so

The Above and Below.

O Christ of the five wounds, who look'd  
through the dark

To the face of Thy mother ! consider, I  
pray,

How we common mothers stand desolate,  
mark,

Whose sons, not being Christs, die with  
eyes turn'd away,

And no last word to say !

Both boys dead ? but that's out of nature.  
We all

Have been patriots, yet each house must  
always keep one.

'T were imbecile, hewing out roads to a wall ;  
And, when Italy's made, for what end is  
it done

If we have not a son ?

Ah, ah, ah ! when Gaeta's taken, what  
then ?

When the fair wicked queen sits no more  
at her sport

Of the fire-balls of death crashing souls out  
of men ?

When the guns of Cavalli with final re-  
tort

Have cut the game short ?

When Venice and Rome keep their new  
jubilee,

When your flag takes all heaven for its  
white, green, and red,

When *you* have your country from moun-  
tain to sea,

When King Victor has Italy's crown on  
his head,

(And *I* have my Dead) —

What then ? Do not mock me. Ah, ring  
your bells low,

And burn your lights faintly ! *My*  
country is *there*,

Above the star prick'd by the last peak of  
snow :

My Italy's *THERE*, with my brave civic  
Pair,

To disfranchise despair !

Forgive me. Some women bear children  
 in strength,  
 And bite back the cry of their pain in  
 self-scorn ;  
 But the birth-pangs of nations will wring  
 us at length  
 Into wail such as this — and we sit on  
 forlorn  
 When the man-child is born.

Dead ! One of them shot by the sea in the  
 east,  
 And one of them shot in the west by the  
 sea,  
 Both ! both my boys ! If in keeping the feast  
 You want a great song for your Italy free,  
 Let none look at me.

[This was Laura Savio, of Turin, a poet and patriot,  
 whose sons were killed at Ancona and Gaeta.]

## FROM "AURORA LEIGH"

### MOTHERLESS

I WRITE. My mother was a Florentine,  
 Whose rare blue eyes were shut from see-  
 ing me  
 When scarcely I was four years old ; my  
 life,  
 A poor spark snatch'd up from a failing  
 lamp  
 Which went out therefore. She was weak  
 and frail ;  
 She could not bear the joy of giving life —  
 The mother's rapture slew her. If her kiss  
 Had left a longer weight upon my lips,  
 It might have steadied the uneasy breath,  
 And reconcil'd and fraterniz'd my soul  
 With the new order. As it was, indeed,  
 I felt a mother-want about the world,  
 And still went seeking, like a bleating lamb  
 Left out at night, in shutting up the fold, —  
 As restless as a nest-deserted bird  
 Grown chill through something being away,  
 though what  
 It knows not. I, Aurora Leigh, was born  
 To make my father sadder, and myself  
 Not overjoyous, truly. Women know  
 The way to rear up children (to be just,) —  
 They know a simple, merry, tender knack  
 Of tying sashes, fitting baby-shoes,  
 And stringing pretty words that make no  
 sense,  
 And kissing full sense into empty words ;

Which things are corals to cut life upon,  
 Although such trifles : children learn by  
 such,  
 Love's holy earnest in a pretty play,  
 And get not over-early solemniz'd, —  
 But seeing, as in a rose-bush, Love's Divine,  
 Which burns and hurts not, — not a single  
 bloom, —  
 Become aware and unafraid of Love.  
 Such good do mothers. Fathers love as  
 well  
 — Mine did, I know, — but still with  
 heavier brains,  
 And wills more consciously responsible,  
 And not as wisely, since less foolishly ;  
 So mothers have God's license to be miss'd.

### BOOKS

Or else I sat on in my chamber green,  
 And liv'd my life, and thought my thoughts,  
 and pray'd  
 My prayers without the vicar ; read my  
 books,  
 Without considering whether they were fit  
 To do me good. Mark, there. We get no  
 good  
 By being ungenerous, even to a book,  
 And calculating profits . . . so much help  
 By so much reading. It is rather when  
 We gloriously forget ourselves, and plunge  
 Soul-forward, headlong, into a book's pro-  
 found,  
 Impassion'd for its beauty and salt of  
 truth —  
 'Tis then we get the right good from a  
 book.

### THE POETS

I had found the secret of a garret-room  
 Pil'd high with cases in my father's name ;  
 Pil'd high, pack'd large, — where, creeping  
 in and out  
 Among the giant fossils of my past,  
 Like some small nimble mouse between the  
 ribs  
 Of a mastodon, I nibbled here and there  
 At this or that box, pulling through the gap,  
 In heats of terror, haste, victorious joy,  
 The first book first. And how I felt it  
 beat  
 Under my pillow, in the morning's dark,  
 An hour before the sun would let me read !  
 My books !

At last, because the time was ripe,  
I chanced upon the poets.

As the earth  
Plunges in fury, when the internal fires  
Have reach'd and prick'd her heart, and,  
throwing flat  
The marts and temples, the triumphal  
gates  
And towers of observation, clears herself  
To elemental freedom — thus, my soul,  
At poetry's divine first finger touch,  
Let go conventions and sprang up surpris'd,  
Convicted of the great eternities  
Before two worlds.

What's this, Aurora Leigh,  
You write so of the poets, and not laugh?  
Those virtuous liars, dreamers after dark,  
Exaggerators of the sun and moon,  
And soothsayers in a tea-cup?

I write so  
Of the only truth-tellers, now left to God, —  
The only speakers of essential truth,  
Oppos'd to relative, comparative,  
And temporal truths; the only holders by  
His sun-skirts, through conventional gray  
glooms;

The only teachers who instruct mankind,  
From just a shadow on a charnel wall,  
To find man's veritable stature out,  
Erect, sublime, — the measure of a man,  
And that's the measure of an angel, says  
The apostle.

#### THE FERMENT OF NEW WINE

And so, like most young poets, in a flush  
Of individual life, I pour'd myself  
Along the veins of others, and achiev'd  
Mere lifeless imitations of live verse,  
And made the living answer for the dead,  
Profaning nature. "Touch not, do not taste,  
Nor handle," — we're too legal, who write  
young:

We beat the phorminx till we hurt our  
thumbs,  
As if still ignorant of counterpoint;  
We call the Muse . . . "O Muse, benignant  
Muse!" —

As if we had seen her purple-braided head  
With the eyes in it start between the  
boughs

As often as a stag's. What make-believe,  
With so much earnest! what effete results,  
From virile efforts! what cold wire-drawn  
odes,

From such white heats! bucolics, where  
the cows

Would scare the writer if they splash'd the  
mud

In lashing off the flies, — didactics, driven  
Against the heels of what the master said;  
And counterfeiting epics, shrill with trumps  
A babe might blow between two straining  
cheeks

Of bubbled rose, to make his mother laugh;  
And elegiac griefs, and songs of love,  
Like cast-off nosebags pick'd up on the  
road,

The worse for being warm: all these things,  
writ

On happy mornings, with a morning heart,  
That leaps for love, is active for resolve,  
Weak for art only. Oft, the ancient forms  
Will thrill, indeed, in carrying the young  
blood.

The wine-skins, now and then, a little  
warp'd,

Will crack even, as the new wine gurgles  
in.

Spare the old bottles! — spill not the new  
wine.

By Keats's soul, the man who never stepp'd  
In gradual progress like another man,  
But, turning grandly on his central self,  
Enspheer'd himself in twenty perfect years  
And died, not young, — (the life of a long  
life,

Distill'd to a mere drop, falling like a tear  
Upon the world's cold cheek to make it  
burn

For ever;) by that strong excepted soul,  
I count it strange, and hard to understand,  
That nearly all young poets should write  
old;

That Pope was sexagenarian at sixteen,  
And beardless Byron academical,  
And so with others. It may be, perhaps,  
Such have not settled long and deep enough  
In trance, to attain to clairvoyance, — and  
still

The memory mixes with the vision, spoils,  
And works it turbid.

Or perhaps, again  
In order to discover the Muse-Sphinx,  
The melancholy desert must sweep round,  
Behind you, as before. —

For me, I wrote  
False poems, like the rest, and thought  
them true,

Because myself was true in writing them.  
I, peradventure, have writ true ones since  
With less complacency.

## ENGLAND

Whoever lives true life, will love true love.  
I learn'd to love that England. Very oft,  
Before the day was born, or otherwise  
Through secret windings of the afternoons,  
I threw my hunters off and plunged myself  
Among the deep hills, as a hunted stag  
Will take the waters, shivering with the  
fear

And passion of the course. And when, at  
last

Escap'd, — so many a green slope built on  
slope

Betwixt me and the enemy's house behind,  
I dar'd to rest, or wander, — like a rest  
Made sweeter for the step upon the grass, —  
And view the ground's most gentle dimple-  
ment,

(As if God's finger touch'd but did not press  
In making England !) such an up and down  
Of verdure, — nothing too much up or down,  
A ripple of land ; such little hills, the sky  
Can stoop to tenderly and the wheatfields  
climb ;

Such nooks of valleys, lin'd with orchises,  
Fed full of noises by invisible streams ;  
And open pastures, where you scarcely tell  
White daisies from white dew, — at inter-  
vals

The mythic oaks and elm-trees standing-out  
Self-pois'd upon their prodigy of shade, —  
I thought my father's land was worthy too  
Of being my Shakespeare's. . . .

. . . Breaking into voluble ecstasy,  
I flatter'd all the beauteous country round,  
As poets use . . . the skies, the clouds, the  
fields,

The happy violets hiding from the roads  
The primroses run down to, carrying  
gold, —

The tangled hedgerows, where the cows  
push out

Impatient horns and tolerant churning  
mouths

Twixt dripping ash-boughs, — hedgerows  
all alive

With birds and gnats and large white but-  
terflies

Which look as if the May-flower had sought  
life

And palpitated forth upon the wind, —  
Hills, vales, woods, netted in a silver mist,  
Farms, granges, doubled up among the hills,  
And cattle grazing in the water'd vales,  
And cottage-chimneys smoking from the  
woods,

And cottage-gardens smelling everywhere,  
Confus'd with smell of orchards. "See," I  
said,

"And see ! is God not with us on the earth ?  
And shall we put Him down by aught we  
do ?

Who says there's nothing for the poor and  
vile

Save poverty and wickedness ? behold !"  
And ankle-deep in English grass I leap'd,  
And clapp'd my hands, and call'd all very  
fair.

## "BY SOLITARY FIRES"

O my God, my God,  
O supreme Artist, who as sole return  
For all the cosmic wonder of Thy work,  
Demandest of us just a word . . . a name,  
"My Father !" — thou hast knowledge,  
only thou,

How dreary 't is for women to sit still  
On winter nights by solitary fires,  
And hear the nations praising them far off,  
Too far ! ay, praising our quick sense of  
love,

Our very heart of passionate womanhood,  
Which could not beat so in the verse with-  
out

Being present also in the unkind's lips,  
And eyes undried because there's none to  
ask

The reason they grew moist.

To sit alone,  
And think, for comfort, how, that very  
night,

Affianced lovers, leaning face to face  
With sweet half-listenings for each other's  
breath,

Are reading haply from some page of ours,  
To pause with a thrill, as if their cheeks  
had touch'd,

When such a stanza, level to their mood,  
Seems floating their own thoughts out —  
"So I feel

For thee," — "And I, for thee : this poet  
knows

What everlasting love is !" — how, that  
night

A father issuing from the misty roads  
 Upon the luminous round of lamp and  
 hearth  
 And happy children, having caught up first  
 The youngest there until it shrunk and  
 shriek'd  
 To feel the cold chin prick its dimple  
 through  
 With winter from the hills, may throw i'  
 the lap  
 Of the eldest (who has learn'd to drop her  
 lids  
 To hide some sweetness newer than last  
 year's)  
 Our book and cry, . . . "Ah you, you care  
 for rhymes ;  
 So here be rhymes to pore on under trees,  
 When April comes to let you ! I've been  
 told  
 They are not idle as so many are,  
 But set hearts beating pure as well as  
 fast :  
 It's yours, the book ; I'll write your name  
 in it, —  
 That so you may not lose, however lost  
 In poet's lore and charming reverie,  
 The thought of how your father thought of  
 you  
 In riding from the town."

To have our books  
 Apprais'd by love, associated with love,  
 While we sit loveless ! is it hard, you think ?  
 At least 't is mournful. Fame, indeed, 't was  
 said,  
 Means simply love. It was a man said that.  
 And then there's love and love : the love  
 of all  
 (To risk, in turn, a woman's paradox,)  
 Is but a small thing to the love of one.  
 You bid a hungry child be satisfied  
 With a heritage of many corn-fields : nay,  
 He says he's hungry, — he would rather  
 have  
 That little barley-cake you keep from him  
 While reckoning up his harvests. So with  
 us.

#### ROMNEY AND AURORA

But oh, the night ! oh, bitter-sweet ! oh,  
 sweet !  
 O dark, O moon and stars, O ecstasy  
 Of darkness ! O great mystery of love, —  
 In which absorb'd, loss, anguish, treason's  
 self

Enlarges rapture, — as a pebble dropp'd  
 In some full wine-cup, over-brims the wine !  
 While we two sate together, lean'd that  
 night  
 So close, my very garments crept and  
 thrill'd  
 With strange electric life ; and both my  
 cheeks  
 Grew red, then pale, with touches from my  
 hair  
 In which his breath was ; while the golden  
 moon  
 Was hung before our faces as the badge  
 Of some sublime inherited despair,  
 Since ever to be seen by only one, —  
 A voice said, low and rapid as a sigh,  
 Yet breaking, I felt conscious, from a  
 smile, —  
 "Thank God, who made me blind, to make  
 me see !  
 Shine on, Aurora, dearest light of souls,  
 Which rul'st for evermore both day and  
 night !  
 I am happy."

I flung closer to his breast,  
 As sword that, after battle, flings to  
 sheathe ;  
 And, in that hurtle of united souls,  
 The mystic motions, which in common moods  
 Are shut beyond our sense, broke in on us,  
 And, as we sate, we felt the old earth spin,  
 And all the starry turbulence of worlds  
 Swing round us in their audient circles, till  
 If that same golden moon were overhead  
 Or if beneath our feet, we did not know.

#### THE SLEEP

Of all the thoughts of God that are  
 Borne inward into souls afar,  
 Along the Psalmist's music deep,  
 Now tell me if that any is  
 For gift or grace surpassing this —  
 "He giveth His beloved, sleep" ?

What would we give to our beloved ?  
 The hero's heart to be unmoved,  
 The poet's star-tun'd harp to sweep,  
 The patriot's voice to teach and rouse,  
 The monarch's crown to light the brows ? —  
 He giveth His beloved, sleep.

What do we give to our beloved ?  
 A little faith all undisproved,

A little dust to overweep,  
And bitter memories to make  
The whole earth blasted for our sake :  
He giveth His beloved, sleep.

"Sleep soft, beloved !" we sometimes say  
Who have no tune to charm away  
Sad dreams that through the eyelids creep :  
But never doleful dream again  
Shall break the happy slumber when  
He giveth His beloved, sleep.

O earth, so full of dreary noises !  
O men, with wailing in your voices !  
O delfed gold, the wailers heap !  
O strife, O curse, that o'er it fall !  
God strikes a silence through you all,  
And giveth His beloved, sleep.

His dew drops mutely on the hill,  
His cloud above it saileth still,  
Though on its slope men sow and reap :  
More softly than the dew is shed,

Or cloud is floated overhead,  
He giveth His beloved, sleep.

Ay, men may wonder while they scan  
A living, thinking, feeling man  
Confirm'd in such a rest to keep ;  
But angels say, and through the word  
I think their happy smile is heard —  
"He giveth His beloved, sleep."

For me, my heart that erst did go  
Most like a tired child at a show,  
That sees through tears the mummers leap,  
Would now its wearied vision close,  
Would childlike on His love repose  
Who giveth His beloved, sleep.

And friends, dear friends, when it shall be  
That this low breath is gone from me,  
And round my bier ye come to weep,  
Let One, most loving of you all,  
Say, "Not a tear must o'er her fall !  
He giveth His beloved, sleep."

## Alfred Domett

### A GLEE FOR WINTER

HENCE, rude Winter ! crabbed old fellow,  
Never merry, never mellow !  
Well-a-day ! in rain and snow  
What will keep one's heart aglow ?  
Groups of kinsmen, old and young,  
Oldest they old friends among ;  
Groups of friends, so old and true  
That they seem our kinsmen too ;  
These all merry all together  
Charm away chill Winter weather.

What will kill this dull old fellow ?  
Ale that's bright, and wine that's mel-  
low !

Dear old songs for ever new ;  
Some true love, and laughter too ;  
Pleasant wit, and harmless fun,  
And a dance when day is done.  
Music, friends so true and tried,  
Whisper'd love by warm fireside,  
Mirth at all times all together,  
Make sweet May of Winter weather.

### A CHRISTMAS HYMN

(OLD STYLE : 1837)

It was the calm and silent night !  
Seven hundred years and fifty-three  
Had Rome been growing up to might,  
And now was Queen of land and sea.  
No sound was heard of clashing wars ;  
Peace brooded o'er the hush'd domain ;  
Apollo, Pallas, Jove and Mars,  
Held undisturb'd their ancient reign,  
In the solemn midnight  
Centuries ago.

'T was in the calm and silent night !  
The senator of haughty Rome  
Impatient urged his chariot's flight,  
From lordly revel rolling home.  
Triumphal arches gleaming swell  
His breast with thoughts of boundless  
sway ;  
What reck'd the Roman what befell  
A paltry province far away,  
In the solemn midnight  
Centuries ago !

Within that province far away  
 Went plodding home a weary boor :  
 A streak of light before him lay,  
 Fall'n through a half-shut stable door  
 Across his path. He pass'd — for nought  
 Told what was going on within ;  
 How keen the stars ! his only thought ;  
 'The air how calm and cold and thin,  
     In the solemn midnight  
     Centuries ago !

O strange indifference ! — low and high  
 Drows'd over common joys and cares :  
 The earth was still — but knew not why ;  
 The world was listening — unawares.  
 How calm a moment may precede  
 One that shall thrill the world for  
 ever !  
 To that still moment none would heed,  
 Man's doom was link'd, no more to  
 sever,  
     In the solemn midnight  
     Centuries ago.

It is the calm and solemn night !  
 A thousand bells ring out, and throw  
 Their joyous peals abroad, and smite  
 The darkness, charm'd and holy now.  
 The night that erst no name had worn,  
 To it a happy name is given ;  
 For in that stable lay new-born  
 The peaceful Prince of Earth and Hea-  
 ven,  
     In the solemn midnight  
     Centuries ago.

## FROM "A CHRISTMAS HYMN"

(NEW STYLE : 1875)

To murder one so young !  
 To still that wonder-teeming tongue  
 Ere half the fulness of its mellow'd glory  
 Had flash'd in mild sheet-lightnings forth !  
 Who knows, had that majestic Life grown  
 hoary,  
 Long vers'd in all man's weakness, woes  
 and worth,  
 What beams had pierced the clouds that  
 veil this voyage of care !  
 Not Zeus, nor Baal's throne,  
 Nor Osiris alone,  
 But Doubt, or worse assurance of Despair,  
 Or Superstition's brood that blends the tiger  
 with the hare.

Who knows but we had caught  
 Some hint from pure impassion'd  
 Thought,  
 How Matter's links and Spirit's, that still  
 fly us,  
 Can break and still leave Spirit free ;  
 How Will can act o'er-master'd by no bias ;  
 Why Good omnipotent lets Evil be ;  
 What balm heals beauteous Nature's uni-  
 versal flaw ;  
 And how, below, above,  
 It is Love, and only Love  
 Bids keen Sensation glut Destruction's  
 maw —  
 Love rolls this groaning Sea of Life on  
 pitiless rocks of Law !

## William Bell Scott

### GLENKINDIE

ABOUT Glenkindie and his man  
 A false ballant hath long been writ ;  
 Some bootless loon had written it,  
 Upon a bootless plan :  
 But I have found the true at last,  
 And here it is, — so hold it fast !  
 'T was made by a kind damosel  
 Who lov'd him and his man right well.

Glenkindie, best of harpers, came  
 Unbidden to our town ;  
 And he was sad, and sad to see,  
 For love had worn him down.

It was love, as all men know,  
 The love that brought him down,  
 The hopeless love for the King's daugh-  
 ter,  
 The dove that heir'd a crown.

Now he wore not that collar of gold,  
 His dress was forest green ;  
 His wondrous fair and rich mantel  
 Had lost its silvery sheen.

But still by his side walk'd Rafe, his boy,  
 In goodly cramoisie :  
 Of all the boys that ever I saw  
 The goodliest boy was he.

O Rafe the page ! O Rafe the page !  
Ye stole the heart frae me :

O Rafe the page ! O Rafe the page !  
I wonder where ye be :  
We ne'er may see Glenkindie more,  
But may we never see thee ?

Glenkindie came within the hall ;  
We set him on the dais,  
And gave him bread, and gave him wine,  
The best in all the place.

We set for him the guests' high chair,  
And spread the naperie :  
Our Dame herself would serve for him,  
And I for Rafe, perdie !

But down he sat on a low low stool,  
And thrust his long legs out,  
And lean'd his back to the high chair,  
And turn'd his harp about.

He turn'd it round, he strok'd the strings,  
He touch'd each tirling-pin,  
He put his mouth to the sounding-board  
And breath'd his breath therein.

And Rafe sat over against his face,  
And look'd at him wistfullie :  
I almost grat ere he began,  
They were so sad to see.

The very first stroke he strack that day,  
We all came crowding near ;  
And the second stroke he strack that day,  
We all were smit with fear.

The third stroke that he strack that day,  
Full fain we were to cry ;  
The fourth stroke that he strack that day,  
We thought that we would die.

No tongue can tell how sweet it was,  
How far, and yet how near :  
We saw the saints in Paradise,  
And bairnies on their bier.

And our sweet Dame saw her good  
lord —  
She told me privilie :  
She saw him as she saw him last,  
On his ship upon the sea.

Anon he laid his little harp by,  
He shut his wondrous eyes ;

We stood a long time like dumb things,  
Stood in a dumb surprise.

Then all at once we left that trance,  
And shouted where we stood ;  
We clasp'd each other's hands and vow'd  
We would be wise and good.

Soon he rose up and Rafe rose too,  
He drank wine and broke bread ;  
He clasp'd hands with our trembling Dame,  
But never a word he said ;  
They went, — Alack and lack-a-day !  
They went the way they came.

I follow'd them all down the floor,  
And O but I had drouth  
To touch his cheek, to touch his hand,  
To kiss Rafe's velvet mouth !

But I knew such was not for me.  
They went straight from the door ;  
We saw them fade within the mist,  
And never saw them more.

#### YOUTH AND AGE

OUR night repast was ended : quietness  
Return'd again : the boys were in their  
books ;

The old man slept, and by him slept his dog :  
My thoughts were in the dream-land of to-morrow :

A knock is heard ; anon the maid brings  
in

A black-seal'd letter that some over-work'd  
Late messenger leaves. Each one looks  
round and scans,

But lifts it not, and I at last am told  
To read it. "Died here at his house this  
day" —

Some well-known name not needful here  
to print,

Follows at length. Soon all return again  
To their first stillness, but the old man  
coughs,

And cries, "Ah, he was always like the  
grave,

And still he was but young !" while those  
who stand

On life's green threshold smile within them-  
selves,

Thinking how very old he was to them,  
And what long years, what memorable  
deeds,



Are theirs in prospect ! Little care have they  
 What old man dies, what child is born, indeed ;  
 Their day is coming, and their sun shall shine !

### PYGMALION

"MISTRESS of gods and men ! I have been thine

From boy to man, and many a myrtle rod  
 Have I made grow upon thy sacred sod,  
 Nor ever have I pass'd thy white shafts nine  
 Without some votive offering for the shrine,  
 Carv'd beryl or chas'd bloodstone ; — aid  
     me now,  
 And I will live to fashion for thy brow  
 Heart-breaking priceless things : oh, make  
     her mine."

Venus inclin'd her ear, and through the Stone

Forthwith slid warmth like spring through sapling-stems,

And lo, the eyelid stirr'd, beneath had grown

The tremulous light of life, and all the hems  
 Of her zon'd peplos shook. Upon his breast  
 She sank, by two dread gifts at once oppress'd.

### MY MOTHER

THERE was a gather'd stillness in the room :  
 Only the breathing of the great sea rose  
 From far off, aiding that profound repose,  
 With regular pulse and pause within the gloom

Of twilight, as if some impending doom  
 Was now approaching ; — I sat moveless there,

Watching with tears and thoughts that were like prayer,

Till the hour struck, — the thread dropp'd from the loom ;

And the Bark pass'd in which freed souls are borne.

The dear still'd face lay there ; that sound forlorn

Continued ; I rose not, but long sat by :  
 And now my heart oft hears that sad sea-shore,

When she is in the far-off land, and I  
 Wait the dark sail returning yet once more.

### THE NORNS WATERING YGGDRASIL

(FOR A PICTURE)

WITHIN the unchanging twilight  
 Of the high land of the gods,  
 Between the murmuring fountain  
 And the Ash-tree, tree of trees,  
 The Norns, the terrible maidens,  
 For evermore come and go.

Yggdrasil the populous Ash-tree,  
 Whose leaves embroider heaven,  
 Fills all the gray air with music —  
 To Gods and to men sweet sounds,  
 But speech to the fine-ear'd maidens  
 Who evermore come and go.

That way to their doomstead thrones  
 The Aesir ride each day,  
 And every one bends to the saddle  
 As they pass beneath the shade ;  
 Even Odin, the strong All-father,  
 Bends to the beautiful maidens  
 Who cease not to come and go.

The tempest crosses the high boughs,  
 The great snakes heave below,  
 The wolf, the boar, and antler'd harts  
 Delve at the life-giving roots,  
 But all of them fear the wise maidens,  
 The wise-hearted water-bearers  
 Who evermore come and go.

And men far away, in the night-hours  
 To the north-wind listening, hear ;  
 They hear the howl of the were-wolf,  
 And know he hath felt the sting  
 Of the eyes of the potent maidens  
 Who sleeplessly come and go.

They hear on the wings of the north-wind  
 A sound as of three that sing ;  
 And the skald, in the blae mist wandering  
 High on the midland fell,  
 Heard the very words of the o'song  
 Of the Norns who come and go.

But alas for the ears of mortals  
 Chance-hearing that fate-laden song !  
 The bones of the skald lie there still :  
 For the speech of the leaves of the Tree  
 Is the song of the three Queen-maidens  
 Who evermore come and go.

## TO THE DEAD

(A PARAPHRASE)

GONE art thou ? gone, and is the light of  
day  
Still shining, is my hair not touch'd with  
gray ?

But evening draweth nigh, I pass the door,  
And see thee walking on the dim-lit shore.

Gone, art thou ? gone, and weary on the  
brink

Of Lethe waiting there. O do not drink,

Drink not, forget not, wait a little while,  
I shall be with thee ; we again may smile.

## HERO-WORSHIP

How would the centuries long asunder  
Look on their sires with angry wonder,  
Could some strong necromantic power  
Revive them for one spectral hour !  
Bondsmen of the past are we, —  
Predestin'd bondsmen : could we see  
The dead now deified, again  
Peering among enviring men,  
We might be free.

## William James Linton

EVICTION<sup>1</sup>

LONG years their cabin stood  
Out on the moor ;  
More than one sorrow-brood  
Pass'd through their door ;  
Ruin them over-cast,  
Worse than one wintry blast ;  
Famine's plague follow'd fast :  
God help the poor !

There on that heap of fern,  
Gasping for breath,  
Lieth the wretched kern,  
Waiting for death :  
Famine had brought him low ;  
Fever had caught him so, —  
O thou sharp-grinding woe,  
Outwear thy sheath !

Dying, or living here —  
Which is the worse ?  
Misery's heavy tear,  
Back to thy source !  
Who dares to lift her head  
Up from the scarcely dead ?  
Who pulls the crazy shed  
Down on the corse ?

What though some rent was due,  
Hast thou no grace ?  
So may God pardon you,  
Shame of your race !

What though that home may be  
Wretched and foul to see,  
What if God harry thee  
Forth from His face ?

Widow'd and orphan'd ones,  
Flung from your rest !  
Where will you lay your bones ?  
Bad was your best.  
Out on the dreary road,  
Where shall be their abode ?  
One of them sleeps with God :  
Where are the rest ?

PATIENCE<sup>1</sup>

BE patient, O be patient ! Put your ear  
against the earth ;  
Listen there how noiselessly the germ o' the  
seed has birth ;  
How noiselessly and gently it upheaves its  
little way  
Till it parts the scarcely-broken ground,  
and the blade stands up in the day.

Be patient, O be patient ! the germs of  
mighty thought  
Must have their silent undergrowth, must  
underground be wrought ;  
But, as sure as ever there's a Power that  
makes the grass appear,  
Our land shall be green with Liberty, the  
blade-time shall be here.

<sup>1</sup> From his early Poems of Freedom.

Be patient, O be patient ! go and watch the  
wheat-ears grow,  
So imperceptibly that ye can mark nor  
change nor throe :  
Day after day, day after day till the ear is  
fully grown ;  
And then again day after day, till the  
ripen'd field is brown.

Be patient, O be patient ! though yet our  
hopes are green,  
The harvest-field of Freedom shall be  
crown'd with the sunny sheen.  
Be ripening, be ripening ! mature your  
silent way  
Till the whole broad land is tongued with  
fire on Freedom's harvest day.

### OUR CAUSE<sup>1</sup>

So, Freedom, thy great quarrel may we  
serve,  
With truest zeal that, sensitive of blame,  
Ever thy holy banner would preserve  
As pure as woman's love or knightly fame.

And though detraction's flood we proudly  
breast,  
Or, weakening, sink in that unfathom'd sea,  
Ever we 'll keep aloft our banner, lest  
Even the black spray soil its purity.

My life be branded and my name be flung  
To infamy ; — beloved, I will wear  
Thy beauty on my shield, till even the  
tongue  
Of falsehood echo truth, and own thee fair.

### HEART AND WILL<sup>1</sup>

Our England's heart is sound as oak ;  
Our English will is firm ;  
And through our actions Freedom spoke  
In history's proudest term :  
When Blake was lord from shore to shore,  
And Cromwell rul'd the land,  
And Milton's words were shields of power  
To stay the oppressor's hand.

Our England's heart is yet as sound,  
As firm our English will ;  
And tyrants, be they cowl'd or crown'd,  
Shall find us fearless still.  
And though our Vane be in his tomb,  
Though Hampden's blood is cold,

Their spirits live to lead our doom  
As in the days of old.

Our England's heart is stout as oak ;  
Our English will as brave  
As when indignant Freedom spoke  
From Eliot's prison grave.  
And closing yet again with Wrong,  
A world in arms shall see  
Our England foremost of the strong  
And first among the free.

### FROM "A THRENODY: IN MEMORY OF ALBERT DARASZ"

O BLESSED Dead ! beyond all earthly pains:  
Beyond the calculation of low needs ;  
Thy growth no longer chok'd by earthly  
weeds ;  
Thy spirit clear'd from care's corrosive  
chains.  
O blessed Dead ! O blessed Life-in-death,  
Transcending all life's poor decease of  
breath !

Thou walkest not upon some desolate moor  
In the storm-wildering midnight, when  
thine own,  
Thy trusted friend, hath lagg'd and left  
thee lone.

He knows not poverty who, being poor,  
Hath still one friend. But he who fain  
had kept  
The comrade whom his zeal hath over-  
stept.

Thou sufferest not the friendly cavilling  
Impugning motive ; nor that worse than  
spear  
Of foeman, — biting doubt of one most  
dear  
Laid in thy deepest heart, a barbed sting  
Never to be withdrawn. For we were  
friends :  
Alas ! and neither to the other bends.

Thou hast escap'd continual falling off  
Of old companions ; and that aching void  
Of the proud heart which has been over-  
buoy'd  
With friendship's idle breath ; and now the  
scoff  
Of failure even as idly passeth by  
Thy poor remains : — *Thou* soaring  
through the sky.

<sup>1</sup> From his early Poems of Freedom.

Knowing no more that malady of hope —  
 The sickness of deferral, thou canst  
 look  
 Thorough the heavens and, healthily pa-  
 tient, brook  
 Delay, — defeat. For in thy vision's scope  
 Most distant cometh. We might see it  
 too,  
 But dizzying faintness overveils our  
 view.

And when disaster flings us in the dust,  
 Or when we wearily drop on the highway-  
 side,  
 Or when in prison'd, exil'd depths the  
 pride  
 Of suffering bows its head, as oft it must,  
 We cannot, looking on thy wasted corse,  
 Perceive the future. Lend us of thy  
 force!

### LOVE AND YOUTH

Two winged genii in the air  
 I greeted as they pass'd me by :  
 The one a bow and quiver bare,  
 The other shouted joyously.  
 Both I besought to stay their speed,  
 But never Love nor Youth had heed  
 Of my wild cry.

As swift and careless as the wind,  
 Youth fled, nor ever once look'd back ;  
 A moment Love was left behind,  
 But follow'd soon his fellow's track.  
 Yet loitering at my heart he bent  
 His bow, then smil'd with changed intent :  
 The string was slack.

### TOO LATE

YES ! thou art fair, and I had lov'd  
 If we in earlier hours had met ;  
 But ere tow'rd me thy beauty mov'd  
 The sun of Love's brief day had set.

Though I may watch thy opening bloom,  
 And its rich promise gladly see,  
 'T will not procrastinate my doom :  
 The ripen'd fruit is not for me.

Yet, had I shar'd thy course of years,  
 And young as Hope beheld thy charms,  
 The love that only now endears  
 Perchance had given thee to my arms.

Vain, vain regret ! Another day  
 Will kiss the buds of younger flowers,  
 But ne'er will evening turn away  
 From love untimelier than ours.

### WEEP NOT ! SIGH NOT !

WEEP not ! tears must vainly fall,  
 Though they fall like rain :  
 Sorrow's flood shall not recall  
 Love's dear life again.  
 Vain thy tears,  
 Vain thy sobs ;  
 As vain heart-throbs  
 Of lonely years  
 Since thou Love hast slain.

Sigh not ! As a passed wind  
 Is but sought in vain,  
 Sighs nor groans may not unbind  
 Death's unbroken chain.  
 Sighs and tears  
 Nought avail,  
 Nor cheeks grown pale  
 In lonely years.  
 Love comes not again.

### SPRING AND AUTUMN

"THOU wilt forget me." "Love has no  
 such word."  
 The soft Spring wind is whispering to the  
 trees.  
 Among lime-blossoms have the hovering  
 bees  
 Those whispers heard ?

"Or thou wilt change." "Love changeth  
 not," he said.  
 The purple heather cloy's the air with  
 scent  
 Of honey. O'er the moors her lover went,  
 Nor turn'd his head.

### LOVE'S BLINDNESS

THEY call her fair. I do not know :  
 I never thought to look.  
 Who heeds the binder's costliest show  
 When he may read the book ?

What need a list of parts to me  
 When I possess the whole ?  
 Who only watch her eyes to see  
 The color of her soul.

I may not praise her mouth, her chin,  
Her feet, her hands, her arms :  
My love lacks leisure to begin  
The schedule of her charms.

To praise is only to compare :  
And therefore Love is blind.  
I lov'd before I was aware  
Her beauty was of kind.

### THE SILENCED SINGER

THE nest is built, the song hath ceas'd :  
The minstrel joineth in the feast,  
So singeth not. The poet's verse,  
Crippled by Hymen's household curse,  
Follows no more its hungry quest.  
Well if Love's feathers line the nest.

Yet blame not that beside the fire  
Love hangeth up his unstrung lyre !  
How sing of hope when Hope hath fled,  
Joy whispering lip to lip instead ?

Or how repeat the tuneful moan  
When the Obdurate's all my own ?

Love, like the lark, while soaring sings :  
Wouldst have him spread again his wings ?  
What careth he for higher skies  
Who on the heart of harvest lies,  
And finds both sun and firmament  
Clos'd in the round of his content ?

### EPICUREAN

IN Childhood's unsuspecting hours  
The fairies crown'd my head with flowers.

Youth came : I lay at Beauty's feet ;  
She smil'd and said my song was sweet.

Then Age, and, Love no longer mine,  
My brows I shaded with the vine.

With flowers and love and wine and song,  
O Death ! life hath not been too long.

## Robert Nicoll

### WE'LL A' GO PU' THE HEATHER

WE 'LL a' go pu the heather,  
Our byres are a' to theek :  
Unless the peat-stack get a hap,  
We'll a' be smoor'd wi' reek.  
Wi' rantin' sang awa' we'll gang,  
While summer skies are blue,  
To fend against the winter cauld  
The heather we will pu'.

I like to pu' the heather,  
We're aye sae mirthfu' where  
The sunshine creeps atour the crags,  
Like ravell'd golden hair.  
Where on the hill-tap we can stand  
Wi' joyfu' heart I trow,  
And mark ilk grassy bank and holm,  
As we the heather pu'.

I like to pu' the heather,  
Where harmless lambkins run,  
Or lay them down beside the burn  
Like gowans in the sun ;  
Where ilka foot can tread upon  
The heath-flower wet wi' dew,  
When comes the starnie ower the hill,  
While we the heather pu'.

I like to pu' the heather,  
For ane can gang awa',  
But no before a glint o' love  
On some ane's e'e doth fa'.  
Sweet words we dare to whisper there,  
" My hinny and my doo,"  
Till maistly we wi' joy could greet  
As we the heather pu'.

We'll a' go pu' the heather,  
For at yon mountain fit  
There stands a broom bush by a burn,  
Where twa young folk can sit :  
He meets me there at morning's rise,  
My beautiful and true.  
My father said the word — the morn  
The heather we will pu'.

### BONNIE BESSIE LEE

BONNIE Bessie Lee had a face fu' o'  
smiles,  
And mirth round her ripe lip was aye  
dancing slee ;  
And light was the footfa', and winsome the  
wiles,  
O' the flower o' the parochin — our ain  
Bessie Lee.

Wi' the bairns she would rin, and the school  
laddies paik,

And o'er the broomy braes like a fairy  
would flee,  
Till auld hearts grew young again wi' love  
for her sake :

There was life in the blithe blink o'  
Bonnie Bessie Lee.

She grat wi' the waefu', and laugh'd wi'  
the glad,

And light as the wind 'mang the dancers  
was she ;  
And a tongue that could jeer, too, the little  
limmer had,  
Whilk keepit aye her ain side for Bonnie  
Bessie Lee.

And she whiles had a sweetheart, and some-  
times had twa —

A limmer o' a lassie ! — but, atween you  
and me,  
Her warm wee bit heartie she ne'er threw  
awa',

Though mony a ane had sought it frae  
Bonnie Bessie Lee.

But ten years had gane since I gaz'd on  
her last,

For ten years had parted my auld hame  
and me ;  
And I said to mysel', as her mither's door  
I past,

"Will I ever get anither kiss frae Bon-  
nie Bessie Lee ?"

But Time changes a' thing — the ill-natur'd  
loon !

Were it ever sae rightly he'll no let it  
be ;  
But I rubbit at my een, and I thought I  
would swoon,  
How the carle had come roun' about our  
ain Bessie Lee !

The wee laughing lassie was a gudewife  
grown auld,

Twa weans at her apron and ane on her  
knee ;  
She was douce, too, and wiselike — and  
wisdom's sae cauld :

I would rather ha'e the ither ane than  
this Bessie Lee !

## THE HERO

My hero is na deek'd wi' gowd,  
He has nae glittering state ;  
Renown upon a field o' blood  
In war he hasna met.  
He has nae siller in his pouch,  
Nae menials at his ca' ;  
The proud o' earth frae him would turn,  
And bid him stand awa'.

His coat is hame-spun hodden-gray,  
His shoon are clouted sair,  
His garments, maist unhero-like,  
Are a' the waur o' wear :  
His limbs are strong — his shoulders broad,  
His hands were made to plough ;  
He's rough without, but sound within,  
His heart is bauldly true.

He toils at e'en, he toils at morn,  
His wark is never through ;  
A coming life o' weary toil  
Is ever in his view.  
But on he trudges, keeping aye  
A stout heart to the brae,  
And proud to be an honest man  
Until his dying day.

His hame a hame o' happiness  
And kindly love may be ;  
And monie a nameless dwelling-place  
Like his we still may see.  
His happy altar-hearth so bright  
Is ever bleezing there ;  
And cheerfu' faces round it set  
Are an unending prayer.

The poor man in his humble hame,  
Like God, who dwells aboon,  
Makes happy hearts around him there,  
Sae joyfu' late and soon.  
His toil is sair, his toil is lang ;  
But weary nights and days,  
Hame — happiness akin to his —  
A hunder-fauld repays.

Go, mock at conquerors and kings !  
What happiness give they ?  
Go, tell the painted butterflies  
To kneel them down and pray !  
Go, stand erect in manhood's pride,  
Be what a man should be,  
Then come, and to my hero bend  
Upon the grass your knee !

## Mathen Marks Wilks Call

### THE PEOPLE'S PETITION

O LORDS ! O rulers of the nation !  
O softly cloth'd ! O richly fed !  
O men of wealth and noble station !  
Give us our daily bread.

For you we are content to toil,  
For you our blood like rain is shed ;  
Then, lords and rulers of the soil,  
Give us our daily bread.

Your silken robes, with endless care,  
Still weave we ; still uncloth'd, unfed,  
We make the raiment that ye wear :  
Give us our daily bread.

In the red forge-light do we stand,  
We early leave — late seek our bed,  
Tempering the steel for your right hand :  
Give us our daily bread.

We sow your fields, ye reap the fruit ;  
We live in misery and in dread ;  
Hear but our prayer, and we are mute :  
Give us our daily bread.

Throughout old England's pleasant fields  
There is no spot where we may tread,  
No house to us sweet shelter yields :  
Give us our daily bread.

Fathers are we ; we see our sons,  
We see our fair young daughters, dead ;  
Then hear us, O ye mighty ones !  
Give us our daily bread.

'T is vain — with cold, unfeeling eye  
Ye gaze on us, uncloth'd, unfed ;  
'T is vain — ye will not hear our cry,  
Nor give us daily bread.

We turn from you, our lords by birth,  
To him who is our Lord above ;  
We all are made of the same earth,  
Are children of one love.

Then, Father of this world of wonders,  
Judge of the living and the dead,  
Lord of the lightnings and the thunders,  
Give us our daily bread !

### SUMMER DAYS

In summer, when the days were long,  
We walk'd, two friends, in field and  
wood ;

Our heart was light, our step was strong,  
And life lay round us, fair as good,  
In summer, when the days were long.

We stray'd from morn till evening came,  
We gather'd flowers, and wove us crowns ;  
We walk'd mid poppies red as flame,  
Or sat upon the yellow downs,  
And always wish'd our life the same.

In summer, when the days were long,  
We leap'd the hedgerow, cross'd the brook ;  
And still her voice flow'd forth in song,  
Or else she read some graceful book,  
In summer, when the days were long.

And then we sat beneath the trees,  
With shadows lessening in the noon ;  
And in the sunlight and the breeze  
We revell'd, many a glorious June,  
While larks were singing o'er the leas.

In summer, when the days were long,  
We pluck'd wild strawberries, ripe and  
red,  
Or feasted, with no grace but song,  
On golden nectar, snow-white bread,  
In summer, when the days were long.

We lov'd, and yet we knew it not,  
For loving seem'd like breathing then ;  
We found a heaven in every spot ;  
Saw angels, too, in all good men,  
And dream'd of gods in grove and grot.

In summer, when the days are long,  
Alone I wander, muse alone ;  
I see her not, but that old song  
Under the fragrant wind is blown,  
In summer, when the days are long.

Alone I wander in the wood,  
But one fair spirit hears my sighs ;  
And half I see the crimson hood,  
The radiant hair, the calm glad eyes,  
That charm'd me in life's summer mood.

In summer, when the days are long,  
I love her as I lov'd of old ;  
My heart is light, my step is strong,

For love brings back those hours of  
gold,  
In summer, when the days are long.

## Charles Weldon

### THE POEM OF THE UNIVERSE

THE Poem of the Universe  
Nor rhythm has nor rhyme ;  
Some God recites the wondrous song  
A stanza at a time.

Great deeds is he foredoom'd to do,  
With Freedom's flag unfurl'd,  
Who hears the echo of that song  
As it goes down the world.

Great words he is compell'd to speak  
Who understands the song ;  
He rises up like fifty men,  
Fifty good men and strong.

A stanza for each century :  
Now heed it, all who can !  
Who hears it, he, and only he,  
Is the elected man.

## Emily Brontë

### SONG

THE linnet in the rocky dells,  
The moor-lark in the air,  
The bee among the heather bells  
That hide my lady fair.

The wild deer browse above her breast ;  
The wild birds raise their brood ;  
And they, her smiles of love caress'd,  
Have left her solitude.

I ween that, when the grave's dark wall  
Did first her form retain,  
They thought their hearts could ne'er recall  
The light of joy again.

They thought the tide of grief would flow  
Uncheck'd through future years ;  
But where is all their anguish now,  
And where are all their tears ?

Well, let them fight for honor's breath,  
Or pleasure's shade pursue :  
The dweller in the land of death  
Is changed and careless too.

And, if their eyes should watch and weep  
Till sorrow's source were dry,  
She would not, in her tranquil sleep,  
Return a single sigh.

Blow, west-wind, by the lonely mound,  
And murmur, summer streams !  
There is no need of other sound  
To soothe my lady's dreams.

### THE OLD STOIC

RICHES I hold in light esteem,  
And Love I laugh to scorn ;  
And lust of fame was but a dream  
That vanish'd with the morn ;

And if I pray, the only prayer  
That moves my lips for me  
Is, " Leave the heart that now I bear,  
And give me liberty ! "

Yes, as my swift days near their goal,  
'T is all that I implore :  
In life and death a chainless soul,  
With courage to endure.

### WARNING AND REPLY

IN the earth — the earth — thou shalt be laid,  
A gray stone standing over thee ;  
Black mould beneath thee spread,  
And black mould to cover thee.

" Well — there is rest there,  
So fast come thy prophecy :



The time when my sunny hair  
Shall with grass roots entwined be."

But cold — cold is that resting-place,  
Shut out from joy and liberty,  
And all who lov'd thy living face  
Will shrink from it shudderingly.

"Not so. Here the world is chill,  
And sworn friends fall from me ;  
But there — they will own me still,  
And prize my memory."

Farewell, then, all that love,  
All that deep sympathy :  
Sleep on : Heaven laughs above,  
Earth never misses thee.

Turf-sod and tombstone drear  
Part human company ;  
One heart breaks only — here,  
But that heart was worthy thee !

#### STANZAS

OFTEN rebuk'd, yet always back returning  
To those first feelings that were born with  
me,  
And leaving busy chase of wealth and  
learning  
For idle dreams of things which cannot  
be ;

To-day, I will seek not the shadowy region ;  
Its unsustaining vastness waxes drear ;  
And visions rising, legion after legion,  
Bring the unreal world too strangely near.

I'll walk, but not in old heroic traces,  
And not in paths of high morality,  
And not among the half-distinguish'd faces,  
The clouded forms of long-past history.

I'll walk where my own nature would be  
leading :  
It vexes me to choose another guide :  
Where the gray flocks in ferny glens are  
feeding ;  
Where the wild wind blows on the moun-  
tain side.

What have those lonely mountains worth  
revealing ?

More glory and more grief than I can  
tell :  
The earth that wakes one human heart to  
feeling  
Can centre both the worlds of Heaven  
and Hell.

#### HER LAST LINES

No coward soul is mine,  
No trembler in the world's storm-troubled  
sphere :  
I see Heaven's glories shine,  
And faith shines equal, arming me from  
fear.

O God within my breast,  
Almighty, ever-present Deity !  
Life — that in me has rest,  
As I — undying Life — have power in thee !

Vain are the thousand creeds  
That move men's hearts : unutterably vain ;  
Worthless as wither'd weeds,  
Or idlest froth amid the boundless main,

To waken doubt in one  
Holding so fast by thine infinity ;  
So surely anchor'd on  
The steadfast rock of immortality.

With wide-embracing love  
Thy spirit animates eternal years,  
Pervades and broods above,  
Changes, sustains, dissolves, creates, and  
rears.

Though earth and man were gone,  
And suns and universes ceas'd to be,  
And Thou were left alone,  
Every existence would exist in Thee.

There is not room for Death,  
Nor atom that his might could rend ;  
void :  
Thou — Thou art Being and Breath,  
And what Thou art may never be de-  
stroy'd.

## Mary Ann Evans (Nesves) Cross

("GEORGE ELIOT")

### "O MAY I JOIN THE CHOIR IN-VISIBLE"

*Longum illud tempus, quum non ero, magis me movet, quam hoc exiguum. — Cicero, ad Att., xii. 18.*

O MAY I join the choir invisible  
Of those immortal dead who live again  
In minds made better by their presence :  
live

In pulses stirr'd to generosity,  
In deeds of daring rectitude, in scorn  
For miserable aims that end with self,  
In thoughts sublime that pierce the night  
like stars,

And with their mild persistence urge man's  
search  
To vaster issues.

So to live is heaven :

To make undying music in the world,  
Breathing as beauteous order that controls  
With growing sway the growing life of  
man.

So we inherit that sweet purity  
For which we struggled, fail'd, and ago-  
niz'd

With widening retrospect that bred despair.  
Rebellious flesh that would not be subdued,  
A vicious parent shaming still its child,  
Poor anxious penitence, is quick dissolv'd ;  
Its discords, quench'd by meeting har-  
monies,

Die in the large and charitable air.  
And all our rarer, better, truer self,  
That sobb'd religiously in yearning song,  
That watch'd to ease the burthen of the  
world,

Laboriously tracing what must be,  
And what may yet be better, — saw within  
A worthier image for the sanctuary,  
And shap'd it forth before the multitude,  
Divinely human, raising worship so  
To higher reverence more mix'd with  
love, —

That better self shall live till human  
Time

Shall fold its eyelids, and the human sky  
Be gather'd like a scroll within the tomb  
Unread forever.

This is life to come,  
Which martyr'd men have made more  
glorious

For us who strive to follow. May I reach  
That purest heaven, be to other souls  
The cup of strength in some great agony,  
Enkindle generous ardor, feed pure love,  
Beget the smiles that have no cruelty,  
Be the sweet presence of a good diffus'd,  
And in diffusion ever more intense !  
So shall I join the choir invisible  
Whose music is the gladness of the world.

### SONGS FROM "THE SPANISH GYPSY"

#### THE DARK

SHOULD I long that dark were fair ?  
Say, O song,  
Lacks my love aught, that I should long ?

Dark the night, with breath all flow'rs,  
And tender broken voice that fills  
With ravishment the listening hours :  
Whisperings, wooings,  
Liquid ripples and soft ring-dove cooings  
In low-ton'd rhythm that love's aching  
stills.

Dark the night,  
Yet is she bright,  
For in her dark she brings the mystic star,  
Trembling yet strong, as is the voice of love,  
From some unknown afar.  
O radiant Dark ! O darkly-fostered ray !  
Thou hast a joy too deep for shallow Day.

#### SONG OF THE ZÍNCALI

ALL things journey : sun and moon,  
Morning, noon, and afternoon,

Night and all her stars :  
'Twixt the east and western bars  
Round they journey,  
Come and go.

We go with them !  
For to roam and ever roam  
Is the Zíncali's loved home.

Earth is good, the hillside breaks  
By the ashen roots and makes  
Hungry nostrils glad ;  
Then we run till we are mad,  
Like the horses,

And we cry,  
None shall catch us !  
Swift winds wing us — we are free —  
Drink the air — we Zíncali !

Falls the snow : the pine-branch split,  
Call the fire out, see it flit,  
Through the dry leaves run,  
Spread and glow, and make a sun  
In the dark tent :  
O warm dark !  
Warm as conies !

Strong fire loves us, we are warm !  
Who the Zíncali shall harm ?

Onward journey : fires are spent ;  
Sunward, sunward ! lift the tent,  
Run before the rain,  
Through the pass, along the plain.  
Hurry, hurry,  
Lift us, wind !  
Like the horses.  
For to roam and ever roam  
Is the Zíncali's loved home.

## Ernest Charles Jones

### EARTH'S BURDENS

WHY groaning so, thou solid earth,  
Though sprightly summer cheers ?  
Or is thine old heart dead to mirth ?  
Or art thou bow'd by years ?

"Nor am I cold to summer's prime,  
Nor knows my heart decay ;  
Nor am I bow'd by countless time,  
Thou atom of a day !

"I lov'd to list when tree and tide  
Their gentle music made,  
And lightly on my sunny side  
To feel the plough and spade.

"I lov'd to hold my liquid way  
Through floods of living light ;  
To kiss the sun's bright hand by day,  
And count the stars by night.

"I lov'd to hear the children's glee,  
Around the cottage door,  
And peasant's song right merrily  
The glebe come ringing o'er.

"But man upon my back has roll'd  
Such heavy loads of stone,  
I scarce can grow the harvest gold :  
'Tis therefore that I groan.

"And when the evening dew sinks mild  
Upon my quiet breast,  
I feel the tear of the houseless child  
Break burning on my rest.

"Oh ! where are all the hallow'd sweets,  
The harmless joys I gave ?  
The pavement of your sordid streets  
Are stones on Virtue's grave.

"And thick and fast as autumn leaves  
My children drop away,  
A gathering of unripen'd sheaves  
By premature decay.

"Gaunt misery holds the cottage door,  
And olden honor's flown,  
And slaves are slavish more and more :  
'T is therefore that I groan."

## John Ruskin

### THE WRECK

Its masts of might, its sails so free,  
Had borne the scatheless keel  
Through many a day of darken'd sea,

And many a storm of steel ;  
When all the winds were calm, it met  
(With home-returning prone)  
With the lull  
Of the waves  
On a low lee shore.

The crest of the conqueror  
On many a brow was bright ;  
The dew of many an exile's eye  
Had dimm'd the dancing sight ;  
And for love and for victory  
One welcome was in store,  
    In the lull  
    Of the waves  
On a low lee shore.

The voices of the night are mute  
Beneath the moon's eclipse ;  
The silence of the fitful flute  
Is on the dying lips.  
The silence of my lonely heart

Is kept forevermore  
    In the lull  
    Of the waves  
On a low lee shore.

### TRUST THOU THY LOVE

Trust thou thy Love : if she be proud, is  
    she not sweet ?  
Trust thou thy Love : if she be mute, is  
    she not pure ?  
Lay thou thy soul full in her hands, low at  
her feet ; —  
Fail, Sun and Breath ! — yet, for thy  
peace, *she* shall endure.

## Ebenezer Jones

### SONG OF THE KINGS OF GOLD

Ours all are marble halls,  
Amid untrodden groves  
Where music ever calls,  
Where faintest perfume roves ;  
And thousands toiling moan,  
That gorgeous robes may fold  
The haughty forms alone  
Of us — the Kings of Gold.  
    (*Chorus.*)

We cannot count our slaves,  
Nothing bounds our sway,  
Our will destroys and saves,  
We let, we create, we slay.  
Ha ! ha ! who are Gods ?

Purple, and crimson, and blue,  
Jewels, and silks, and pearl,  
All splendors of form and hue,  
Our charm'd existence furl ;  
When dared shadow dim  
The glow in our winecups roll'd ?  
When droop'd the banquet-hymn  
Rais'd for the Kings of Gold ?  
    (*Chorus.*)

The earth, the earth, is ours !  
Its corn, its fruits, its wine,  
Its sun, its rain, its flowers,  
Ours, all, all ! — cannot shine

One sunlight ray, but where  
Our mighty titles hold ;  
Wherever life is, there  
Possess the Kings of Gold.  
    (*Chorus.*)

And all on earth that lives,  
Woman, and man, and child,  
Us trembling homage gives ;  
Aye trampled, sport-defil'd,  
None dareth raise one frown,  
Or slightest questioning hold ;  
Our scorn but strikes them down  
To adore the Kings of Gold.  
    (*Chorus.*)

In a glorious sea of hate,  
Eternal rocks we stand ;  
Our joy is our lonely state,  
And our trust, our own right hand ;  
We frown, and nations shrink ;  
They curse, but our swords are old ;  
And the wine of their rage deep drink  
The dauntless Kings of Gold.  
    (*Chorus.*)

We cannot count our slaves,  
Nothing bounds our sway,  
Our will destroys and saves,  
We let, we create, we slay.  
Ha ! ha ! who are Gods ?

## THE FACE

THESE dreary hours of hopeless gloom  
Are all of life I fain would know ;  
I would but feel my life consume,  
While bring they back mine ancient woe ;  
For, midst the clouds of grief and shame  
That crowd around, one face I see ;  
It is the face I dare not name,  
The face none ever name to me.

I saw it first when in the dance  
Borne, like a falcon, down the hall,  
He stay'd to cure some rude mischance  
My girlish deeds had caused to fall ;  
He smil'd, he danced with me, he made  
A thousand ways to soothe my pain ;  
And sleeplessly all night I pray'd  
That I might see that smile again.

I saw it next, a thousand times ;  
And every time its kind smile near'd ;  
Oh ! twice ten thousand glorious chimes  
My heart rang out, when he appear'd ;

What was I then, that others' thought  
Could alter so my thought of him ;  
That I could be by others taught  
His image from my heart to dim !

I saw it last, when black and white  
Shadows went struggling o'er it wild ;  
When he regain'd my long-lost sight,  
And I with cold obeisance smil'd ;—  
I did not see it fade from life ;  
My letters o'er his heart they found ;  
They told me in death's last hard strife  
His dying hands around them wound.

Although my scorn that face did maim,  
Even when its love would not depart ;  
Although my laughter smote its shame  
And drove it swording through his heart ;  
Although its death-gloom grasps my brain  
With crushing unrefus'd despair ;  
That I may dream that face again  
God still must find alone my prayer.

## THE RHAPSODISTS

## Philip James Bailey

## FROM "FESTUS"

## YOUTH, LOVE, AND DEATH

*Lucifer.* And we might trust these youths  
and maidens fair,  
The world was made for nothing but love,  
love.

Now I think it was made most to be burn'd.

*Festus.* The night is glooming on us.

It is the hour

When lovers will speak lowly, for the sake  
Of being nigh each other ; and when love  
Shoots up the eye, like morning on the east,  
Making amends for the long northern night  
They pass'd, ere either knew the other  
lov'd ;

The hour of hearts ! Say gray-beards what  
they please,

The heart of age is like an emptied wine-  
cup ;

Its life lies in a heel-tap : how can age  
judge ?

'T were a waste of time to ask how they  
wasted theirs ;

But while the blood is bright, breath sweet,  
skin smooth,

And limbs all made to minister delight ;  
Ere yet we have shed our locks, like trees  
their leaves,

And we stand staring bare into the air ;  
He is a fool who is not for love and beauty

It is I, the young, to the young speak. I  
am of them,

And always shall be. What are years to  
me ?

You traitor years, that fang the hands ye  
have lick'd,

Vicelike ; henceforth your venom-sacs are  
gone.

I have conquer'd. Ye shall perish : yea,  
shall fall

Like birdlets beaten by some resistless storm  
 'Gainst a dead wall, dead. I pity ye, that such  
 Mean things should have rais'd in man or hope or fear;  
 Those Titans of the heart that fight at heaven,  
 And sleep, by fits, on fire, whose slightest stir's  
 An earthquake. I am bound and bless'd to youth.  
 None but the brave and beautiful can love. Oh give me to the young, the fair, the free,  
 The brave, who would breast a rushing, burning world  
 Whence came between him and his heart's delight.  
 Mad must I be, and what's the world? Like mad  
 For itself. And I to myself am all things, too.  
 If my heart thunder'd would the world rock? Well,  
 Then let the mad world fight its shadow down.  
 Soon there may be nor sun nor world nor shadow.  
 But thou, my blood, my bright red running soul,  
 Rejoice thou like a river in thy rapids.  
 Rejoice, thou wilt never pale with age, nor thin;  
 But in thy full dark beauty, vein by vein  
 Serpent-wise, me encircling, shalt to the end  
 Throb, bubble, sparkle, laugh, and leap along.  
 Make merry, heart, while the holidays shall last.  
 Better than daily dwine, break sharp with life;  
 Like a stag, sunstruck, top thy bounds and die.  
 Heart, I could tear thee out, thou fool, thou fool,  
 And strip thee into shreds upon the wind.  
 What have I done that thou shouldst maze me thus?  
*Lucifer.* Let us away; we have had enough of hearts.  
*Festus.* Oh for the young heart like a fountain playing,  
 Flinging its bright fresh feelings up to the skies

It loves and strives to reach; strives, loves in vain.  
 It is of earth, and never meant for heaven, Let us love both and die. The sphinx-like heart  
 Loathes life the moment that life's riddle is read.  
 The knot of our existence solv'd, all things Loose-ended lie, and useless. Life is had, And lo! we sigh, and say, can this be all? It is not what we thought; it is very well, But we want something more. There is but death.  
 And when we have said and seen, done, had, enjoy'd  
 And suffer'd, maybe, all we have wish'd or fear'd,  
 From fame to ruin, and from love to loathing,  
 There can come but one more change -- try it -- death.  
 Oh! it is great to feel that nought of earth, Hope, love, nor dread, nor care for what's to come,  
 Can check the royal lavishment of life; But, like a steamer strown upon the wind, We fling our souls to fate and to the future. For to die young is youth's divinest gift; To pass from one world fresh into another, Ere change hath lost the charm of soft regret,  
 And feel the immortal impulse from within Which makes the coming life cry away, on!  
 And follow it while strong, is heaven's last mercy.  
 There is a fire-fly in the south, but shines When on the wing. So is't with mind. When once  
 We rest, we darken. On! saith God to the soul,  
 As unto the earth for ever. On it goes, A rejoicing native of the infinite, As is a bird, of air; an orb, of heaven.

THE POET

*Festus.* Thanks, thanks! With the Muse is always love and light, And self-sworn loyalty to truth. For know, Poets are all who love, who feel, great truths,  
 And tell them: and the truth of truths is love.  
 There was a time -- oh, I remember well!

When, like a sea-shell with its sea-born  
strain,

My soul aye rang with music of the lyre,  
And my heart shed its lore as leaves their  
dew —

A honey dew, and throve on what it shed.  
All things I lov'd ; but song I lov'd in  
chief.

Imagination is the air of mind,  
Judgment its earth and memory its main,  
Passion its fire. I was at home in heaven.  
Swiftlike, I liv'd above ; once touching  
earth,

The meanest thing might master me : long  
wings

But baffled. Still and still I harp'd on  
song.

Oh ! to create within the mind is bliss,  
And shaping forth the lofty thought, or  
lovely,

We seek not, need not heaven : and when  
the thought,

Cloudy-and shapeless, first forms on the  
mind,

Slow darkening into some gigantic make,  
How the heart shakes with pride and fear,  
as heaven

Quakes under its own thunder ; or as  
might,

Of old, the mortal mother of a god,  
When first she saw him lessening up the  
skies.

And I began the toil divine of verse,  
Which, like a burning bush, doth guest a  
god.

But this was only wing-flapping — not  
flight ;

The pawing of the courser ere he win ;  
Till by degrees, from wrestling with my  
soul,

I gather'd strength to keep the fleet  
thoughts fast,

And made them bless me. Yes, there was  
a time

When tomes of ancient song held eye and  
heart ;

Were the sole lore I reck'd of : the great  
bards

Of Greece, of Rome, and mine own master  
land,

And they who in the holy book are death-  
less ;

Men who have vulgariz'd sublimity,  
And bought up truth for the nations ; held  
it whole ;

Men who have forged gods — utter'd —  
made them pass :

Sons of the sons of God, who in olden days  
Did leave their passionless heaven for earth  
and woman,

Brought an immortal to a mortal breast,  
And, rainbowlike the sweet earth clasping,  
left

A bright precipitate of soul, which lives  
Ever, and through the lines of sullen men,  
The dumb array of ages, speaks for all ;  
Flashing by fits, like fire from an enemy's  
front ;

Whose thoughts, like bars of sunshine in  
shut rooms,

Mid gloom, all glory, win the world to  
light ;

Who make their very follies like their  
souls,

And like the young moon with a ragged  
edge,

Still in their imperfection beautiful ;  
Whose weaknesses are lovely as their  
strengths,

Like the white nebulous matter between  
stars,

Which, if not light, at least is likeliest light ;  
Men whom we build our love round like an  
arch

Of triumph, as they pass us on their way  
To glory, and to immortality ;

Men whose great thoughts possess us like  
a passion,

Through every limb and the whole heart ;  
whose words

Haunt us, as eagles haunt the mountain  
air ;

Whose thoughts command all coming times  
and minds,

As from a tower, a warden — fix them-  
selves

Deep in the heart as meteor stones in earth,  
Dropp'd from some higher sphere : the  
words of gods,

And fragments of the undeem'd tongues of  
heaven ;

Men who walk up to fame as to a friend,  
Or their own house, which from the wrong-  
ful heir

They have wrested, from the world's hard  
hand and gripe ;

Men who, like death, all bone but all un-  
arm'd,

Have ta'en the giant world by the throat,  
and thrown him,

And made him swear to maintain their  
name and fame  
At peril of his life ; who shed great thoughts  
As easily as an oak looseneth its golden  
leaves  
In a kindly largesse to the soil it grew on ;  
Whose names are ever on the world's broad  
tongue,  
Like sound upon the falling of a force ;  
Whose words, if wing'd, are with angels'  
wings ;  
Who play upon the heart as on a harp,  
And make our eyes bright as we speak of  
them ;  
Whose hearts have a look southwards, and  
are open  
To the whole noon of nature ; these I have  
wak'd,  
And wept o'er, night by night ; oft ponder-  
ing thus :  
Homer is gone : and where is Jove ? and  
where  
The rival cities seven ? His song outlives  
Time, tower, and god — all that then was,  
save heaven.

HELEN'S SONG

The rose is weeping for her love,  
The nightingale ;  
And he is flying fast above,  
To her he will not fail.  
Already golden eve appears ;  
He wings his way along ;  
Ah ! look, he comes to kiss her tears,  
And soothe her with his song.

The moon in pearly light may steep  
The still blue air ;  
The rose hath ceas'd to droop and weep,  
For lo ! her love is there ;  
He sings to her, and o'er the trees  
She hears his sweet notes swim ;  
The world may weary ; she but sees  
Her love, and hears but him.

LUCIFER AND ELISSA

*Elissa.* Nigh one year ago,  
I watch'd that large bright star, much  
where 't is now :  
Time hath not touch'd its everlasting light-  
ning,  
Nor dimm'd the glorious glances of its eye ;  
Nor passion clouded it, nor any star

Eclips'd ; it is the leader still of heaven.  
And I who lov'd it then can love it now ;  
But am not what I was, in one degree.  
Calm star ! who was it nam'd thee Lucifer,  
From him who drew the third of heaven  
down with him ?  
Oh ! it was but the tradition of thy beauty !  
For if the sun hath one part, and the moon  
one,  
Thou hast the third part of the host of  
heaven —  
Which is its power — which power is but  
its beauty !  
*Lucifer.* It was no tradition, lady, but  
of truth !  
*Elissa.* I thought we parted last to  
meet no more.  
*Lucifer.* It was so, lady ; but it is not so.  
*Elissa.* Am I to leave, or thou, then ?  
*Lucifer.* Neither, yet.  
*Elissa.* And who art thou that I should  
fear and serve ?  
*Lucifer.* I am the morning and the  
evening star,  
The star thou lovedst ; thy lover too ; as  
once  
I told thee incredulous ; star and spirit I  
am ;  
A power, an ill which doth outbalance being.  
Behold life's tyrant evil, peer of good,  
The great infortune of the universe.  
Am I not more than mortal in my form ?  
Millions of years have circled round my  
brow,  
Like worlds upon their centres, — still I  
live,  
And age but presses with a halo's weight.  
This single arm hath dash'd the light of  
heaven ;  
This one hand dragg'd the angels from  
their thrones : —  
Am I not worthy to have lov'd thee, lady ?  
Thou mortal model of all heavenliness !  
Yet all these spoils have I abandon'd,  
cower'd  
My powers, my course becalm'd, and  
stoop'd from the high  
Destruction of the skies for thee, and him  
Who loving thee is with thee lost, both lost.  
Thou hast but serv'd the purpose of the  
fiend ;  
Art but the gilded vessel of selfish sin  
Whose poison hath drunken made a soul to  
death :  
Thou, useless now. I come to bid thee die



*Elissa.* Wicked, impure, tormentor of the world,  
I knew thee not. Yet doubt not thou it was  
Who darkenedst for a moment with base aim

God to evade, and shun in this world, man,  
Love's heart ; with selfish end alone redeeming

Me from the evil, the death-fright. Take,  
nathless,  
One human soul's forgiveness, such the sum  
Of thanks I feel for heaven's great grace that thou

From the overflowings of love's cup mayst quench

Thy breast's broad burning desert, and fertilize

Aught may be in it, that boasts one root of good.

*Lucifer.* It is doubtless sad to feel one day our last.

*Elissa.* I knew, forewarn'd, I was dying. God is good.

The heavens grow darker as they purer grow,  
And both, as we approach them ; so near death

The soul grows darker and diviner hourly.  
Could I love less, I should be happier now.  
But always 't is to that mad extreme, death

Alone appears the fitting end to bliss  
Like that my spirit presseth for.

*Lucifer.* Thy death  
Gentle shall be as e'er hath been thy life.  
I'll hurt thee not, for once upon this breast,  
Fell, like a snowflake on a fever'd lip,  
Thy love. Thy soul shall, dreamlike, pass from thee.

One instant, and thou wakest in heaven for aye.

*Elissa.* Lost, say'st thou in one breath,  
and sav'd in heaven.

. . . . .

I ever thought thee to be more than mortal,  
And since thus mighty, grant me — and thou mayst

This one, this only boon, as friend to friend —

Bring him I love, one moment ere I die ;  
Life, love, all his. . . .

*Lucifer.* Cease !  
As a wind-flaw, darting from some rifted cloud,

Seizes upon a water-patch mid main,  
And into white wrath worries it, so my mind

This petty controversy distracts. He comes,  
I say, but never shalt thou view him, living.

*Elissa.* But I will, will see him, and while I am alive.

I hear him. He is come.

*Lucifer.* The ends of things  
Are urgent. Still, to this mortuary deed  
Reluctant, fix I death's black seal. He's here !

*Elissa.* I hear him ; he is come ; it is he ; it is he !

*Lucifer.* Die graciously, as ever thou hast liv'd ;

Die, thou shalt never look upon him again.

*Elissa.* My love ! haste, Festus ! I am dying.

*Lucifer.* Dead !

As ocean racing fast and fierce to reach  
Some headland, ere the moon with maddening ray

Forestall him, and rebellious tides excite  
To vain strife, nor of the innocent skiff that thwarts

His path, aught heeds, but with dispiteous foam

Wrecks deathful, I, made hasty by time's end

Impending, thus fill up fate's tragic form.

A word could kill her. See, she hath gone to heaven.

## Dora Greenwell

### A SONG OF FAREWELL

THE Spring will come again, dear friends,  
The swallow o'er the sea ;  
The bud will hang upon the bough,  
The blossom on the tree ;

And many a pleasant sound will rise to greet her on her way,  
The voice of bird, and leaf, and stream,  
and warm winds in their play ;  
Ah ! sweet the airs that round her breathe !  
and bountiful is she.

She bringeth all the things that fresh, and  
sweet, and hopeful be ;  
She scatters promise on the earth with  
open hand and free,  
But not for me, my friends,  
But not for me !

Summer will come again, dear friends,  
Low murmurs of the bee  
Will rise through the long sunny day  
Above the flowery lea ;  
And deep the dreany woods will own the  
slumbrous spell she weaves,  
And send a greeting, mix'd with sighs,  
through all their quivering leaves.  
Oh, precious are her glowing gifts ! and  
plenteous is she,  
She bringeth all the lovely things that  
bright and fragrant be,  
She scatters fulness on the Earth with lav-  
ish hand and free,  
But not for me, my friends,  
But not for me !

Autumn will come again, dear friends,  
His spirit-touch shall be  
With gold upon the harvest-field,  
With crimson on the tree ;

He passeth o'er the silent woods, they  
wither at his breath,  
Slow fading in a still decay, a change that  
is not Death.  
Oh ! rich and liberal, and wise, and provi-  
dent is he !  
He taketh to his garner-house the things  
that ripen'd be,  
He gathereth his store from Earth, and  
silently —  
And he will gather me, my friends,  
He will gather me !

### TO CHRISTINA ROSSETTI

THOU hast fill'd me a golden cup  
With a drink divine that glows,  
With the bloom that is flowing up  
From the heart of the folded rose.  
The grapes in their amber glow,  
And the strength of the blood-red wine,  
All mingle and change and flow  
In this golden cup of thine,  
With the scent of the curling vine,  
With the balm of the rose's breath, —  
For the voice of love is thine,  
And thine is the Song of Death !

## George MacDonald

### LIGHT

THOU art the joy of age :  
Thy sun is dear when long the shadow  
falls.  
Forth to its friendliness the old man crawls,  
And, like the bird hung out in his poor  
cage  
To gather song from radiance, in his chair  
Sits by the door ; and sitteth there  
His soul within him, like a child that lies  
Half dreaming, with half-open eyes,  
At close of a long afternoon in summer —  
High ruins round him, ancient ruins, where  
The raven is almost the only comer ;  
Half dreams, half broods, in wonderment  
At thy celestial descent,  
Through rifted loops alighting on the gold  
That waves its bloom in many an airy rent :  
So dreams the old man's soul, that is not  
old,  
But sleepy 'mid the ruins that enfold.

What soul-like changes, evanescent  
moods,  
Upon the face of the still passive earth,  
Its hills, and fields, and woods,  
Thou with thy seasons and thy hours art  
ever calling forth !  
Even like a lord of music bent  
Over his instrument,  
Who gives to tears and smiles an equal  
birth !  
When clear as holiness the morning ray  
Casts the rock's dewy darkness at its  
feet,  
Mottling with shadows all the mountain  
gray ;  
When, at the hour of sovereign noon,  
Infinite silent cataracts sheet  
Shadowless through the air of thunder-  
breeding June ;  
And when a yellower glory slanting passes  
'Twixt longer shadows o'er the meadow  
grasses ;

When now the moon lifts up her shining  
shield,  
High on the peak of a cloud-hill reveal'd ;  
Now crescent, low, wandering sun-dazed  
away,  
Unconscious of her own star-mingled ray,  
Her still face seeming more to thiuk than  
see,  
Makes the pale world lie dreaming dreams  
of thee !  
No mood of mind, no melody of soul,  
But lies within thy silent soft control.

Of operative single power,  
And simple unity the one emblem,  
Yet all the colors that our passionate eyes  
devour,  
In rainbow, moonbow, or in opal gem,  
Are the melodious descendant of divided thee.  
Lo thee in yellow sands ! lo thee  
In the blue air and sea !  
In the green corn, with scarlet poppies lit,  
Thy half souls parted, patient thou dost sit.  
Lo thee in speechless glories of the west !  
Lo thee in dewdrop's tiny breast !  
Thee on the vast white cloud that floats  
away,  
Bearing upon its skirt a brown moon-ray !  
Regent of color, thou dost fling  
Thy overflowing skill on everything !  
The thousand hues and shades upon the  
flowers  
Are all the pastime of thy leisure hours ;  
And all the jewelled ores in mines that hid-  
den be  
Are dead till touch'd by thee.

### WORLD AND SOUL

THIS infant world has taken long to make !  
Nor hast Thou done the making of it yet,  
But wilt be working on when death has set  
A new mound in some church-yard for my  
sake.

On flow the centuries without a break ;  
Uprise the mountains, ages without let ;  
The lichens suck the rock's breast — food  
they get :

Years more than past, the young earth yet  
will take.

But in the dumbness of the rolling time,  
No veil of silence shall encompass me :  
Thou wilt not once forget and let me be ;  
Rather wouldst Thou some old chaotic prime  
Invade, and, with a tenderness sublime,  
Unfold a world, that I, thy child, might see.

### BABY

WHERE did you come from, baby dear ?  
Out of the everywhere into the here.

Where did you get those eyes so blue ?  
Out of the sky as I came through.

What makes the light in them sparkle and  
spin ?  
Some of the starry spikes left in.

Where did you get that little tear ?  
I found it waiting when I got here.

What makes your forehead so smooth and  
high ?  
A soft hand strok'd it as I went by.

What makes your cheek like a warm white  
rose ?  
I saw something better than any one  
knows.

Whence that three-corner'd smile of bliss ?  
Three angels gave me at once a kiss.

Where did you get this pearly ear ?  
God spoke, and it came out to hear.

Where did you get those arms and hands ?  
Love made itself into bonds and bands.

Feet, whence did you come, you darling  
things ?  
From the same box as the cherubs' wings.

How did they all just come to be you ?  
God thought about me, and so I grew.

But how did you come to us, you dear ?  
God thought about you, and so I am  
here.

### SONG

I DREAM'D that I woke from a dream,  
And the house was full of light ;  
At the window two angel Sorrows  
Held back the curtains of night.

The door was wide, and the house  
Was full of the morning wind ;  
At the door two armed warders  
Stood silent, with faces blind.

I ran to the open door,  
For the wind of the world was sweet ;  
The warders with crossing weapons  
Turn'd back my issuing feet.

I ran to the shining windows —  
There the winged Sorrows stood ;

Silent they held the curtains,  
And the light fell through in a flood.

I clomb to the highest window —  
Ah ! there, with shadow'd brow,  
Stood one lonely radiant Sorrow,  
And that, my love, was thou.

## Gerald Massey

### THE DESERTER FROM THE CAUSE

HE is gone : better so. We should know  
who stand under

Our banner : let none but the trusty  
remain !

For there's stern work at hand, and the  
time comes shall sunder

The shell from the pearl, and the chaff  
from the grain.

And the heart that through danger and  
death will be dutiful,

Soul that with Cranmer in fire would  
shake hands,

With a life like a palace-home built for  
the beautiful,

Freedom of all her beloved demands.

He is gone from us ! Yet shall we march  
on victorious,

Hearts burning like beacons — eyes fix'd  
on the goal !

And if we fall fighting, we fall like the  
glorious,

With face to the stars, and all heaven  
in the soul.

And aye for the brave stir of battle we'll  
barter

The sword of life sheath'd in the peace  
of the grave ;

And better the fieriest fate of the martyr,  
Than live like the coward, and die like  
the slave !

### CHRISTIE'S PORTRAIT

YOUR tiny picture makes me yearn ;  
We are so far apart !

My darling, I can only turn  
And kiss you in my heart.

A thousand tender thoughts a-wing  
Swarm in a summer clime,

And hover round it murmuring  
Like bees at honey-time.

Upon a little girl I look  
Whose pureness makes me sad ;

I read as in a holy book,  
I grow in secret glad.

It seems my darling comes to me  
With something I have lost  
Over life's toss'd and troubled sea,  
On some celestial coast.

I think of her when spirit-bow'd ;  
A glory fills the place !

Like sudden light on swords, the proud  
Smile flashes in my face :

And others see, in passing by,  
But cannot understand

The vision shining in mine eye,  
My strength of heart and hand.

That grave content and touching grace  
Bring tears into mine eyes ;

She makes my heart a holy place  
Where hymns and incense rise.

Such calm her gentle spirit brings  
As, smiling overhead,

White-statued saints with peaceful wings  
Shadow the sleeping dead.

Our Christie is no rosy Grace

With beauty all may see,  
But I have never felt a face

Grow half so dear to me.

No curling hair about her brows,

Like many merry girls ;

Well, straighter to my heart it goes,

And round it curls and curls.

Meek as the wood anemone glints

To see if heaven be blue,

Is my pale flower with her sweet tints  
Of heaven shining through.

She will be poor and never fret,  
Sleep sound and lowly lie ;  
Will live her quiet life, and let  
The great world-storm go by.

Dear love ! God keep her in his grasp,  
Meek maiden, or brave wife,  
Till his good angels softly clasp  
Her closed book of life !  
And this fair picture of the sun,  
With birthday blessings given,  
Shall fade before a glorious one  
Taken of her in heaven.

### HIS BANNER OVER ME

SURROUNDED by unnumber'd foes,  
Against my soul the battle goes !

Yet though I weary, sore distressed,  
I know that I shall reach my rest :  
I lift my tearful eyes above, —  
His banner over me is love.

Its sword my spirit will not yield,  
Though flesh may faint upon the field ;  
He waves before my fading sight  
The branch of palm, — the crown of light ;  
I lift my brightening eyes above, —  
His banner over me is love.

My cloud of battle-dust may dim,  
His veil of splendor curtain him !  
And in the midnight of my fear  
I may not feel him standing near ;  
But, as I lift mine eyes above,  
His banner over me is love.

## Alexander Smith

### FROM "A LIFE-DRAMA"

#### FORERUNNERS

*Walter.* I have a strain of a departed  
bard ;  
One who was born too late into this world.  
A mighty day was past, and he saw nought  
But ebbing sunset and the rising stars ; —  
Still o'er him rose those melancholy stars !  
Unknown his childhood, save that he was  
born  
'Mong woodland waters full of silver  
breaks ;  
. . . . .  
I was to him but Labrador to Ind ;  
His pearls were plentier than my pebble-  
stones.  
He was the sun, I was that squab — the  
earth,  
And bask'd me in his light until he drew  
Flowers from my barren sides. Oh ! he  
was rich,  
And I rejoiced upon his shore of pearls,  
A weak enamor'd sea. Once he did say,  
"My Friend ! a Poet must ere long arise,  
And with a regal song sun-crown this age,  
As a saint's head is with a halo crown'd ; —  
One, who shall hallow Poetry to God  
And to its own high use, for Poetry is  
The grandest chariot wherein king-thoughts  
ride ; —

One, who shall fervent grasp the sword of  
song,  
As a stern swordsman grasps his keenest  
blade,  
To find the quickest passage to the heart.  
A mighty Poet, whom this age shall choose  
To be its spokesman to all coming times.  
In the ripe full-blown season of his soul,  
He shall go forward in his spirit's strength,  
And grapple with the questions of all time,  
And wring from them their meanings. As  
King Saul  
Call'd up the buried prophet from his  
grave  
To speak his doom, so shall this Poet-king  
Call up the dead Past from its awful grave  
To tell him of our future. As the air  
Doth sphere the world, so shall his heart  
of love —  
Loving mankind, not peoples. As the lake  
Reflects the flower, tree, rock, and bending  
heaven,  
Shall he reflect our great humanity ;  
And as the young Spring breathes with liv-  
ing breath  
On a dead branch, till it sprouts fragrantly  
Green leaves and sunny flowers, shall he  
breathe life  
Through every theme he touch, making all  
Beauty  
And Poetry for ever like the stars."  
His words set me on fire ; I cried aloud,

"Gods! what a portion to forerun this  
Soul!"

He grasp'd my hand, — I look'd upon his  
face, —

A thought struck all the blood into his  
cheeks,

Like a strong buffet. His great flashing  
eyes

Burn'd on mine own. He said, "A grim  
old king,

Whose blood leap'd madly when the trum-  
pets bray'd

To joyous battle 'mid a storm of steeds,  
Won a rich kingdom on a battle-day;

But in the sunset he was ebbing fast,  
Ring'd by his weeping lords. His left  
hand held

His white steed, to the belly splash'd with  
blood,

That seem'd to mourn him with its droop-  
ing head;

His right, his broken brand; and in his  
ear

His old victorious banners flap the winds.

He called his faithful herald to his side, —  
'Go! tell the dead I come!' With a proud  
smile,

The warrior with a stab let out his soul,  
Which fled and shriek'd through all the  
other world,

'Ye dead! My master comes!' And  
there was pause

Till the great shade should enter. Like  
that herald,

Walter, I'd rush across this waiting world  
And cry, 'He comes!' " Lady, wilt hear  
the song? [Sings.

#### A MINOR POET

He sat one winter 'neath a linden tree  
In my bare orchard; "See, my friend,"  
he said,

"The stars among the branches hang like  
fruit,

So, hopes were thick within me. When  
I'm gone

The world will like a valuator sit  
Upon my soul, and say, 'I was a cloud  
That caught its glory from a sunken sun,

And gradual burn'd into its native gray.'"

On an October eve, 't was his last wish  
To see again the mists and golden woods;

Upon his death-bed he was lifted up,  
The slumb'rous sun within the lazy west

With their last gladness fill'd his dying  
eyes.

No sooner was he hence than critic-worms  
Were swarming on the body of his fame,  
And thus they judged the dead: "This

Poet was  
An April tree whose vermeil-loaded boughs  
Promis'd to Autumn apples juiced and red,  
But never came to fruit." "He is to us  
But a rich odor, — a faint music-swell."

"Poet he was not in the larger sense;  
He could write pearls, but he could never  
write

A Poem round and perfect as a star."

"Politie, i' faith. His most judicious act  
Was dying when he did; the next five years  
Had finger'd all the fine dust from his  
wings,

And left him poor as we. He died — 't was  
shrewd!

And came with all his youth and unblown  
hopes

On the world's heart, and touch'd it into  
tears."

#### SEA-MARGE

The lark is singing in the blinding sky,  
Hedges are white with May. The bride-  
groom sea

Is toying with the shore, his wedded bride,  
And, in the fulness of his marriage joy,  
He decorates her tawny brow with shells,  
Retires a space, to see how fair she looks,  
Then proud, runs up to kiss her. All is  
fair —

All glad, from grass to sun! Yet more I  
love

Than this, the shrinking day that some-  
times comes

In Winter's front, so fair 'mong its dark  
peers,

It seems a straggler from the files of June,  
Which in its wanderings had lost its wits,  
And half its beauty; and, when it return'd,  
Finding its old companions gone away,  
It join'd November's troop, then marching  
past;

And so the frail thing comes, and greets  
the world

With a thin crazy smile, then bursts in  
tears,

And all the while it holds within its hand  
A few half-wither'd flowers. I love and  
pity it!

## BEAUTY

BEAUTY still walketh on the earth and air,  
 Our present sunsets are as rich in gold  
 As ere the Iliad's music was out-roll'd ;  
 The roses of the Spring are ever fair,  
 'Mong branches green still ring-doves coo  
 and pair,

And the deep sea still foams its music old.  
 So, if we are at all divinely soul'd,  
 This beauty will unloose our bonds of care.  
 'Tis pleasant, when blue skies are o'er us  
 bending

Within old starry-gated Poesy,  
 To meet a soul set to no worldly tune,  
 Like thine, sweet Friend ! Oh, dearer this  
 to me

Than are the dewy trees, the sun, the moon,  
 Or noble music with a golden ending.

## TO —

THE broken moon lay in the autumn sky,  
 And I lay at thy feet ;  
 You bent above me ; in the silence I  
 Could hear my wild heart beat.

I spoke ; my soul was full of trembling fears  
 At what my words would bring :  
 You rais'd your face, your eyes were full  
 of tears,  
 As the sweet eyes of Spring.

You kiss'd me then, I worshipp'd at thy  
 feet  
 Upon the shadowy sod.  
 Oh, fool, I lov'd thee ! lov'd thee, lovely  
 cheat !  
 Better than Fame or God.

My soul leap'd up beneath thy timid kiss ;  
 What then to me were groans,  
 Or pain, or death ? Earth was a round of  
 bliss,  
 I seem'd to walk on thrones.

And you were with me 'mong the rushing  
 wheels,  
 'Mid Trade's tumultuous jars ;  
 And where to awe-struck wilds the Night  
 reveals  
 Her hollow gulfs of stars.

Before your window, as before a shrine,  
 I've knelt 'mong dew-soak'd flowers,  
 While distant music-bells, with voices fine,  
 Measur'd the midnight hours.

There came a fearful moment : I was pale,  
 You wept, and never spoke,  
 But clung around me as the woodbine frail  
 Clings, pleading, round an oak.

Upon my wrong I steadied up my soul,  
 And flung thee from myself ;  
 I spurn'd thy love as 't were a rich man's  
 dole, —  
 It was my only wealth.

I spurn'd thee ! I, who lov'd thee, could  
 have died,  
 That hop'd to call thee " wife,"  
 And bear thee, gently-smiling at my side,  
 Through all the shocks of life !

Too late, thy fatal beauty and thy tears,  
 Thy vows, thy passionate breath ;  
 I'll meet thee not in Life, nor in the spheres  
 Made visible by Death.

## EARLY HYMNODY

(See also : S. F. ADAMS, ALFORD, E. B. BROWNING, H. COLERIDGE, DE VERE, FOX,  
 MARTINEAU, NEWMAN)

## James Montgomery

## AT HOME IN HEAVEN

"FOREVER with the Lord !"  
 Amen, so let it be ;  
 Life from the dead is in that word,  
 'Tis immortality.

Here in the body pent,  
 Absent from him I roam,  
 Yet nightly pitch my moving tent  
 A day's march nearer home.

My Father's house on high,  
Home of my soul, how near  
At times, to faith's foreseeing eye,  
Thy golden gates appear !

Ah ! then my spirit faints  
To reach the land I love,  
The bright inheritance of saints,  
Jerusalem above.

Yet clouds will intervene,  
And all my prospect flies ;  
Like Noah's dove, I flit between  
Rough seas and stormy skies.

Anon the clouds dispart,  
The winds and waters cease,

While sweetly o'er my gladden'd heart  
Expands the bow of peace.

Beneath its glowing arch,  
Along the hallow'd ground,  
I see cherubic armies march,  
A camp of fire around.

I hear at morn and even,  
At noon and midnight hour,  
The choral harmonies of heaven  
Earth's Babel-tongues o'erpower.

Then, then I feel that he,  
Remember'd or forgot,  
The Lord, is never far from me,  
Though I perceive him not.

## Charlotte Elliott

### JUST AS I AM

Just as I am, without one plea  
But that thy blood was shed for me,  
And that thou bid'st me come to thee,  
O Lamb of God, I come !

Just as I am, and waiting not  
To rid my soul of one dark blot,  
To thee, whose blood can cleanse each spot,  
O Lamb of God, I come !

Just as I am, though toss'd about,  
With many a conflict, many a doubt,  
Fightings and fears within, without,  
O Lamb of God, I come !

Just as I am, poor, wretched, blind ;  
Sight, riches, healing of the mind,  
Yea, all I need, in thee to find,  
O Lamb of God, I come !

Just as I am, thou wilt receive,  
Wilt welcome, pardon, cleanse, relieve ;  
Because thy promise I believe,  
O Lamb of God, I come !

Just as I am — thy love unknown  
Has broken every barrier down ;  
Now to be thine, yea, thine alone,  
O Lamb of God, I come !

Just as I am, of that free love,  
The breadth, length, depth, and height to  
prove,  
Here for a season, then above,  
O Lamb of God, I come !

### LET ME BE WITH THEE

Let me be with thee where thou art,  
My Saviour, my eternal rest !  
Then only will this longing heart  
Be fully and forever blest.

Let me be with thee where thou art,  
Thy unveil'd glory to behold ;  
Then only will this wandering heart  
Cease to be treacherous, faithless, cold.

Let me be with thee where thou art,  
Where spotless saints thy name adore ;  
Then only will this sinful heart  
Be evil and defil'd no more.

Let me be with thee where thou art,  
Where none can die, where none re-  
move ;  
There neither death nor life will part  
Me from thy presence and thy love !



## James Edmeston

## PRAYER TO THE TRINITY

LEAD us, heavenly Father, lead us  
 O'er the world's tempestuous sea ;  
 Guard us, guide us, keep us, feed us,  
 For we have no help but thee ;  
     Yet possessing  
     Every blessing,  
 If our God our Father be.

Saviour, breathe forgiveness o'er us ;  
 All our weakness thou dost know ;

Thou didst tread this earth before us,  
 Thou didst feel its keenest woe ;  
     Lone and dreary,  
     Faint and weary,  
 Through the desert thou didst go

Spirit of our God, descending,  
 Fill our hearts with heavenly joy ,  
 Love with every passion blending,  
 Pleasure that can never cloy :  
     Thus provided,  
     Pardon'd, guided,  
 Nothing can our peace destroy.

## Henry Hart Milman

HYMN FOR THE SIXTEENTH  
SUNDAY AFTER TRINITY

WHEN our heads are bow'd with woe,  
 When our bitter tears o'erflow,  
 When we mourn the lost, the dear :  
 Gracious Son of Mary, hear !

Thou our throbbing flesh hast worn,  
 Thou our mortal griefs hast borne,  
 Thou hast shed the human tear :  
 Gracious Son of Mary, hear !

When the sullen death-bell tolls  
 For our own departed souls—  
 When our final doom is near,  
 Gracious Son of Mary, hear !

Thou hast bow'd the dying head,  
 Thou the blood of life hast shed,  
 Thou hast fill'd a mortal bier :  
 Gracious Son of Mary, hear !

When the heart is sad within  
 With the thought of all its sin,  
 When the spirit shrinks with fear,  
 Gracious Son of Mary, hear !

Thou the shame, the grief hast known ;  
 Though the sins were not Thine own,  
 Thou hast deign'd their load to bear :  
 Gracious Son of Mary, hear !

## BURIAL HYMN

BROTHER, thou art gone before us,  
 And thy saintly soul is flown  
 Where tears are wip'd from every eye,  
 And sorrow is unknown.  
 From the burden of the flesh,  
 And from care and sin releas'd,  
 Where the wicked cease from troubling,  
 And the weary are at rest.

The toilsome way thou 'st travell'd o'er,  
 And hast borne the heavy load ;  
 But Christ hath taught thy wandering feet  
 To reach his bless'd abode ;  
 Thou 'rt sleeping now, like Lazarus,  
 On his Father's faithful breast,  
 Where the wicked cease from troubling,  
 And the weary are at rest.

Sin can never taint thee now,  
 Nor can doubt thy faith assail ;  
 Nor thy meek trust in Jesus Christ  
 And the Holy Spirit fail ;  
 And there thou 'rt sure to meet the good,  
 Whom on earth thou lovest best,  
 Where the wicked cease from troubling,  
 And the weary are at rest.

"Earth to earth," and "dust to dust."  
 Thus the solemn priest hath said ;  
 So we lay the turf above thee now,  
 And seal thy narrow bed ;

But thy spirit, brother, soars away  
Among the faithful blest,  
Where the wicked cease from troubling,  
And the weary are at rest.

And when the Lord shall summon us  
Whom thou now hast left behind,  
May we, untainted by the world,  
As sure a welcome find ;  
May each, like thee, depart in peace,  
To be a glorious, happy guest,  
Where the wicked cease from troubling,  
And the weary are at rest.

### RIDE ON IN MAJESTY

RIDE on ! ride on in majesty !  
In lowly pomp ride on to die ;

O Christ, thy triumphs now begin  
O'er captive death and conquer'd sin !

Ride on ! ride on in majesty !  
The winged armies of the sky  
Look down with sad and wondering eyes  
To see the approaching sacrifice.

Ride on ! ride on in majesty !  
The last and fiercest strife is nigh ;  
The Father on his sapphire throne  
Expects his own anointed Son.

Ride on ! ride on in majesty !  
In lowly pomp ride on to die ;  
Bow thy meek head to mortal pain,  
Then take, O God, thy power, and reign !

## John Keble

### WHO RUNS MAY READ

THERE is a book, who runs may read,  
Which heavenly truth imparts,  
And all the lore its scholars need,  
Pure eyes and Christian hearts.

The works of God above, below,  
Within us and around,  
Are pages in that book, to show  
How God himself is found.

The glorious sky, embracing all,  
Is like the Maker's love,  
Wherewith encompass'd, great and small  
In peace and order move.

The moon above, the Church below,  
A wondrous race they run,  
But all their radiance, all their glow,  
Each borrows of its sun.

The Saviour lends the light and heat  
That crowns his holy hill ;  
The saints, like stars, around his seat,  
Perform their courses still.

The saints above are stars in heaven —  
What are the saints on earth ?  
Like trees they stand whom God has given,  
Our Eden's happy birth.

Faith is their fix'd unswerving root,  
Hope their unfading flower,  
Fair deeds of charity their fruit,  
The glory of their bower.

The dew of heaven is like thy grace.  
It steals in silence down ;  
But where it lights, the favor'd place  
By richest fruits is known.

One Name, above all glorious names,  
With its ten thousand tongues  
The everlasting sea proclaims,  
Echoing angelic songs.

The raging fire, the roaring wind,  
Thy boundless power display :  
But in the gentler breeze we find  
Thy spirit's viewless way.

Two worlds are ours : 't is only sin  
Forbids us to desery  
The mystic heaven and earth within,  
Plain as the sea and sky.

Thou, who hast given me eyes to see  
And love this sight so fair,  
Give me a heart to find out thee,  
And read thee everywhere.

## SEED TIME HYMN

LORD, in thy name thy servants plead,  
And thou hast sworn to hear ;  
Thine is the harvest, thine the seed,  
The fresh and fading year :

Our hope, when autumn winds blew wild,  
We trusted, Lord, with thee ;  
And still, now spring has on us smil'd,  
We wait on thy decree.

The former and the latter rain,  
The summer sun and air,  
The green ear, and the golden grain,  
All thine, are ours by prayer.

Thine too by right, and ours by grace,  
The wondrous growth unseen,  
The hopes that soothe, the fears that brace,  
The love that shines serene.

So grant the precious things brought forth  
By sun and moon below,  
That thee in thy new heaven and earth  
We never may forego.

## HOLY MATRIMONY

THE voice that breath'd o'er Eden,  
That earliest wedding-day,  
The primal marriage blessing,  
It hath not pass'd away.

Still in the pure espousal  
Of Christian man and maid,  
The holy Three are with us,  
The threefold grace is said.

For dower of blessed children,  
For love and faith's sweet sake,  
For high mysterious union,  
Which nought on earth may break.

Be present, awful Father,  
To give away this bride,  
As Eve thou gav'st to Adam  
Out of his own pierced side :

Be present, Son of Mary,  
To join their loving hands,  
As thou didst bind two natures  
In thine eternal bands :

Be present, Holiest Spirit,  
To bless them as they kneel,  
As thou for Christ, the Bridegroom,  
The heavenly Spouse dost seal.

Oh, spread thy pure wing o'er them,  
Let no ill power find place,  
When onward to thine altar  
The hallow'd path they trace,

To cast their crowns before thee  
In perfect sacrifice,  
Till to the home of gladness  
With Christ's own Bride they rise. AMEN.

## Sir John Botwring

## FROM THE RECESSES

FROM the recesses of a lowly spirit  
My humble prayer ascends : O Father !  
hear it.  
Upsoaring on the wings of fear and meek-  
ness,  
Forgive its weakness.

I know, I feel, how mean and how un-  
worthy  
The trembling sacrifice I pour before thee ;  
What can I offer in thy presence holy,  
But sin and folly ?

For in thy sight, who every bosom viewest,  
Cold are our warmest vows and vain our  
truest ;  
Thoughts of a hurrying hour ; our lips re-  
peat them,  
Our hearts forget them.

We see thy hand — it leads us, it supports  
us ;  
We hear thy voice — it counsels and it  
courts us ;  
And then we turn away — and still thy  
kindness  
Pardons our blindness.

And still thy rain descends, thy sun is  
glowing,  
Fruits ripen round, flowers are beneath us  
blowing,  
And, as if man were some deserving crea-  
ture,  
Joys cover nature.

Oh how long-suffering, Lord ! but thou  
delightest  
To win with love the wandering ; thou in-  
vittest  
By smiles of mercy, not by frowns or ter-  
rors,  
Man from his errors.

Who can resist thy gentle call, appealing  
To every generous thought and grateful  
feeling ?  
That voice paternal whispering, watching  
ever,  
My bosom ? — never.

Father and Saviour ! plant within that bosom  
These seeds of holiness ; and bid them  
blossom  
In fragrance and in beauty bright and ver-  
nal,  
And spring eternal.

Then place them in those everlasting gar-  
dens  
Where angels walk, and seraphs are the  
wardens ;

Where every flower that creeps through  
death's dark portal  
Becomes immortal.

### WHAT OF THE NIGHT ?

WATCHMAN, tell us of the night,  
What its signs of promise are !  
Traveller, o'er yon mountain's height  
See that glory-beaming star !  
Watchman, doth its beauteous ray  
Aught of hope or joy foretell ?  
Traveller, yes ! it brings the day,  
Promis'd day of Israel.

Watchman, tell us of the night :  
Higher yet that star ascends !  
Traveller, blessedness and light,  
Peace and truth, its course portends.  
Watchman, will its beams alone  
Gild the spot that gave them birth ?  
Traveller, ages are its own,  
And it bursts o'er all the earth !

Watchman, tell us of the night,  
For the morning seems to dawn.  
Traveller, darkness takes its flight,  
Doubt and terror are withdrawn.  
Watchman, let thy wand'rings cease ;  
Hie thee to thy quiet home.  
Traveller, lo ! the Prince of Peace,  
Lo ! the Son of God is come.

### Henry Francis Lyte

#### ABIDE WITH ME

ABIDE with me ! Fast falls the eventide ;  
The darkness deepens : Lord, with me  
abide !

When other helpers fail, and comforts flee,  
Help of the helpless, O abide with me !

Swift to its close ebbs out life's little day ;  
Earth's joys grow dim ; its glories pass  
away :

Change and decay in all around I see ;  
O thou, who changest not, abide with me !

Not a brief glance I beg, a passing word,  
But as thou dwellest with thy disciples, Lord,

Familiar, condescending, patient, free, —  
Come, not to sojourn, but abide, with me !

Come not in terrors, as the King of kings ;  
But kind and good, with healing in thy  
wings :

Tears for all woes, a heart for every plea ;  
Come, Friend of sinners, and thus bide  
with me !

Thou on my head in early youth didst  
smile,  
And, though rebellious and perverse  
meanwhile,

Thou hast not left me, oft as I left thee :  
On to the close, O Lord, abide with me !

I need thy presence every passing hour.  
What but thy grace can foil the Tempter's  
power ?

Who like thyself my guide and stay can  
be ?

Through cloud and sunshine, O abide with  
me !

I fear no foe with thee at hand to bless :  
Ills have no weight, and tears no bitterness.  
Where is death's sting, where, grave, thy  
victory ?

I triumph still, if thou abide with me.

Hold thou thy cross before my closing eyes ;  
Shine through the gloom, and point me to  
the skies :

Heaven's morning breaks, and earth's vain  
shadows flee :

In life and death, O Lord, abide with me !

### "LO, WE HAVE LEFT ALL"

JESUS, I my cross have taken,  
All to leave, and follow thee ;

Destitute, despis'd, forsaken,

Thou, from hence, my all shalt be.

Perish every fond ambition,

All I've sought and hop'd and known,

Yet how rich is my condition,

God and heaven are still my own !

Let the world despise and leave me,

They have left my Saviour, too ;

Human hearts and looks deceive me ;

Thou art not, like man, untrue ;

And, while thou shalt smile upon me,

God of wisdom, love, and might,

Foes may hate and friends may shun me :

Show thy face, and all is bright.

Go, then, earthly fame and treasure !

Come, disaster, scorn, and pain !

In thy service pain is pleasure ;

With thy favor loss is gain.

I have call'd thee Abba, Father ;

I have stay'd my heart on thee :

Storms may howl, and clouds may gather,

All must work for good to me.

Man may trouble and distress me,

'T will but drive me to thy breast ;

Life with trials hard may press me,  
Heaven will bring me sweeter rest.

Oh, 't is not in grief to harm me,

While thy love is left to me !

Oh, 't were not in joy to charm me,

Were that joy unmix'd with thee !

Take, my soul, thy full salvation,

Rise o'er sin and fear and care ;

Joy to find in every station

Something still to do or bear.

Think what Spirit dwells within thee ;

What a Father's smile is thine ;

What a Saviour died to win thee :

Child of heaven, shouldst thou repine ?

Haste then on from grace to glory,

Arm'd by faith, and wing'd by prayer ;

Heaven's eternal day 's before thee,

God's own hand shall guide thee there.

Soon shall close thy earthly mission,

Swift shall pass thy pilgrim days,

Hope soon change to glad fruition,

Faith to sight, and prayer to praise !

### THE SECRET PLACE

THERE is a safe and secret place

Beneath the wings divine,

Reserv'd for all the heirs of grace :

Oh, be that refuge mine !

The least and feeblest there may hide

Uninjur'd and unaw'd ;

While thousands fall on every side,

He rests secure in God.

The angels watch him on his way,

And aid with friendly arm ;

And Satan, roaring for his prey,

May hate, but cannot harm.

He feeds in pastures large and fair

Of love and truth divine ;

O child of God, O glory's heir,

How rich a lot is thine !

A hand almighty to defend,

An ear for every call,

An honor'd life, a peaceful end,

And heaven to crown it all !

## Samuel Wilberforce

### JUST FOR TO-DAY

LORD, for to-morrow and its needs  
 I do not pray ;  
 Keep me from any stain of sin  
 Just for to-day :  
 Let me both diligently work  
 And duly pray ;  
 Let me be kind in word and deed  
 Just for to-day,  
 Let me be slow to do my will —  
 Prompt to obey :

Help me to sacrifice myself  
 Just for to-day.  
 Let me no wrong or idle word  
 Unthinking say —  
 Set thou thy seal upon my lips,  
 Just for to-day.  
 So for to-morrow and its needs  
 I do not pray,  
 But keep me, guide me, hold me, Lord,  
 Just for to-day.

## Christopher Wordsworth

### GIVING TO GOD

O LORD of heaven, and earth, and sea !  
 'To thee all praise and glory be ;  
 How shall we show our love to thee,  
 Who givest all — who givest all ?

The golden sunshine, vernal air,  
 Sweet flowers and fruit thy love declare ;  
 When harvests ripen, thou art there,  
 Who givest all — who givest all.

For peaceful homes and healthful days,  
 For all the blessings earth displays,  
 We owe thee thankfulness and praise,  
 Who givest all — who givest all.

For souls redeem'd, for sins forgiven,  
 For means of grace and hopes of heaven,  
 What can to thee, O Lord ! be given,  
 Who givest all — who givest all ?

We lose what on ourselves we spend,  
 We have, as treasures without end,  
 Whatever, Lord, to thee we lend,  
 Who givest all — who givest all.

Whatever, Lord, we lend to thee,  
 Repaid a thousand-fold will be ;  
 Then gladly will we give to thee,  
 Who givest all — who givest all.

## Horatius Bonar

### LOST BUT FOUND

I WAS a wandering sheep,  
 I did not love the fold ;  
 I did not love my Shepherd's voice,  
 I would not be controll'd.  
 I was a wayward child,  
 I did not love my home,  
 I did not love my Father's voice,  
 I lov'd afar to roam.

The Shepherd sought his sheep ;  
 The Father sought his child ;  
 They follow'd me o'er vale and hill,  
 O'er deserts waste and wild.

They found me nigh to death,  
 Famish'd, and faint, and lone ;  
 They bound me with the bands of love ;  
 They sav'd the wandering one.

They spoke in tender love,  
 They rais'd my drooping head ;  
 They gently clos'd my bleeding wounds,  
 My fainting soul they fed.  
 They wash'd my filth away,  
 They made me clean and fair ;  
 They brought me to my home in peace,  
 The long-sought wanderer.

Jesus my Shepherd is,  
 'T was he that lov'd my soul ;  
 'T was he that wash'd me in his blood,  
 'T was he that made me whole ;  
 'T was he that sought the lost,  
 That found the wandering sheep ;  
 'T was he that brought me to the fold,  
 'T is he that still doth keep.

I was a wandering sheep,  
 I would not be controll'd ;  
 But now I love my Shepherd's voice,  
 I love, I love the fold.  
 I was a wayward child,  
 I once prefer'd to roam ;  
 But now I love my Father's voice,  
 I love, I love his home.

### THE VOICE FROM GALILEE

I HEARD the voice of Jesus say,  
 Come unto me and rest ;  
 Lay down, thou weary one, lay down  
 Thy head upon my breast.  
 I came to Jesus as I was,  
 Weary, and worn, and sad,  
 I found in him a resting-place,  
 And he has made me glad.

I heard the voice of Jesus say,  
 Behold, I freely give  
 The living water, — thirsty one,  
 Stoop down, and drink, and live.  
 I came to Jesus and I drank  
 Of that life-giving stream ;  
 My thirst was quenched, my soul reviv'd,  
 And now I live in him.

I heard the voice of Jesus say,  
 I am this dark world's light,  
 Look unto me, thy morn shall rise  
 And all thy day be bright.  
 I look'd to Jesus, and I found  
 In him my Star, my Sun ;  
 And in that light of life I'll walk  
 Till travelling days are done.

### THY WAY, NOT MINE

THY way, not mine, O Lord,  
 However dark it be !  
 Lead me by thine own hand,  
 Choose out the path for me.

Smooth let it be, or rough,  
 It will be still the best ;  
 Winding or straight, it matters not,  
 Right onward to thy rest.

I dare not choose my lot ;  
 I would not, if I might ;  
 Choose thou for me, my God ;  
 So shall I walk aright.

The kingdom that I seek  
 Is thine ; so let the way  
 That leads to it be thine,  
 Else I must surely stray.

Take thou my cup, and it  
 With joy or sorrow fill,  
 As best to thee may seem ;  
 Choose thou my good and ill ;

Choose thou for me my friends,  
 My sickness or my health ;  
 Choose thou my cares for me,  
 My poverty or wealth.

Not mine, not mine the choice,  
 In things or great or small ;  
 Be thou my guide, my strength,  
 My wisdom, and my all.

### ABIDE WITH US

'T is evening now !  
 O Saviour, wilt not thou  
 Enter my home and heart,  
 Nor ever hence depart,  
 Even when the morning breaks,  
 And earth again awakes ?  
 Thou wilt abide with me,  
 And I with thee.

The world is old !  
 Its air grows dull and cold ;  
 Upon its aged face  
 The wrinkles come apace ;  
 Its western sky is wan,  
 Its youth and joy are gone.  
 O Master, be our light,  
 When o'er us falls the night.

Evil is round !  
 Iniquities abound ;  
 Our cottage will be lone  
 When the great Sun is gone ;

O Saviour, come and bless,  
Come share our loneliness ;  
We need a comforter ;  
Take up thy dwelling here.

### THE MASTER'S TOUCH

In the still air the music lies unheard ;  
In the rough marble beauty hides unseen ;  
To wake the music and the beauty needs  
The master's touch, the sculptor's chisel keen.

Great Master, touch us with thy skilful hand,  
Let not the music that is in us die ;  
Great Sculptor, hew and polish us ; nor let,  
Hidden and lost, thy form within us lie.

Spare not the stroke ; do with us as thou wilt ;  
Let there be nought unfinish'd, broken, marr'd ;  
Complete thy purpose, that we may become  
Thy perfect image, O our God and Lord.

### A LITTLE WHILE

BEYOND the smiling and the weeping  
I shall be soon ;  
Beyond the waking and the sleeping,  
Beyond the sowing and the reaping,  
I shall be soon.

Love, rest, and home !  
Sweet hope !  
Lord, tarry not, but come.

Beyond the blooming and the fading  
I shall be soon ;  
Beyond the shining and the shading,  
Beyond the hoping and the dreading,  
I shall be soon.

Beyond the rising and the setting  
I shall be soon ;  
Beyond the calming and the fretting,  
Beyond remembering and forgetting,  
I shall be soon.

Beyond the gathering and the strowing  
I shall be soon ;  
Beyond the ebbing and the flowing,  
Beyond the coming and the going,  
I shall be soon.

Beyond the parting and the meeting  
I shall be soon ;  
Beyond the farewell and the greeting,  
Beyond this pulse's fever beating,  
I shall be soon.

Beyond the frost chain and the fever  
I shall be soon ;  
Beyond the rock waste and the river,  
Beyond the ever and the never,  
I shall be soon.

Love, rest, and home !  
Sweet hope !  
Lord, tarry not, but come.

## John Samuel Bewley Monsell

### LITANY

WHEN my feet have wander'd  
From the narrow way  
Out into the desert,  
Gone like sheep astray ;  
Soil'd and sore with travel  
Through the ways of men,  
All too weak to bear me  
Back to Thee again :  
Hear me, O my Father !  
From Thy mercy-seat,  
Save me by the passion  
Of the bleeding feet !

When my hands, unholy  
Through some sinful deed  
Wrought in me, have freshly  
Made my Saviour's bleed :  
And I cannot lift up  
Mine to Thee in prayer,  
Tied and bound, and holden  
Back by my despair :  
Then, my Father ! loose them,  
Break for me their bands,  
Save me by the passion  
Of the bleeding hands !



When my thoughts, unruly,  
Dare to doubt of Thee,  
And thy ways to question  
Deem is to be free :  
Till, through cloud and darkness,  
Wholly gone astray,  
They find no returning  
To the narrow way :  
Then, my God ! mine only  
Trust and truth art Thou ;  
Save me by the passion  
Of the bleeding brow !

When my heart, forgetful  
Of the love that yet,  
Though by man forgotten,  
Never can forget ;  
All its best affections  
Spent on things below,  
In its sad despondings  
Knows not where to go :  
Then, my God ! mine only  
Hope and help Thou art ;  
Save me by the passion  
Of the bleeding heart !

### Frederick William Faber

#### THE WILL OF GOD

I WORSHIP thee, sweet will of God !  
And all thy ways adore ;  
And every day I live, I seem  
To love thee more and more.

Thou wert the end, the blessed rule  
Of our Saviour's toils and tears ;  
Thou wert the passion of his heart  
Those three and thirty years.

And he hath breath'd into my soul  
A special love of thee,  
A love to lose my will in his,  
And by that loss be free.

I love to see thee bring to nought  
The plans of wily men ;  
When simple hearts outwit the wise,  
Oh, thou art loveliest then.

The headstrong world it presses hard  
Upon the church full oft,  
And then how easily thou turn'st  
The hard ways into soft.

I love to kiss each print where thou  
Hast set thine unseen feet ;  
I cannot fear thee, blessed will !  
Thine empire is so sweet.

When obstacles and trials seem  
Like prison walls to be,  
I do the little I can do,  
And leave the rest to thee.

I know not what it is to doubt,  
My heart is ever gay ;  
I run no risk, for, come what will,  
Thou always hast thy way.

I have no cares, O blessed will !  
For all my cares are thine :  
I live in triumph, Lord ! for thou  
Hast made thy triumphs mine.

And when it seems no chance or change  
From grief can set me free,  
Hope finds its strength in helplessness,  
And gayly waits on thee.

Man's weakness, waiting upon God,  
Its end can never miss,  
For men on earth no work can do  
More angel-like than this.

Ride on, ride on, triumphantly,  
Thou glorious will, ride on !  
Faith's pilgrim sons behind thee take  
The road that thou hast gone.

He always wins who sides with God,  
To him no chance is lost ;  
God's will is sweetest to him, when  
It triumphs at his cost.

Ill that he blesses is our good,  
And unblest'd good is ill ;  
And all is right that seems most wrong,  
If it be his sweet will.

## PARADISE

O Paradise, O Paradise,  
 Who doth not crave for rest,  
 Who would not seek the happy land  
 Where they that lov'd are blest ?  
 Where loyal hearts and true  
 Stand ever in the light,  
 All rapture through and through,  
 In God's most holy sight.

O Paradise, O Paradise,  
 The world is growing old ;  
 Who would not be at rest and free  
 Where love is never cold ?

O Paradise, O Paradise,  
 Wherefore doth death delay ?  
 Bright death, that is the welcome dawn  
 Of our eternal day.

O Paradise, O Paradise,  
 'T is weary waiting here ;  
 I long to be where Jesus is,  
 To feel, to see him near.

O Paradise, O Paradise,  
 I want to sin no more,  
 I want to be as pure on earth  
 As on thy spotless shore.

O Paradise, O Paradise,  
 I greatly long to see  
 The special place my dearest Lord  
 Is destining for me.

O Paradise, O Paradise,  
 I feel 't will not be long ;  
 Patience ! I almost think I hear  
 Faint fragments of thy song ;  
 Where loyal hearts and true  
 Stand ever in the light,  
 All rapture through and through,  
 In God's most holy sight.

## THE RIGHT MUST WIN

Oh, it is hard to work for God,  
 To rise and take his part  
 Upon this battle-field of earth,  
 And not sometimes lose heart !

He hides himself so wondrously,  
 As though there were no God ;  
 He is least seen when all the powers  
 Of ill are most abroad.

Or he deserts us at the hour  
 The fight is all but lost ;  
 And seems to leave us to ourselves  
 Just when we need him most.

Ill masters good ; good seems to change  
 To ill with greatest ease ;  
 And, worst of all, the good with good  
 Is at cross-purposes.

Ah ! God is other than we think ;  
 His ways are far above,  
 Far beyond reason's height, and reach'd  
 Only by childlike love.

Workman of God ! Oh, lose not heart,  
 But learn what God is like ;  
 And in the darkest battle-field  
 Thou shalt know where to strike.

Thrice bless'd is he to whom is given  
 The instinct that can tell  
 That God is on the field when he  
 Is most invisible.

Bless'd, too, is he who can divine  
 Where real right doth lie,  
 And dares to take the side that seems  
 Wrong to man's blindfold eye.

For right is right, since God is God ;  
 And right the day must win ;  
 To doubt would be disloyalty,  
 To falter would be sin.

## Arthur Penrhyn Stanley

### TEACH US TO DIE

WHERE shall we learn to die ?  
Go, gaze with steadfast eye  
On dark Gethsemane  
Or darker Calvary,  
Where through each lingering hour  
The Lord of grace and power,  
Most lowly and most high,  
Has taught the Christian how to die.

When in the olive shade  
His long last prayer he pray'd,  
When on the cross to heaven  
His parting spirit was given,  
He show'd that to fulfil  
The Father's gracious will,  
Not asking how or why,  
Alone prepares the soul to die.

No word of anxious strife,  
No anxious cry for life ;  
By scoff and torture torn,  
He speaks not scorn for scorn ;  
Calmly forgiving those  
Who deem themselves his foes,  
In silent majesty  
He points the way at peace to die.

Delighting to the last  
In memories of the past ;  
Glad at the parting meal  
In lowly tasks to kneel ;

Still yearning to the end  
For mother and for friend ;  
His great humility  
Loves in such acts of love to die.

Beyond his depth of woes  
A wider thought arose,  
Along his path of gloom,  
Thought for his country's doom ;  
Athwart all pain and grief,  
Thought for the contrite thief :  
The far-stretch'd sympathy  
Lives on when all beside shall die.

Bereft, but not alone,  
The world is still his own ;  
The realm of deathless truth  
Still breathes immortal youth ;  
Sure, though in shuddering dread,  
That all is finished,  
With purpose fix'd and high  
The friend of all mankind must die.

Oh, by those weary hours  
Of slowly-ebbing powers ;  
By those deep lessons heard  
In each expiring word ;  
By that unfailing love  
Lifting the soul above,  
When our last end is nigh,  
So teach us, Lord, with thee to die.

## Christopher Newman Hall

### MY TIMES ARE IN THY HAND

My times are in thy hand !  
I know not what a day  
Or e'en an hour may bring to me,  
But I am safe while trusting thee,  
Though all things fade away.  
All weakness, I  
On him rely  
Who fix'd the earth and spread the starry  
sky.

My times are in thy hand !  
Pale poverty or wealth,  
Corroding care or calm repose,  
Spring's balmy breath or winter's snows,  
Sickness or buoyant health, —  
Whate'er betide,  
If God provide,  
'Tis for the best ; I wish no lot beside.

My times are in thy hand !  
Should friendship pure illumine

And strew my path with fairest flowers,  
Or should I spend life's dreary hours  
In solitude's dark gloom,  
Thou art a friend,  
Till time shall end  
Unchangeably the same ; in thee all beau-  
ties blend.

My times are in thy hand !  
Many or few, my days  
I leave with thee, — this only pray,  
That by thy grace, I, every day  
Devoting to thy praise,  
May ready be  
To welcome thee  
Whene'er thou com'st to set my spirit free.

My times are in thy hand !  
Howe'er those times may end,  
Sudden or slow my soul's release,  
Midst anguish, frenzy, or in peace,  
I'm safe with Christ my friend.

If he is nigh,  
Howe'er I die,  
'T will be the dawn of heavenly ecstasy.

My times are in thy hand !  
To thee I can intrust  
My slumbering clay, till thy command  
Bids all the dead before thee stand,  
Awaking from the dust.  
Beholding thee,  
What bliss 't will be  
With all thy saints to spend eternity !

To spend eternity  
In heaven's unclouded light !  
From sorrow, sin, and frailty free,  
Beholding and resembling thee, —  
O too transporting sight !  
Prospect too fair  
For flesh to bear !  
Haste ! haste ! my Lord, and soon trans-  
port me there !

## Anne Brontë

### A PRAYER

My God (oh, let me call thee mine,  
Weak, wretched sinner though I be),  
My trembling soul would fain be thine ;  
My feeble faith still clings to thee.

Not only for the past I grieve,  
The future fills me with dismay ;  
Unless Thou hasten to relieve,  
Thy suppliant is a castaway.

I cannot say my faith is strong,  
I dare not hope my love is great ;  
But strength and love to thee belong ;  
Oh, do not leave me desolate !

I know I owe my all to thee ;  
Oh, take the heart I cannot give !  
Do Thou my strength — my Saviour be,  
And make me to thy glory live.

## William John Blew

### O LORD, THY WING OUTSPREAD

O LORD, thy wing outspread,  
And us thy flock infold ;  
Thy broad wing spread, that covered  
Thy mercy-seat of old :  
And o'er our nightly roof,  
And round our daily path,  
Keep watch and ward, and hold aloof  
The devil and his wrath.

For thou dost fence our head,  
And shield — yea, thou alone —  
The peasant on his pallet-bed,  
The prince upon his throne.  
Make then our heart thine ark,  
Whereon thy Mystic Dove  
May brood, and lighten it, when dark,  
With beams of peace and love ;

That dearer far to thee  
 Than gold or cedar-shrine  
 The bodies of thy saints may be,  
 The souls by thee made thine :

So nevermore be stirr'd  
 That voice within our heart,  
 The fearful word that once was heard, --  
 "Up, let us hence depart !"

### Cecil Frances Alexander

#### THERE IS A GREEN HILL

THERE is a green hill far away,  
 Without a city wall,  
 Where the dear Lord was crucified,  
 Who died to save us all.

We may not know, we cannot tell  
 What pains he had to bear,  
 But we believe it was for us  
 He hung and suffer'd there.

He died that we might be forgiven,  
 He died to make us good,

That we might go at last to heaven,  
 Sav'd by his precious blood.

There was no other good enough  
 To pay the price of sin ;  
 He only could unlock the gate  
 Of heaven, and let us in.

O dearly, dearly has he lov'd,  
 And we must love him too,  
 And trust in his redeeming blood,  
 And try his works to do.

### Elizabeth Cecilia Clephane

#### THE LOST SHEEP

("THE NINETY AND NINE")

THERE were ninety and nine that safely lay  
 In the shelter of the fold ;  
 But one was out on the hills away,  
 Far off from the gates of gold,  
 Away on the mountains wild and bare,  
 Away from the tender Shepherd's care.

"Lord, thou hast here thy ninety and nine :  
 Are they not enough for thee ?"  
 But the Shepherd made answer : "'T is of  
 mine

Has wander'd away from me ;  
 And although the road be rough and steep  
 I go to the desert to find my sheep."

But none of the ransom'd ever knew  
 How deep were the waters cross'd,  
 Nor how dark was the night that the Lord  
 pass'd through  
 Ere he found his sheep that was lost.

Out in the desert he heard its cry --  
 Sick and helpless, and ready to die.

"Lord, whence are those blood-drops all  
 the way,

That mark out the mountain track ?"

"They were shed for one who had gone  
 astray

Ere the Shepherd could bring him back."

"Lord, whence are thy hands so rent and  
 torn ?"

"They are pierced to-night by many a  
 thorn."

But all through the mountains, thunder-  
 riven,

And up from the rocky steep,

There rose a cry to the gate of heaven,

"Rejoice ! I have found my sheep !"

And the angels echoed around the throne,

"Rejoice, for the Lord brings back his  
 own !"

**Sabine Baring-Gould**

**CHILD'S EVENING HYMN**

Now the day is over,  
Night is drawing nigh,  
Shadows of the evening  
Steal across the sky.

Now the darkness gathers,  
Stars begin to peep,  
Birds and beasts and flowers  
Soon will be asleep.

Jesu, give the weary  
Calm and sweet repose ;  
With thy tenderest blessing  
May our eyelids close.

Grant to little children  
Visions bright of thee ;  
Guard the sailors tossing  
On the deep blue sea.

Comfort every sufferer  
Watching late in pain ;  
Those who plan some evil  
From their sin restrain.

Through the long night-watches  
May thine angels spread  
Their white wings above me,  
Watching round my bed.

When the morning wakens,  
Then may I arise  
Pure and fresh and sinless  
In thy holy eyes.

Glory to the Father,  
Glory to the Son,  
And to thee, bless'd Spirit,  
Whilst all ages run. AMEN.

**Frances Ridley Havergal**

**GAVE MY LIFE FOR THEE**

I GAVE my life for thee,  
My precious blood I shed  
That thou mightst ransom'd be,  
And quicken'd from the dead.  
I gave my life for thee ;  
What hast thou given for me ?

I spent long years for thee  
In weariness and woe,  
That an eternity  
Of joy thou mightest know.  
I spent long years for thee ;  
Hast thou spent one for me ?

My Father's home of light,  
My rainbow-circled throne,  
I left, for earthly night,  
For wanderings sad and lone.  
I left it all for thee ;  
Hast thou left aught for me ?

I suffer'd much for thee,  
More than thy tongue may tell  
Of bitterest agony,  
To rescue thee from hell.  
I suffer'd much for thee ;  
What canst thou bear for me ?

And I have brought to thee,  
Down from my home above,  
Salvation full and free,  
My pardon and my love.  
Great gifts I brought to thee ;  
What hast thou brought to me ?

Oh, let thy life be given,  
Thy years for him be spent,  
World-fetters all be riven,  
And joy with suffering blent ;  
I gave myself for thee :  
Give thou thyself to me ?



•

II

THE VICTORIAN EPOCH

(PERIOD OF TENNYSON, ARNOLD, BROWNING, ROSSETTI, AND SWINBURNE)

DEATH OF WILLIAM WORDSWORTH: APRIL 23, 1850

ALFRED TENNYSON APPOINTED LAUREATE: NOVEMBER 21, 1850

•



## PRELUDE

ENGLAND! since Shakespeare died no loftier day  
For thee than lights herewith a century's goal, —  
Nor statelier exit of heroic soul  
Conjoined with soul heroic, — nor a lay  
Excelling theirs who made renowned thy sway  
Even as they heard the billows which outrolled  
Thine ancient sea, and left their joy and dole  
In song, and on the strand their mantles gray.  
Star-rayed with fame thine Abbey windows loom  
Above his dust whom the Venetian barge  
Bore to the main; who passed the two-fold marge  
To slumber in thy keeping, — yet make room  
For the great Laurifer, whose chanting large  
And sweet shall last until our tongue's far doom.

E. C. S.

# THE VICTORIAN EPOCH

(PERIOD OF TENNYSON, ARNOLD, BROWNING, ROSSETTI, AND SWINBURNE)

## COMPOSITE IDYLLIC SCHOOL

### Frederick Tennyson

#### THIRTY-FIRST OF MAY

AWAKE ! — the crimson dawn is glowing,  
And blissful breath of Morn  
From golden seas is earthward flowing  
Thro' mountain-peaks forlorn ;  
'Twixt the tall roses, and the jasmines near,  
That darkly hover in the twilight air,  
I see the glory streaming, and I hear  
The sweet wind whispering like a messenger.

'T is time to sing ! — the Spirits of Spring  
Go softly by mine ear,  
And out of Fairyland they bring  
Glad tidings to me here ;  
'T is time to sing ! now is the pride of  
Youth  
Pluming the woods, and the first rose appears,  
And Summer from the chambers of the  
South  
Is coming up to wipe away all tears.

They bring glad tidings from afar  
Of Her that cometh after  
To fill the earth, to light the air,  
With music and with laughter ;  
Ev'n now she leaneth forward, as she stands,  
And her fire-wing'd horses, shod with  
gold,  
Stream, like a sunrise, from before her  
hands,  
And thro' the Eastern gates her wheels  
are roll'd.

'T is time to sing — the woodlands ring  
New carols day by day ;  
The wild birds of the islands sing  
Whence they have flown away ;  
'T is time to sing : the nightingale is  
come,  
And 'mid the laurels chants he all night  
long,  
And bids the leaves be still, the winds be  
dumb,  
And like the starlight flashes forth his  
song.

Immortal Beauty from above,  
Like sunlight breath'd on cloud,  
Touches the weary soul with love,  
And hath unwound the shroud  
Of buried Nature till she looks again  
Fresh in infantine smiles and childish  
tears,  
And o'er the rugged hearts of aged men  
Sheds the pure dew of Youth's delicious  
years.

The heart of the awaken'd Earth  
Breathes odorous ecstasy ;  
Let ours beat time unto her mirth,  
And hymn her jubilee !  
The glory of the Universal Soul  
Ascends from mountain-tops, and lowly  
flowers,  
The mighty pulses throbbing through the  
Whole  
Call unto us for answering life in ours.

Arise ! young Queen of forests green,  
 A path was strewn for thee  
 With hyacinth, and gold bells atween,  
 And red anemone ;  
 Arise ! young Queen of beauty and delight,  
 Lift up in this fair land thine happy eyes ;  
 The valleys yearn, and gardens for thy  
 sight,  
 But chief this heart that prays for thee  
 with sighs.

How oft into the opening blue  
 I look'd up wistfully,  
 In hope to see thee wafted thro'  
 Bright rifts of stormy sky ;  
 Many gray morns, sad nights, and weary  
 days,  
 Without thy golden smile my heart was  
 dying ;  
 Oh ! in the valleys let me see thy face,  
 And thy loose locks adown the wood-  
 walks flying.

Come, with thy flowers, and silver showers,  
 Thy rainbows, and thy light ;  
 Fold in thy robe the naked Hours,  
 And fill them with thy might ;  
 Though less I seek thee for the loveliness  
 Thou laughest from thee over land and  
 sea,  
 Than for the hues wherein gay Fancies dress  
 My drooping spirit at the sight of thee.

Come, with thy voice of thousand joys,  
 Thy leaves, and fluttering wings ;  
 Come with thy breezes, and the noise  
 Of rivulets and of springs ;  
 Though less I seek thee for thine harmo-  
 nies  
 Of winds and waters, and thy songs  
 divine,  
 Than for that Angel that within me lies,  
 And makes glad music echoing unto  
 thine.

O Gardens blossoming anew !  
 O Rivers, and fresh Rills !  
 O Mountains in your mantles blue !  
 O dales of daffodils !  
 What ye can do no mortal spirit can,  
 Ye have a strength within we cannot  
 borrow,  
 Blessed are ye beyond the heart of Man,  
 Your Joy, your Love, your Life beyond  
 all Sorrow !

### THE BLACKBIRD

How sweet the harmonies of afternoon !  
 The Blackbird sings along the sunny  
 breeze  
 His ancient song of leaves, and summer  
 boon ;  
 Rich breath of hayfields streams thro'  
 whispering trees ;  
 And birds of morning trim their bustling  
 wings,  
 And listen fondly — while the Blackbird  
 sings.

How soft the lovelight of the West re-  
 poses  
 On this green valley's cheery solitude,  
 On the trim cottage with its screen of  
 roses,  
 On the gray belfry with its ivy hood,  
 And murmuring mill-race, and the wheel  
 that flings  
 Its bubbling freshness — while the Black-  
 bird sings.

The very dial on the village church  
 Seems as 'twere dreaming in a dozy  
 rest ;  
 The scribbled benches underneath the porch  
 Bask in the kindly welcome of the West ;  
 But the broad casements of the old Three  
 Kings  
 Blaze like a furnace — while the Blackbird  
 sings.

And there beneath the immemorial elm  
 Three rosy revellers round a table sit,  
 And thro' gray clouds give laws unto the  
 realm,  
 Curse good and great, but worship their  
 own wit,  
 And roar of fights, and fairs, and junket-  
 ings,  
 Corn, colts, and curs — the while the Black-  
 bird sings.

Before her home, in her accustom'd seat,  
 The tidy Grandam spins beneath the  
 shade  
 Of the old honeysuckle, at her feet  
 The dreaming pug, and purring tabby  
 laid ;  
 To her low chair a little maiden clings,  
 And spells in silence — while the Blackbird  
 sings.

Sometimes the shadow of a lazy cloud  
Breathes o'er the hamlet with its gardens  
green,  
While the far fields with sunlight overflow'd  
Like golden shores of Fairyland are seen ;  
Again, the sunshine on the shadow springs,  
And fires the thicket where the Blackbird  
sings.

The woods, the lawn, the peaked Manor-  
house,  
With its peach-cover'd walls, and rookery  
loud,  
The trim, quaint garden alleys, screen'd  
with boughs,  
The lion-headed gates, so grim and proud,  
The mossy fountain with its murmurings,  
Lie in warm sunshine — while the Blackbird  
sings.

The ring of silver voices, and the sheen  
Of festal garments — and my Lady  
streams  
With her gay court across the garden green ;  
Some laugh, and dance, some whisper  
their love-dreams ;  
And one calls for a little page ; he strings  
Her lute beside her — while the Blackbird  
sings.

A little while — and lo ! the charm is heard,  
A youth, whose life has been all Summer,  
steals  
Forth from the noisy guests around the  
board,  
Creeps by her softly ; at her footstool  
kneels ;  
And, when she pauses, murmurs tender  
things  
Into her fond ear — while the Blackbird  
sings.

The smoke-wreaths from the chimneys curl  
up higher,  
And dizzy things of eve begin to float  
Upon the light ; the breeze begins to tire ;  
Half way to sunset with a drowsy note  
The ancient clock from out the valley  
swings ;  
The Grandam nods — and still the Black-  
bird sings.

Far shouts and laughter from the farmstead  
peal,  
Where the great stack is piling in the sun ;

Thro' narrow gates o'erladen wagons reel,  
And barking curs into the tumult run ;  
While the inconstant wind bears off, and  
brings  
The merry tempest — and the Blackbird  
sings.

On the high wold the last look of the sun  
Burns, like a beacon, over dale and stream ;  
The shouts have ceased, the laughter and  
the fun ;  
The Grandam sleeps, and peaceful be her  
dream ;  
Only a hammer on an anvil rings ;  
The day is dying — still the Blackbird sings.

Now the good Vicar passes from his gate  
Serene, with long white hair ; and in his  
eye  
Burns the clear spirit that hath conquer'd  
Fate,  
And felt the wings of immortality ;  
His heart is throng'd with great imaginings,  
And tender mercies — while the Blackbird  
sings.

Down by the brook he bends his steps, and  
thro'  
A lowly wicket ; and at last he stands  
Awful beside the bed of one who grew  
From boyhood with him — who with  
lifted hands  
And eyes, seems listening to far welcomings,  
And sweeter music than the Blackbird sings.

Two golden stars, like tokens from the  
Blest,  
Strike on his dim orbs from the setting  
sun ;  
His sinking hands seem pointing to the  
West ;  
He smiles as though he said — "Thy will  
be done :"  
His eyes, they see not those illuminings ;  
His ears, they hear not what the Blackbird  
sings.

#### FROM "NIOBE"

I too remember, in the after years,  
The long-hair'd Niobe, when she was old,  
Sitting alone, without the city gates,  
Upon the ground ; alone she sat, and  
mourn'd.  
Her watchers, mindful of her royal state,

Her widowhood, and sorrows, follow'd her  
Far off, when she went forth, to be alone  
In lonely places ; and at set of sun  
They won her back by some fond phantasy,  
By telling her some tale of the gone days  
Of her dear lost ones, promising to show her  
Some faded garland, or some broken toy,  
Dusty and dim, which they had found, or  
feign'd

To have found, some plaything of their  
infant hours.

Within the echoes of a ruin'd court  
She sat and mourn'd, with her lamenting  
voice,

Melodious in sorrow, like the sound  
Of funeral hymns ; for in her youth she sang  
Along the myrtle valleys in the spring,  
Plucking the fresh pinks and the hyacinths,  
With her fair troop of girls, who answer'd  
her

Silverly sweet, so that the lovely tribe  
Were Nature's matchless treble to the last  
Delicious pipe, pure, warbling, dewy clear.  
In summer and in winter, that lorn voice  
Went up, like the struck spirit of this world,  
Making the starry roof of heaven tremble  
With her lament, and agony, and all  
The crowned Gods in their high tabernacles  
Sigh unawares, and think upon their deeds.  
Her guardians let her wander at her will,  
For all could weep for her ; had she not  
been

The first and fairest of that sunny land,  
And bless'd with all things ; doubly crown'd  
with power

And beauty, doubly now discrown'd and  
fallen ?

Oh ! none would harm her, only she herself ;  
And chiefly then when they would hold her  
back,

And sue her to take comfort in her home,  
Or in the bridal chambers of her youth,  
Or in the old gardens, once her joy and  
pride,

Or the rose-bowers along the river-shore  
She lov'd of old, now silent and forsaken.  
For then she fled away, as though in fear,  
As if she saw the spectres of her hours  
Of joyaunce pass before her in the shapes  
Of her belov'd ones. But most she chose  
Waste places, where the moss and lichen  
crawl'd,

And the wild ivy flutter'd, and the rains  
Wept thro' the roofless ruins, and all  
seem'd

To mourn in symbols, and to answer to her,  
Showing her outward that she was within.  
The unregarding multitude pass'd on,  
Because her woe was a familiar sight.

But some there were that shut their ears  
and fled,

And they were childless ; the rose-lipp'd  
and young

Felt that imperial voice and desolate  
Strike cold into their hearts ; children at  
play

Were smit with sudden silence, with their  
toys

Clutch'd in their hands, forgetful of the  
game.

Aged she was, yet beautiful in age.

Her beauty, thro' the cloud of years and  
grief,

Shone as a wintry sun ; she never smil'd,  
Save when a darkness pass'd across the sun,  
And blotted out from her entranced eyes  
Disastrous shapes that rode upon his disk,  
Tyrannous visions, armed presences ;  
And then she sigh'd and lifted up her head,  
And shed a few warm tears. But when he  
rose,

And her sad eyes unclos'd before his beams,  
She started up with terrors in her look,  
That wither'd up all pity in affright,  
And ran about, like one with Furies torn.  
And rent her hair, and madly threaten'd  
Heaven,

And call'd for retribution on the Gods,  
Crying, "O save me from Him, He is  
there ;

Oh, let me wear my little span of life.

I see Him in the centre of the sun ;

His face is black with wrath ! thou angry  
God,

I am a worthless thing, a childless mother,  
Widow'd and wasted, old and comfortless,  
But still I am alive ; wouldst thou take  
all ?

Thou who hast snatch'd my hopes and my  
delights,

Thou who hast kill'd my children, wouldst  
thou take

The little remnant of my days of sorrow,  
Which the sharp winds of the first winter  
days,

Or the first night of frost, may give unto  
thee ?

For never shall I seek again that home  
Where they are not ; cold, cold shall be the  
hearth

Where they were gather'd, cold as is my heart !

Oh ! if my living lot be bitterness,  
'T is sweeter than to think, that, if I go  
Down to the dust, then I shall think no more  
Of them I lov'd and lost, the thoughts of  
whom

Are all my being, and shall speak no more,  
In answer to their voices in my heart,  
As though it were mine ear, rewording all  
Their innocent delights, and fleeting pains,  
Their infant fondnesses, their little wants,  
And simple words. Oh ! while I am, I  
dream

Of those who are not ; thus my anguish  
grows

My solace, as the salt-surf of the seas

Clothes the sharp crags with beauty." Then  
her mood

Would veer to madness, like a windy  
change

That brings up thunder, and she rais'd her  
voice,

Crying, "And yet they are not, they who  
were,

And never more shall be ! accursed  
dreams !"

And, suddenly becoming motionless,  
The bright hue from her cheeks and fore-  
head pass'd,

And, full of awful resignation, fixing  
Her large undazzled orbs upon the sun,  
She shriek'd, "Strike, God, thou canst not  
harm me more !"

## Charles Tennyson Turner

### THE LION'S SKELETON

How long, O lion, hast thou fleshless lain ?  
What rapt thy fierce and thirsty eyes  
away ?

First came the vulture : worms, heat, wind,  
and rain

Ensued, and ardors of the tropic day.

I know not — if they spar'd it thee — how  
long

The canker sate within thy monstrous  
mane,

Till it fell piecemeal, and bestrew'd the  
plain,

Or, shredded by the storming sands, was  
flung

Again to earth ; but now thine ample front,  
Whereon the great frowns gather'd, is laid  
bare ;

The thunders of thy throat, which erst  
were wont

To scare the desert, are no longer there ;  
Thy claws remain, but worms, wind, rain,  
and heat

Have sifted out the substance of thy feet.

### THE VACANT CAGE

OUR little bird in his full day of health  
With his gold-coated beauty made us glad,  
And when disease approach'd with cruel  
stealth,  
A sadder interest our smiles forbad.

How oft we watch'd him, when the night  
hours came,

His poor head buried near his bursting  
heart,

Which beat within a puff'd and troubled  
frame ;

But he has gone at last, and play'd his part :  
The seed-glass, slighted by his sickening  
taste,

The little moulted feathers, saffron-tipp'd,  
The fountain, where his fever'd bill was  
dipp'd,

The perches, which his failing feet embraced,  
All these remain — not even his bath re-  
mov'd —

But where's the spray and flutter that we  
lov'd ?

### THE LACHRYMATORY

FROM out the grave of one whose budding  
years

Were cropp'd by death, when Rome was in  
her prime,

I brought the phial of his kinsman's tears,  
There placed, as was the wont of ancient  
time ;

Round me, that night, in meads of aspho-  
del,

The souls of the early dead did come and  
go,

Drawn by that flask of grief, as by a spell,  
That long-imprison'd shower of human woe

As round Ulysses, for the draught of blood,  
 The heroes throng'd, those spirits flock'd  
     to me,  
 Where, lonely, with that charm of tears, I  
     stood ;  
 Two, most of all, my dreaming eyes did see ;  
 The young Marcellus, young, but great and  
     good,  
 And Tully's daughter, mourn'd so tenderly.

### THE BUOY-BELL

How like the leper, with his own sad cry  
 Enforcing his own solitude, it tolls !  
 That lonely bell set in the rushing shoals,  
 To warn us from the place of jeopardy !  
 O friend of man ! sore-vex'd by ocean's  
     power,  
 The changing tides wash o'er thee day by  
     day ;  
 Thy trembling mouth is fill'd with bitter  
     spray,  
 Yet still thou ringest on from hour to hour ;  
 High is thy mission, though thy lot is  
     wild —  
 To be in danger's realm a guardian sound ;  
 In seamen's dreams a pleasant part to bear,  
 And earn their blessing as the year goes  
     round,  
 And strike the key-note of each grateful  
     prayer,  
 Breath'd in their distant homes by wife or  
     child !

### THE FOREST GLADE

As one dark morn I trod a forest glade,  
 A sunbeam enter'd at the further end,  
 And ran to meet me thro' the yielding  
     shade —  
 As one, who in the distance sees a friend,  
 And, smiling, hurries to him ; but mine  
     eyes,  
 Bewilder'd by the change from dark to  
     bright,  
 Receiv'd the greeting with a quick sur-  
     prise  
 At first, and then with tears of pure de-  
     light ;  
 For sad my thoughts had been — the tem-  
     pest's wrath  
 Had gloom'd the night, and made the  
     morrow gray ;

That heavenly guidance humble sorrow  
     hath,  
 Had turn'd my feet into that forest-way,  
 Just when His morning light came down  
     the path,  
 Among the lonely woods at early day.

### THE LATTICE AT SUNRISE

As on my bed at dawn I mus'd and pray'd,  
 I saw my lattice prank'd upon the wall,  
 The flaunting leaves and flitting birds  
     withal —  
 A sunny phantom interlaced with shade ;  
 "Thanks be to heaven," in happy mood I  
     said,  
 "What sweeter aid my matins could befall  
 Than the fair glory from the East hath  
     made ?  
 What holy sleights hath God, the Lord of  
     all,  
 To bid us feel and see ! we are not free  
 To say we see not, for the glory comes  
 Nightly and daily, like the flowing sea ;  
 His lustre pierceth through the midnight  
     gloom  
 And, at prime hour, behold ! He follows  
     me  
 With golden shadows to my secret rooms."

### THE ROOKERY

METHOUGHT, as I beheld the rookery pass  
 Homeward at dusk upon the rising wind,  
 How every heart in that close-flying mass  
 Was well befriended by the Almighty  
     mind :  
 He marks each sable wing that soars or  
     drops,  
 He sees them forth at morning to their  
     fare,  
 He sets them floating on His evening air,  
 He sends them home to rest on the tree-  
     tops :  
 And when through umber'd leaves the  
     night-winds pour,  
 With lusty impulse rocking all the grove,  
 The stress is measur'd by an eye of love,  
 No root is burst, though all the branches  
     roar ;  
 And, in the morning, cheerly as before,  
 The dark clan talks, the social instincts  
     move.

## ORION

How oft I've watch'd thee from the garden croft,  
 In silence, when the busy day was done,  
 Shining with wondrous brilliancy aloft,  
 And flickering like a casement 'gainst the sun !  
 I've seen thee soar from out some snowy cloud,  
 Which held the frozen breath of land and sea,  
 Yet broke and sever'd as the wind grew loud —  
 But earth-bound winds could not dismember thee,  
 Nor shake thy frame of jewels ; I have guess'd  
 At thy strange shape and function, haply felt  
 The charm of that old myth about thy belt  
 And sword ; but, most, my spirit was possess'd  
 By His great Presence, Who is never far  
 From his light-bearers, whether man or star.

## TO THE GOSSAMER-LIGHT

QUICK gleam, that ridest on the gossamer !  
 How oft I see thee, with thy wavering lance,  
 Tilt at the midges in their evening dance,  
 A gentle joust set on by summer air !  
 How oft I watch thee from my garden-chair !  
 And, failing that, I search the lawns and bowers,  
 To find thee floating o'er the fruits and flowers,  
 And doing thy sweet work in silence there.  
 Thou art the poet's darling, ever sought  
 In the fair garden or the breezy mead ;  
 The wind dismounts thee not ; thy buoyant thread  
 Is as the sonnet, poisoning one bright thought,  
 That moves but does not vanish : borne along  
 Like light, — a golden drift through all  
 the song !

## LETTY'S GLOBE

WHEN Letty had scarce pass'd her third glad year,  
 And her young, artless words began to flow,  
 One day we gave the child a color'd sphere  
 Of the wide earth, that she might mark and know,  
 By tint and outline, all its sea and land.  
 She patted all the world ; old empires peep'd  
 Between her baby fingers ; her soft hand  
 Was welcome at all frontiers. How she leap'd,  
 And laugh'd and prattled in her world-wide bliss ;  
 But when we turn'd her sweet unlearned eye  
 On our own isle, she rais'd a joyous cry,  
 " Oh ! yes, I see it, Letty's home is there ! "  
 And, while she hid all England with a kiss,  
 Bright over Europe fell her golden hair !

## HER FIRST-BORN

It was her first sweet child, her heart's delight :  
 And, though we all foresaw his early doom,  
 We kept the fearful secret out of sight ;  
 We saw the canker, but she kiss'd the bloom.  
 And yet it might not be : we could not brook  
 To vex her happy heart with vague alarms,  
 To blanch with tear her fond intrepid look,  
 Or send a thrill through those encircling arms.  
 She smil'd upon him, waking or at rest :  
 She could not dream her little child would die :  
 She toss'd him fondly with an upward eye :  
 She seem'd as buoyant as a summer spray,  
 That dances with a blossom on its breast,  
 Nor knows how soon it will be borne away



## Alfred, Lord Tennyson

### THE DESERTED HOUSE

Life and Thought have gone away  
Side by side,  
Leaving door and windows wide :  
Careless tenants they !

All within is dark as night :  
In the windows is no light ;  
And no murmur at the door,  
So frequent on its hinge before.

Close the door, the shutters close,  
Or thro' the windows we shall see  
The nakedness and vacancy  
Of the dark deserted house.

Come away : no more of mirth  
Is here or merry-making sound.  
The house was builded of the earth,  
And shall fall again to ground.

Come away : for Life and Thought  
Here no longer dwell ;  
But in a city glorious —  
A great and distant city — have bought  
A mansion incorruptible.  
Would they could have stay'd with us !

### THE LOTOS-EATERS

"COURAGE !" he said, and pointed toward  
the land,  
"This mounting wave will roll us shoreward  
soon."

In the afternoon they came unto a land  
In which it seemed always afternoon.  
All round the coast the languid air did  
swoon,

Breathing like one that hath a weary dream.  
Full-faced above the valley stood the moon ;  
And like a downward smoke, the slender  
stream

Along the cliff to fall and pause and fall  
did seem.

A land of streams ! some, like a downward  
smoke,  
Slow-dropping veils of thinnest lawn, did go ;  
And some thro' wavering lights and shadows  
broke,  
Rolling a slumbrous sheet of foam below.

They saw the gleaming river seaward flow  
From the inner land : far off, three moun-  
tain-tops,  
Three silent pinnacles of aged snow,  
Stood sunset-flush'd : and, dew'd with show-  
ery drops,  
Up-clomb the shadowy pine above the woven  
copse.

The charmed sunset linger'd low adown  
In the red West : thro' mountain clefts the  
dale

Was seen far inland, and the yellow down  
Border'd with palm, and many a winding  
vale

And meadow, set with slender galingale ;  
A land where all things always seem'd the  
same !

And round about the keel with faces pale,  
Dark faces pale against that rosy flame,  
The mild-eyed melancholy Lotos-eaters  
came.

Branches they bore of that enchanted stem,  
Laden with flower and fruit, whereof they  
gave

To each, but whoso did receive of them,  
And taste, to him the gushing of the wave  
Far far away did seem to mourn and rave  
On alien shores ; and if his fellow spake,  
His voice was thin, as voices from the grave ;  
And deep-asleep he seem'd, yet all awake,  
And music in his ears his beating heart did  
make.

They sat them down upon the yellow sand,  
Between the sun and moon upon the shore ;  
And sweet it was to dream of Fatherland,  
Of child, and wife, and slave ; but evermore  
Most weary seem'd the sea, weary the oar,  
Weary the wandering fields of barren foam.  
Then some one said, "We will return no  
more ;"

And all at once they sang, "Our island home  
Is far beyond the wave ; we will no longer  
roam."

### CHORIC SONG

#### I

THERE is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night-dews on still waters between walls

Of shadowy granite, in a gleaming pass ;  
 Music that gentlier on the spirit lies,  
 Than tir'd eyelids upon tir'd eyes ;  
 Music that brings sweet sleep down from  
 the blissful skies.

Here are cool mosses deep,  
 And thro' the moss the ivies creep,  
 And in the stream the long-leav'd flowers  
 weep,  
 And from the craggy ledge the poppy hangs  
 in sleep.

## II

Why are we weigh'd upon with heaviness,  
 And utterly consum'd with sharp distress,  
 While all things else have rest from weariness ?

All things have rest : why should we toil  
 alone,

We only toil, who are the first of things,  
 And make perpetual moan,  
 Still from one sorrow to another thrown :  
 Nor never fold our wings,  
 And cease from wanderings,  
 Nor steep our brows in slumber's holy balm ;  
 Nor harken what the inner spirit sings,  
 " There is no joy but calm ! "  
 Why should we only toil, the roof and crown  
 of things ?

## III

Lo ! in the middle of the wood,  
 The folded leaf is wooed from out the bud  
 With winds upon the branch, and there  
 Grows green and broad, and takes no care,  
 Sun-steep'd at noon, and in the moon  
 Nightly dew-fed ; and turning yellow  
 Falls, and floats adown the air.  
 Lo ! sweeten'd with the summer light,  
 The full-juiced apple, waxing over-mellow,  
 Drops in a silent autumn night.  
 All its allotted length of days,  
 The flower ripens in its place,  
 Ripens and fades, and falls, and hath no toil,  
 Fast-rooted in the fruitful soil.

## IV

Hateful is the dark-blue sky,  
 Vaulted o'er the dark-blue sea.  
 Death is the end of life ; ah, why  
 Should life all labor be ?  
 Let us alone. Time driveth onward fast,  
 And in a little while our lips are dumb.  
 Let us alone. What is it that will last ?  
 All things are taken from us, and become

Portions and parcels of the dreadful Past.  
 Let us alone. What pleasure can we have  
 To war with evil ? Is there any peace  
 In ever climbing up the climbing wave ?  
 All things have rest, and ripen toward the  
 grave

In silence ; ripen, fall, and cease :  
 Give us long rest or death, dark death, or  
 dreamful ease.

## V

How sweet it were, hearing the downward  
 stream,

With half-shut eyes ever to seem

Falling asleep in a half-dream !

To dream and dream, like yonder amber  
 light,

Which will not leave the myrrh-bush on the  
 height ;

To hear each other's whisper'd speech ;

Eating the Lotos day by day,

To watch the crisping ripples on the beach,

And tender curving lines of creamy spray ;

To lend our hearts and spirits wholly

To the influence of mild-minded melan-  
 choly ;

To muse and brood and live again in mem-  
 ory,

With those old faces of our infancy

Heap'd over with a mound of grass,

Two handfuls of white dust, shut in an urn  
 of brass !

## VI

Dear is the memory of our wedded lives,

And dear the last embraces of our wives

And their warm tears : but all hath suffer'd  
 change :

For surely now our household hearths are  
 cold :

Our sons inherit us : our looks are strange :  
 And we should come like ghosts to trouble  
 joy.

Or else the island princes over-bold

Have eat our substance, and the minstrel  
 sings

Before them of the ten years' war in Troy,  
 And our great deeds, as half-forgotten  
 things.

Is there confusion in the little isle ?

Let what is broken so remain.

The Gods are hard to reconcile :

'Tis hard to settle order once again.

There is confusion worse than death,

Trouble on trouble, pain on pain,  
Long labor unto aged breath,  
Sore task to hearts worn out by many wars  
And eyes grown dim with gazing on the  
pilot-stars.

## VII

But propp'd on beds of amaranth and moly,  
How sweet (while warm airs lull us, blowing lowly)

With half-dropp'd eyelid still,  
Beneath a heaven dark and holy,  
To watch the long bright river drawing slowly

His waters from the purple hill —  
To hear the dewy echoes calling  
From cave to cave thro' the thick-twin'd vine —

To watch the emerald-color'd water falling  
Thro' many a wov'n acanthus-wreath 'divine !

Only to hear and see the far-off sparkling brine,

Only to hear were sweet, stretch'd out beneath the pine.

## VIII

The Lotos blooms below the barren peak :  
The Lotos blows by every winding creek :  
All day the wind breathes low with mel-  
lower tone :

Thro' every hollow cave and alley lone  
Round and round the spicy downs the yellow Lotos-dust is blown.

We have had enough of action, and of motion we,

Roll'd to starboard, roll'd to larboard, when the surge was seething free,

Where the wallowing monster spouted his foam-fountains in the sea.

Let us swear an oath, and keep it with an equal mind,

In the hollow Lotos-land to live and lie reclin'd

On the hills like Gods together, careless of mankind.

For they lie beside their nectar, and the bolts are hurl'd

Far below them in the valleys, and the clouds are lightly curl'd

Round their golden houses, girdled with the gleaming world :

Where they smile in secret, looking over wasted lands,

Blight and famine, plague and earthquake,  
roaring deeps and fiery sands,  
Clanging fights, and flaming towns, and  
sinking ships, and praying hands.

But they smile, they find a music centred in a doleful song

Steaming up, a lamentation and an ancient tale of wrong,

Like a tale of little meaning tho' the words are strong ;

Chanted from an ill-us'd race of men that cleave the soil,

Sow the seed, and reap the harvest with enduring toil,

Storing yearly little dues of wheat, and wine and oil ;

Till they perish and they suffer — some, 't is whisper'd — down in hell

Suffer endless anguish, others in Elysian valleys dwell,

Resting weary limbs at last on beds of asphodel.

Surely, surely, slumber is more sweet than toil, the shore

Than labor in the deep mid-ocean, wind and wave and oar ;

Oh rest ye, brother mariners, we will not wander more.

## ULYSSES

It little profits that an idle king,  
By this still hearth, among these barren crags,

Match'd with an aged wife, I mete and dole Unequal laws unto a savage race,

That hoard, and sleep, and feed, and know not me.

I cannot rest from travel : I will drink Life to the lees : all times I have enjoy'd

Greatly, have suffer'd greatly, both with those

That lov'd me, and alone ; on shore, and when

Thro' scudding drifts the rainy Hyades Vex'd the dim sea. I am become a name ;

For always roaming with a hungry heart Much have I seen and known : cities of men

And manners, climates, councils, governments,

Myself not least, but honor'd of them all ; And drunk delight of battle with my peers,

Far on the ringing plains of windy Troy. I am a part of all that I have met ;

Yet all experience is an arch wherethro'

Gleams that untravell'd world, whose margin fades

For ever and for ever when I move.

How dull it is to pause, to make an end,  
To rust unburnish'd, not to shine in use !  
As tho' to breathe were life. Life pil'd on life

Were all too little, and of one to me  
Little remains : but every hour is sav'd  
From that eternal silence, something more,  
A bringer of new things ; and vile it were  
For some three suns to store and hoard myself,

And this gray spirit yearning in desire  
To follow knowledge like a sinking star,  
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,  
To whom I leave the sceptre and the isle —  
Well-lov'd of me, discerning to fulfil  
This labor, by slow prudence to make mild  
A rugged people, and thro' soft degrees  
Subdue them to the useful and the good.  
Most blameless is he, centred in the sphere  
Of common duties, decent not to fail  
In offices of tenderness, and pay  
Meet adoration to my household gods,  
When I am gone. He works his work, I mine.

There lies the port ; the vessel puffs her sail :

There gloom the dark broad seas. My mariners,

Souls that have toil'd, and wrought, and thought with me —

That ever with a frolic welcome took  
The thunder and the sunshine, and oppos'd  
Free hearts, free foreheads — you and I are old ;

Old age hath yet his honor and his toil ;  
Death closes all ; but something ere the end,  
Some work of noble note, may yet be done,  
Not unbecoming men that strove with Gods.  
The lights begin to twinkle from the rocks :  
The long day wanes : the slow moon climbs : the deep

Moans round with many voices. Come, my friends,

'T is not too late to seek a newer world.  
Push off, and sitting well in order smite  
The sounding furrows ; for my purpose holds  
To sail beyond the sunset, and the baths  
Of all the western stars, until I die.

It may be that the gulfs will wash us down :  
It may be we shall touch the Happy Isles,  
And see the great Achilles, whom we knew.

Tho' much is taken, much abides ; and tho'  
We are not now that strength which in old days

Mov'd earth and heaven, that which we are, we are :

One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will

To strive, to seek, to find, and not to yield.

### SIR GALAHAD

My good blade carves the casques of men,  
My tough lance thrusteth sure,  
My strength is as the strength of ten,  
Because my heart is pure.

The shattering trumpet shrilleth high,  
The hard brands shiver on the steel,  
The splinter'd spear-shafts crack and fly,  
The horse and rider reel :

They reel, they roll in clanging lists,  
And when the tide of combat stands,  
Perfume and flowers fall in showers,  
That lightly rain from ladies' hands.

How sweet are looks that ladies bend  
On whom their favors fall !

For them I battle till the end,  
To save from shame and thrall :

But all my heart is drawn above,  
My knuces are bow'd in crypt and shrine :  
I never felt the kiss of love,  
Nor maiden's hand in mine.

More bounteous aspects on me beam,  
Me mightier transports move and thrill ;  
So keep I fair thro' faith and prayer  
A virgin heart in work and will.

When down the stormy crescent goes,  
A light before me swims,  
Between dark stems the forest glows,  
I hear a noise of hymns :

Then by some secret shrine I ride ;  
I hear a voice, but none are there ;  
The stalls are void, the doors are wide,  
The tapers burning fair.

Fair gleams the snowy altar-cloth,  
The silver vessels sparkle clean,  
The shrill bell rings, the censer swings,  
And solemn chaunts resound between.

Sometimes on lonely mountain-meres

I find a magic bark ;  
I leap on board : no helmsman steers :  
I float till all is dark.

A gentle sound, an awful light !  
 Three angels bear the holy Grail :  
 With folded feet, in stoles of white,  
 On sleeping wings they sail.  
 Ah, blessed vision ! blood of God !  
 My spirit beats her mortal bars,  
 As down dark tides the glory slides,  
 And star-like mingles with the stars.

When on my goodly charger borne  
 Thro' dreanning towns I go,  
 The cock crows ere the Christmas morn,  
 The streets are dumb with snow.  
 The tempest crackles on the leads,  
 And, ringing, springs from brand and  
 mail ;  
 But o'er the dark a glory spreads,  
 And gilds the driving hail.  
 I leave the plain, I climb the height ;  
 No branchy thicket shelter yields ;  
 But blessed forms in whistling storms  
 Fly o'er waste fens and windy fields.

A maiden knight — to me is given  
 Such hope, I know not fear ;  
 I yearn to breathe the airs of heaven  
 That often meet me here.  
 I muse on joy that will not cease,  
 Pure spaces cloth'd in living beams,  
 Pure lilies of eternal peace,  
 Whose odors haunt my dreams ;  
 And, stricken by an angel's hand,  
 This mortal armor that I wear,  
 This weight and size, this heart and eyes,  
 Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,  
 And thro' the mountain-walls  
 A rolling organ-harmony  
 Swells up, and shakes and falls.  
 Then move the trees, the copses nod,  
 Wings flutter, voices hover clear :  
 " O just and faithful knight of God !  
 Ride on ! the prize is near."  
 So pass I hostel, hall, and grange ;  
 By bridge and ford, by park and pale,  
 All-arm'd I ride, whate'er betide,  
 Until I find the holy Grail.

#### SIR LAUNCELOT AND QUEEN GUINEVERE

LIKE souls that balance joy and pain,  
 With tears and smiles from heaven again

The maiden Spring upon the plain  
 Came in a sun-lit fall of rain.

In crystal vapor everywhere  
 Blue isles of heaven laugh'd between,  
 And far, in forest-deeps unseen,  
 The topmost elm-tree gather'd green  
 From draughts of balmy air.

Sometimes the linnet pip'd his song :  
 Sometimes the throstle whistled strong  
 Sometimes the sparrowhawk, wheel'd along,  
 Hush'd all the groves from fear of wrong !  
 By grassy capes with fuller sound  
 In curves the yellowing river ran,  
 And drooping chestnut-buds began  
 To spread into the perfect fan,  
 Above the teeming ground.

Then, in the boyhood of the year,  
 Sir Launcelot and Queen Guinevere  
 Rode thro' the coverts of the deer,  
 With blissful treble ringing clear.  
 She seem'd a part of joyous Spring ;  
 A gown of grass-green silk she wore,  
 Buckled with golden clasps before ;  
 A light-green tuft of plumes she bore  
 Clos'd in a golden ring.

Now on some twisted ivy-net,  
 Now by some tinkling rivulet,  
 In mosses mix'd with violet  
 Her cream-white mule his pastern set :  
 And fleetly now she skimm'd the plains  
 Than she whose elfin prancer springs  
 By night to eery warblings,  
 When all the glimmering moorland rings  
 With jingling bridle-reins.

As fast she fled thro' sun and shade,  
 The happy winds upon her play'd,  
 Blowing the ringlet from the braid :  
 She look'd so lovely, as she sway'd  
 The rein with dainty finger-tips,  
 A man had given all other bliss,  
 And all his worldly worth for this,  
 To waste his whole heart in one kiss  
 Upon her perfect lips.

#### BREAK, BREAK, BREAK

BREAK, break, break,  
 On thy cold gray stones, O Sea !  
 And I would that my tongue could utter  
 The thoughts that arise in me.

O well for the fisherman's boy,  
That he shouts with his sister at play !  
O well for the sailor lad,  
That he sings in his boat on the bay !

And the stately ships go on  
To their haven under the hill ;  
But O for the touch of a vanish'd hand,  
And the sound of a voice that is still !

Break, break, break,  
At the foot of thy crags, O Sea !  
But the tender grace of a day that is dead  
Will never come back to me.

## SONGS FROM "THE PRINCESS"

## AS THRO' THE LAND

As thro' the land at eve we went,  
And pluck'd the ripen'd ears,  
We fell out, my wife and I,  
Oh, we fell out I know not why,  
And kiss'd again with tears.  
And blessings on the falling out  
That all the more endears,  
When we fall out with those we love  
And kiss again with tears !  
For when we came where lies the child  
We lost in other years,  
There above the little grave,  
Oh, there above the little grave,  
We kiss'd again with tears.

## ✓ SWEET AND LOW

SWEET and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Wind of the western sea !  
Over the rolling waters go,  
Come from the dying moon, and blow,  
Blow him again to me ;  
While my little one, while my pretty one,  
sleeps.

Sleep and rest, sleep and rest,  
Father will come to thee soon ;  
Rest, rest, on mother's breast,  
Father will come to thee soon ;  
(Father will come to his babe in the nest ;  
Silver sails all out of the west  
Under the silver moon :  
Sleep, my little one, sleep, my pretty one,  
sleep.

## ✓ BUGLE SONG

THE splendor falls on castle walls  
And snowy summits old in story :  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle ; answer, echoes, dying, dying,  
dying.

O hark, O hear ! how thin and clear,  
And thinner, clearer, farther going !  
O sweet and far from cliff and scar  
The horns of Elfland faintly blowing !  
Blow, let us hear the purple glens replying :  
Blow, bugle ; answer, echoes, dying, dying,  
dying.

O love, they die in yon rich sky,  
They faint on hill or field or river :  
Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying,  
dying.

## TEARS, IDLE TEARS

TEARS, idle tears, I know not what they  
mean,  
Tears from the depth of some divine despair  
Rise in the heart, and gather to the eyes,  
In looking on the happy Autumn-fields,  
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,  
That brings our friends up from the under-  
world,  
Sad as the last which reddens over one  
That sinks with all we love below the verge ;  
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer  
dawns  
The earliest pipe of half-awaken'd birds  
To dying ears, when unto dying eyes  
The casement slowly grows a gummuring  
square ;  
So sad, so strange, the days that are no more.

Dear as remember'd kisses after death,  
And sweet as those by hopeless fancy feign'd  
On lips that are for others ; deep as love,  
Deep as first love, and wild with all regret ;  
O Death in Life, the days that are no more,

### THY VOICE IS HEARD

THY voice is heard thro' rolling drums  
That beat to battle where he stands ;  
Thy face across his fancy comes,  
And gives the battle to his hands :  
A moment, while the trumpets blow,  
He sees his brood about thy knee ;  
The next, like fire he meets the foe,  
And strikes him dead for thine and thee.

### ASK ME NO MORE

Ask me no more : the moon may draw the  
sea ;

The cloud may stoop from heaven and  
take the shape  
With fold to fold, of mountain or of cape ;  
But O too fond, when have I answer'd thee ?  
Ask me no more.

Ask me no more : what answer should I  
give ?

I love not hollow cheek or faded eye :  
Yet, O my friend, I will not have thee  
die !

Ask me no more, lest I should bid thee live ;  
Ask me no more.

Ask me no more : thy fate and mine are  
seal'd :

I strove against the stream and all in  
vain :

Let the great river take me to the main :  
No more, dear love, for at a touch I yield ;  
Ask me no more.

### ODE ON THE DEATH OF THE DUKE OF WELLINGTON

#### I

#### BURY the Great Duke

With an empire's lamentation,  
Let us bury the Great Duke  
To the noise of the mourning of a mighty  
nation,  
Mourning when their leaders fall,  
Warriors carry the warrior's pall,  
And sorrow darkens hamlet and hall.

#### II

Where shall we lay the man whom we de-  
plore ?  
Here, in streaming London's central roar.

Let the sound of those he wrought for,  
And the feet of those he fought for,  
Echo round his bones for evermore.

#### III

Lead out the pageant : sad and slow,  
As fits an universal woe,  
Let the long long procession go,  
And let the sorrowing crowd about it grow,  
And let the mournful martial music blow ;  
The last great Englishman is low.

#### IV

Mourn, for to us 'he seems the last,  
Remembering all his greatness in the Past.  
No more in soldier fashion will he greet  
With lifted hand the gazer in the street.  
O friends, our chief state-oracle is mute :  
Mourn for the man of long-enduring blood,  
The statesman-warrior, moderate, resolute,  
Whole in himself, a common good.  
Mourn for the man of amplest influence,  
Yet clearest of ambitious crime,  
Our greatest yet with least pretence,  
Great in council and great in war,  
Foremost captain of his time,  
Rich in saving common-sense,  
And, as the greatest only are,  
In his simplicity sublime.  
O good gray head which all men knew,  
O voice from which their omens all men  
drew,  
O iron nerve to true occasion true,  
O fall'n at length that tower of strength  
Which stood four-square to all the winds  
that blew !  
Such was he whom we deplore.  
The long self-sacrifice of life is o'er.  
The great World-victor's victor will be seen  
no more.

#### V

All is over and done :  
Render thanks to the Giver,  
England, for thy son.  
Let the bell be toll'd.  
Render thanks to the Giver,  
And render him to the mould.  
Under the cross of gold  
That shines over city and river,  
There he shall rest for ever  
Among the wise and the bold.  
Let the bell be toll'd :

And a reverent people behold  
 The towering car, the sable steeds :  
 Bright let it be with its blazon'd deeds,  
 Dark in its funeral fold.  
 Let the bell be toll'd :  
 And a deeper knell in the heart be knoll'd ;  
 And the sound of the sorrowing anthem  
     roll'd

Thro' the dome of the golden cross ;  
 And the volleying cannon thunder his loss ;  
 He knew their voices of old.  
 For many a time in many a clime  
 His captain's-ear has heard them boom  
 Bellowing victory, bellowing doom :  
 When he with those deep voices wrought,  
 Guarding realms and kings from shame ;  
 With those deep voices our dead captain  
     taught

The tyrant, and asserts his claim  
 In that dread sound to the great name,  
 Which he has worn so pure of blame,  
 In praise and in dispraise the same,  
 A man of well-attemper'd frame.  
 O civic muse, to such a name,  
 To such a name for ages long,  
 To such a name,  
 Preserve a broad approach of fame,  
 And ever-echoing avenues of song.

## VI

Who is he that cometh, like an honor'd  
     guest,  
 With banner and with music, with soldier  
     and with priest,  
 With a nation weeping, and breaking on my  
     rest ?

Mighty Seaman, this is he  
 Was great by land as thou by sea.  
 Thine island loves thee well, thou famous  
     man,

The greatest sailor since our world began.  
 Now, to the roll of muffled drums,  
 To thee the greatest soldier comes ;  
 For this is he  
 Was great by land as thou by sea ;  
 His foes were thine ; he kept us free ;  
 O give him welcome, this is he  
 Worthy of our gorgeous rites,  
 And worthy to be laid by thee ;  
 For this is England's greatest son,  
 He that gain'd a hundred fights,  
 Nor ever lost an English gun ;  
 This is he that far away  
 Against the myriads of Assaye

Clash'd with his fiery few and won ;  
 And underneath another sun,  
 Warring on a later day,  
 Round affrighted Lisbon drew  
 The treble works, the vast designs  
 Of his labor'd rampart lines,  
 Where he greatly stood at bay,  
 Whence he issued forth anew,  
 And ever great and greater grew,  
 Beating from the wasted vines  
 Back to France her banded swarms,  
 Back to France with countless blows,  
 Till o'er the hills her eagles flew  
 Beyond the Pyrenean pines,  
 Follow'd up in valley and glen  
 With blare of bugle, clamor of men,  
 Roll of cannon and clash of arms,  
 And England pouring on her foes.  
 Such a war had such a close.  
 Again their ravening eagle rose  
 In anger, wheel'd on Europe-shadowing  
     wings,

And barking for the thrones of kings ;  
 Till one that sought but Duty's iron crown  
 On that loud sabbath shook the spoiler  
     down ;

A day of onsets of despair !  
 Dash'd on every rocky square  
 Their surging charges foam'd themselves  
     away ;

Last, the Prussian trumpet blew ;  
 Thro' the long-tormented air  
 Heaven flash'd a sudden jubilant ray,  
 And down we swept and charged and over-  
     threw.

So great a soldier taught us there,  
 What long-enduring hearts could do  
 In that world-earthquake, Waterloo !  
 Mighty Seaman, tender and true,  
 And pure as he from taint of craven guile  
 O saviour of the silver-coasted isle,  
 O shaker of the Baltic and the Nile,  
 If aught of things that here befall  
 Touch a spirit among things divine,  
 If love of country move thee there at all,  
 Be glad, because his bones are laid by thine !  
 And thro' the centuries let a people's voice  
 In full acclaim,  
 A people's voice,  
 The proof and echo of all human fame,  
 A people's voice, when they rejoice  
 At civic revel and pomp and game,  
 Attest their great commander's claim  
 With honor, honor, honor, honor to him,  
 Eternal honor to his name.



## VII

A people's voice ! we are a people yet.  
 Tho' all men else their nobler dreams forget,  
 Confus'd by brainless mobs and lawless Powers ;  
 Thank Him who is'd us here, and roughly set  
 His Briton in blown seas and storming showers,  
 We have a voice, with which to pay the debt  
 Of boundless love and reverence and regret  
 To those great men who fought, and kept it ours.  
 And keep it ours, O God, from brute control ;  
 O Statesmen, guard us, guard the eye, the soul  
 Of Europe, keep our noble England whole,  
 And save the one true seed of freedom sown  
 Betwixt a people and their ancient throne,  
 That sober freedom out of which there springs  
 Our loyal passion for our temperate kings ;  
 For, saving that, ye help to save mankind  
 Till public wrong be crumbled into dust,  
 And drill the raw world for the march of mind,  
 Till crowds at length be sane and crowns be just.  
 But wink no more in slothful overtrust.  
 Remember him who led your hosts ;  
 He bade you guard the sacred coasts.  
 Your cannons moulder on the seaward wall ;  
 His voice is silent in your council-hall  
 For ever ; and whatever tempests lour  
 For ever silent ; even if they broke  
 In thunder, silent ; yet remember all  
 He spoke among you, and the Man who spoke ;  
 Who never sold the truth to serve the hour,  
 Nor palter'd with Eternal God for power ;  
 Who let the turbid streams of rumor flow  
 Thro' either babbling world of high and low ;  
 Whose life was work, whose language rife  
 With rugged maxims hewn from life ;  
 Who never spoke against a foe ;  
 Whose eighty winters freeze with one rebuke  
 All great self-seekers trampling on the right :  
 Truth-teller was our England's Alfred nam'd ;

Truth-lover was our English Duke ;  
 Whatever record leap to light  
 He never shall be sham'd.

## VIII

Lo, the leader in these glorious wars  
 Now to glorious burial slowly borne,  
 Follow'd by the brave of other lands,  
 He, on whom from both her open hands  
 Lavish Honor shower'd all her stars,  
 And affluent Fortune emptied all her horn.  
 Yea, let all good things await  
 Him who cares not to be great,  
 But as he saves or serves the state.  
 Not once or twice in our rough island-story,  
 The path of duty was the way to glory :  
 He that walks it, only thirsting  
 For the right, and learns to deaden  
 Love of self, before his journey closes,  
 He shall find the stubborn thistle bursting  
 Into glossy purples, which outredden  
 All voluptuous garden-roses.  
 Not once or twice in our fair island-story,  
 The path of duty was the way to glory :  
 He, that ever following her commands,  
 On with toil of heart and knees and hands,  
 Thro' the long gorge to the far light has won  
 His path upward, and prevail'd,  
 Shall find the toppling crags of Duty seal'd  
 Are close upon the shining table-lands  
 To which our God Himself is moon and sun.  
 Such was he : his work is done.  
 But while the races of mankind endure,  
 Let his great example stand  
 Colossal, seen of every land,  
 And keep the soldier firm, the statesman pure :  
 Till in all lands and thro' all human story  
 The path of duty be the way to glory :  
 And let the land whose hearths he sav'd  
 from shame  
 For many and many an age proclaim  
 At civic revel and pomp and game,  
 And when the long-illumin'd cities flame,  
 Their ever-loyal iron leader's fame,  
 With honor, honor, honor, honor to him,  
 Eternal honor to his name.

## IX

Peace, his triumph will be sung  
 By some yet un moulded tongue

Far on in summers that we shall not see :  
 Peace, it is a day of pain  
 For one about whose patriarchal knee  
 Late the little children clung :  
 O peace, it is a day of pain  
 For one, upon whose hand and heart and  
     brain

Once the weight and fate of Europe hung.  
 Ours the pain, be his the gain !  
 More than is of man's degree  
 Must be with us, watching here  
 At this, our great solemnity.

Whom we see not we revere ;  
 We revere, and we refrain  
 From talk of battles loud and vain,  
 And brawling memories all too free  
 For such a wise humility  
 As befits a solemn fane :

We revere, and while we hear  
 The tides of Music's golden sea  
 Setting toward eternity,  
 Uplifted high in heart and hope are we,  
 Until we doubt not that for one so true  
 There must be other nobler work to do  
 Than when he fought at Waterloo,  
 And victor he must ever be.  
 For tho' the Giant Ages heave the hill  
 And break the shore, and evermore  
 Make and break, and work their will ;  
 Tho' world on world in myriad myriads  
     roll

Round us, each with different powers,  
 And other forms of life than ours,  
 What know we greater than the soul ?  
 On God and Godlike men we build our  
     trust.

Hush, the Dead March wails in the people's  
     ears :

The dark crowd moves, and there are sobs  
     and tears :

The black earth yawns : the mortal disap-  
     pears ;

Ashes to ashes, dust to dust ;  
 He is gone who seem'd so great.—  
 Gone ; but nothing can bereave him  
 Of the force he made his own  
 Being here, and we believe him  
 Something far advanced in State,  
 And that he wears a truer crown  
 Than any wreath that man can weave him.  
 Speak no more of his renown,  
 Lay your earthly fancies down,  
 And in the vast cathedral leave him,  
 God accept him, Christ receive him.

## THE CHARGE OF THE LIGHT BRIGADE

HALF a league, half a league,  
 Half a league onward,  
 All in the valley of Death  
 Rode the six hundred.  
 "Forward, the Light Brigade !  
 Charge for the guns !" he said :  
 Into the valley of Death  
 Rode the six hundred.

"Forward, the Light Brigade !"  
 Was there a man dismay'd ?  
 Not tho' the soldier knew  
 Some one had blunder'd :  
 Theirs not to make reply,  
 Theirs not to reason why,  
 Theirs but to do and die :  
 Into the valley of Death  
 Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them  
 Volley'd and thunder'd ;  
 Storm'd at with shot and shell,  
 Boldly they rode and well,  
 Into the jaws of Death,  
 Into the mouth of Hell  
 Rode the six hundred.

Flash'd all their sabres bare,  
 Flash'd as they turn'd in air  
 Sabring the gunners there,  
 Charging an army, while  
 All the world wonder'd :  
 Plunged in the battery-smoke  
 Right thro' the line they broke ;  
 Cossack and Russian  
 Reel'd from the sabre-stroke  
 Shatter'd and sunder'd.  
 Then they rode back, but not  
 Not the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them  
 Volley'd and thunder'd ;  
 Storm'd at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well  
 Came thro' the jaws of Death,  
 Back from the mouth of Hell,

All that was left of them,  
Left of six hundred.

When can their glory fade ?  
O the wild charge they made !  
All the world wonder'd.  
Honor the charge they made !  
Honor the Light Brigade,  
Noble six hundred !

# NORTHERN FARMER

## OLD STYLE

WHEER 'asta bein saw long and meä liggin'  
'ere aloin ?

Noorse ? thourt nowt o' a noorse : whoy,  
Doctor's abein an' agoin :

Says that I moint 'a naw moor aäle : but  
I beänt a fool :

Git ma my aäle, fur I beänt a-gawin' to  
breäk my rule.

Doctors, they knaws nowt, fur a says what 's  
nawways true :

Naw soort o' koind o' use to saäy the things  
that a do.

I've 'ed my point o' aäle ivry noight sin' I  
bein 'ere.

An' I've 'ed my quart ivry market-noight  
for foorty year.

Parson 's a bein loikewise, an' a sittin' 'ere  
o' my bed.

"The amoighty 's a taäkin o' you <sup>1</sup> to 'issén,  
my friend," a said,

An' a towd ma my sins, an' 's toithe were  
due, an' I gied it in hond :

I done my duty boy 'um, as I 'a done boy  
the lond.

Larn'd a ma' beä. I reckons I 'annot sa  
mooch to larn.

But a cast oop, thot a did, 'bout Bessy Mar-  
ris's barne.

Thaw a knaws I hallus voätéd wi' Squoire  
an' choorch an' staäte,

An' i' the woost o' toimes I wur niver agin  
the raäte.

An' I hallus coom'd to 's chooch afoor moy  
Sally wur deäd,

An' 'eärd 'um a bummin' awaäy loike a  
buzzard-clock <sup>2</sup> ower my 'eäd,

<sup>1</sup> ou as in hour. <sup>2</sup> Cockchafer. <sup>3</sup> Bittern.

An' I niver knaw'd whot a meän'd but I  
thowt a 'ad summut to saäy,  
An' I thowt a said whot a owt to 'a said  
an' I coom'd away.

Bessy Marris's barne ! tha knaws she laäid  
it to meä.

Mowt a beän, mayhap, for she wur a bad  
un, sheä.

'Siver, I kep 'um, I kep 'um, my lass, tha  
mun understand ;

I done moy duty boy 'um as I 'a done boy  
the lond.

But Parson a cooms an' a goäs, an' a says  
it eäsy an' freeä,

"The almoighty 's a taäkin o' you to 'issén,  
my friend," says 'eä.

I weänt saäy men be loiars, thaw summun  
said it in 'aäste :

But 'e reäds wonn sarmin a weeäk, an' I 'a  
stubb'd Thurnaby waäste.

D'ya moind the waäste, my lass ? naw, naw,  
tha was not born then ;

Theer wur a boggle in it, I often 'eärd 'um  
mysen ;

Moäst loike a butter-bump, <sup>3</sup> fur I 'eärd 'um  
about an' about,

But I stabb'd 'um oop wi' the lot, an' raäiv'd  
an' rembled 'um out.

Keäper's it wur ; fo' they fun 'um theer  
a-laäid of 'is faäce

Down i' the woild enemies <sup>4</sup> afoor I coom'd  
to the plaäce.

Noäks or Thimbleby — toäner <sup>5</sup> 'ed shot 'um  
as deäd as a naäil.

Noäks wur 'ang'd for it oop at 'soize — but  
git ma my aäle.

Dubbut looök at the waäste : theer warn't  
not feeäd for a cow ;

Nowt at all but bracken an' fuzz, an' looök  
at it now —

Warnt nowt a haäcere, an' now theer's  
lots o' feeäd,

Fourseoor <sup>1</sup> yows upon it an' some on it  
down i' seeäd. <sup>6</sup>

Nobbut a bit on it's left, an' I meän'd to 'a  
stubb'd it at fall,

Done it ta-year I meän'd, an' runn'd plow  
thruff it an' all,

<sup>4</sup> Anemones. <sup>5</sup> One or other. <sup>6</sup> Clover.

If godamoighty an' parson 'ud nobbut let  
ma aloän,  
Meä, wi' haäke huonderd haäcre o' Squoire's,  
an' lond o' my oän.

Do godamoighty knaw what a's doin'  
a-taäkin' o' meä ?

I beänt wonn as saws 'ere a beän an' yon-  
der a peä ;

An' Squoire 'ull be sa mad an' all — a' dear  
a' dear !

And I 'a managed for Squoire coom Michael-  
mas thutty year.

A mowt 'a taäen owd Joänes, as 'ant not a  
'aäpoth o' sense,

Or a mowt 'a taäen young Robins — a niver  
mended a fence :

But godamoighty a moost taäke meä an'  
taäke ma now

Wi' aäf the cows to cauve an' Thurnaby  
hoilins to plow !

Looök 'ow quoloty sinoiles when they seeäs  
ma a passin' boy,

Says to thessén, naw doubt, " what a man a  
beä sewer-loy ! "

Fur they knaws what I beän to Squoire sin  
fust a coom'd to the 'All ;

I done moy duty by Squoire an' I done moy  
duty boy hall.

Squoire 's i' Lunnan, an' summun I reckons  
'ull 'a to wroite,

For whoa 's to howd the lond ater meä thot  
muddles ma quoit ;

Sartin-sewer I beä, thot a weänt niver give  
it to Joänes,

Naw, nor a moänt to Robins — a niver rem-  
bles the stoäns.

But summun 'ull come ater meä mayhap  
wi' 'is kittle o' steäm

Huzzin' an' maäzin' the blessed feälds wi'  
the Divil's oän teäm.

Sin' I mun doy I mun doy, thaw loife they  
says is sweet,

But sin' I mun doy I mun doy, for I  
couldn abeär to see it.

What atta stannin' theer fur, an' doesn bring  
ma the aäle ?

Doctor 's a' toättler, lass, an a's hallus : ' the  
owd taäle ;

I weänt breäk rules fur Doctor, a knaws  
naw inoor nor a floy ;  
Git ma my aäle I tell tha, an' if I mun doy  
I mun doy.

## THE DAISY

WRITTEN AT EDINBURGH

O LOVE, what hours were thine and mine,  
In lands of palm and southern pine ;  
In lands of palm, of orange-blossom,  
Of olive, aloe, and maize and vine.

What Roman strength Turbia show'd  
In ruin, by the mountain road ;  
How like a gem, beneath, the city  
Of little Monaco, basking, glow'd.

How richly down the rocky dell  
The torrent vineyard streaming fell  
To meet the sun and sunny waters,  
That only heav'd with a summer swell:

What slender campanili grew  
By bays, the peacock's neck in hue ;  
Where, here and there, on sandy beaches  
A milky-bell'd amaryllis blew.

How young Columbus seem'd to rove,  
Yet present in his natal grove,  
Now watching high on mountain cornice,  
And steering, now, from a purple cove,

Now pacing mute by ocean's rim ;  
Till, in a narrow street and dim,  
I stay'd the wheels at Cogoletto,  
And drank, and loyally drank to him.

Nor knew we well what pleas'd us most,  
Not the clipp'd palm of which they boast ;  
But distant color, happy hamlet,  
A moulder'd citadel on the coast,

Or tower, or high hill-convent, seen  
A light amid its olives green ;  
Or olive-hoary cape in ocean ;  
Or rosy blossom in hot ravine,

Where oleanders flush'd the bed  
Of silent torrents, gravel-spread ;  
And, crossing, oft we saw the glisten  
Of ice, far up on a mountain head.

We lov'd that hall tho' white and cold,  
 Those niched shapes of noble mould,  
 A princely people's awful princes,  
 The grave, severe Genovese of old.

At Florence too what golden hours,  
 In those long galleries, were ours ;  
 What drives about the fresh Cascinè,  
 Or walks in Boboli's ducal bowers.

In bright vignettes, and each complete,  
 Of tower or duomo, sunny-sweet,  
 Or palace, how the city glitter'd,  
 Thro' cypress avenues, at our feet.

But when we cross'd the Lombard plain  
 Remember what a plague of rain ;  
 Of rain at Reggio, rain at Parma ;  
 At Lodi, rain, Piacenza, rain.

And stern and sad (so rare the smiles  
 Of sunlight) look'd the Lombard piles ;  
 Porch-pillars on the lion resting,  
 And sombre, old, colonnaded aisles.

O Milan, O the chanting quires,  
 The giant windows' blazon'd fires,  
 The height, the space, the gloom, the  
 glory !  
 A mound of marble, a hundred spires !

I climb'd the roofs at break of day ;  
 Sun-smitten Alps before me lay.  
 I stood among the silent statues,  
 And statued pinnacles, mute as they.

How faintly-flush'd, how phantom-fair,  
 Was Monte Rosa, hanging there  
 A thousand shadowy-pencill'd valleys  
 And snowy dells in a golden air.

Remember how we came at last  
 To Como ; shower and storm and blast  
 Had blown the lake beyond his limit,  
 And all was flooded ; and how we past

From Como, when the light was gray,  
 And in my head, for half the day,  
 The rich Virgilian rustic measure  
 Of Lari Maxume, all the way,

Like ballad-burthen music, kept,  
 As on The Lariano crept  
 To that fair port below the castle  
 Of Queen Theodolind, where we slept ;

Or hardly slept, but watch'd awake  
 A cypress in the moonlight shake,  
 The moonlight touching o'er a terrace  
 One tall Agavè above the lake.

What more ? we took our last adieu,  
 And up the snowy Splügen drew,  
 But ere we reach'd the highest summit  
 I pluck'd a daisy, I gave it you.

It told of England then to me,  
 And now it tells of Italy.  
 O love, we two shall go no longer  
 To lands of summer across the sea ;

So dear a life your arms enfold  
 Whose crying is a cry for gold :  
 Yet here to-night in this dark city,  
 When ill and weary, alone and cold,

I found, tho' crush'd to hard and dry,  
 This nursing of another sky  
 Still in the little book you lent me,  
 And where you tenderly laid it by :

And I forgot the clouded Forth,  
 The gloom that saddens Heaven and Earth,  
 The bitter east, the misty summer  
 And gray metropolis of the North.

Perchance, to lull the throbs of pain,  
 Perchance, to charm a vacant brain,  
 Perchance, to dream you still beside me,  
 My fancy fled to the South again.

### THE FLOWER

ONCE in a golden hour  
 I cast to earth a seed.  
 Up there came a flower,  
 The people said, a weed.

To and fro they went  
 Thro' my garden-bower,  
 And muttering discontent  
 Curs'd me and my flower.

Then it grew so tall  
 It wore a crown of light,  
 But thieves from o'er the wall  
 Stole the seed by night.

Sow'd it far and wide  
 By every town and tower,

Till all the people cried,  
"Splendid is the flower."

Read my little fable :  
He that runs may read.  
Most can raise the flowers now,  
For all have got the seed.

And some are pretty enough,  
And some are poor indeed ;  
And now again the people  
Call it but a weed.

### COME INTO THE GARDEN, MAUD

COME into the garden, Maud,  
For the black bat, night, has flown,  
Come into the garden, Maud,  
I am here at the gate alone ;  
And the woodbine spices are wafted abroad,  
And the musk of the rose is blown.

For a breeze of morning moves,  
And the planet of Love is on high,  
Beginning to faint in the light that she loves  
On a bed of daffodil sky,  
To faint in the light of the sun she loves,  
To faint in his light, and to die.

All night have the roses heard  
The flute, violin, bassoon ;  
All night has the casement jessamine stirr'd  
To the dancers dancing in tune ;  
Till silence fell with the waking bird,  
And a hush with the setting moon.

I said to the lily, " There is but one  
With whom she has heart to be gay.  
When will the dancers leave her alone ?  
She is weary of dance and play."  
Now half to the setting moon are gone,  
And half to the rising day ;  
Low on the sand and loud on the stone  
The last wheel echoes away.

I said to the rose, " The brief night goes  
In babble and revel and wine.  
O young lord-lover, what sighs are those,  
For one that will never be thine ?  
But mine, but mine," so I swear to the rose,  
" For ever and ever, mine."

And the soul of the rose went into my  
blood,

As the music clash'd in the hall ;  
And long by the garden lake I stood,  
For I heard your rivulet fall  
From the lake to the meadow and on to  
the wood,  
Our wood, that is dearer than all ;

From the meadow your walks have left so  
sweet

That whenever a March-wind sighs  
He sets the jewel-print of your feet  
In violets blue as your eyes,  
To the woody hollows in which we meet  
And the valleys of Paradise.

The slender acacia would not shake  
One long milk-bloom on the tree ;  
The white lake-blossom fell into the lake  
As the pimpernel doz'd on the lea ;  
But the rose was awake all night for your  
sake,

Knowing your promise to me ;  
The lilies and roses were all awake,  
They sigh'd for the dawn and thee.

Queen rose of the rosebud garden of girls,  
Come hither, the dances are done,  
In gloss of satin and glimmer of pearls,  
Queen lily and rose in one ;  
Shine out, little head, sunning over with  
curls,  
To the flowers, and be their sun.

There has fallen a splendid tear  
From the passion-flower at the gate.  
She is coming, my dove, my dear ;  
She is coming, my life, my fate ;  
The red rose cries, " She is near, she is  
near ;"  
And the white rose weeps, " She is late ;"  
The larkspur listens, " I hear, I hear ;"  
And the lily whispers, " I wait."

She is coming, my own, my sweet ;  
Were it ever so airy a tread,  
My heart would hear her and beat,  
Were it earth in an earthy bed ;  
My dust would hear her and beat,  
Had I lain for a century dead ;  
Would start and tremble under her feet,  
And blossom in purple and red.

## THE SHELL

FROM "MAUD"

SEE what a lovely shell,  
Small and pure as a pearl,  
Lying close to my foot,  
Frail, but a work divine,  
Made so fairly well  
With delicate spire and whorl,  
How exquisitely minute,  
A miracle of design !

What is it ? a learned man  
Could give it a clumsy name.  
Let him name it who can,  
The beauty would be the same.

The tiny cell is forlorn,  
Void of the little living will  
That made it stir on the shore.  
Did he stand at the diamond door  
Of his house in a rainbow frill ?  
Did he push, when he was uncurl'd,  
A golden foot or a fairy horn  
Thro' his dim water-world ?

Slight, to be crush'd with a tap  
Of my finger-nail on the sand,  
Small, but a work divine,  
Frail, but of force to withstand,  
Year upon year, the shock  
Of cataract seas that snap  
The three-decker's oaken spine  
Athwart the ledges of rock,  
Here on the Breton strand !

## THE PASSING OF ARTHUR

FROM "IDYLLS OF THE KING"

THEN saw they how there hove a dusky  
barge,  
Dark as a funeral scarf from stem to stern,  
Beneath them ; and descending they were  
ware  
That all the decks were dense with stately  
forms,  
Black-stol'd, black-hooded, like a dream —  
by these  
Three Queens with crowns of gold : and  
from them rose  
A cry that shiver'd to the tingling stars,  
And, as it were one voice, an agony

Of lamentation, like a wind that shrills  
All night in a waste land, where no one  
comes,  
Or hath come, since the making of the  
world.

Then murmur'd Arthur, "Place me in the  
barge."

So to the barge they came. There those  
three Queens

Put forth their hands, and took the King,  
and wept.

But she, that rose the tallest of them all  
And fairest, laid his head upon her lap,  
And loos'd the shatter'd casque, and chaf'd  
his hands,

And call'd him by his name, complaining  
loud,

And dropping bitter tears against a brow  
Strip'd with dark blood : for all his face  
was white

And colorless, and like the wither'd moon  
Smote by the fresh beam of the springing  
east ;

And all his greaves and cuisses dash'd with  
drops

Of onset ; and the light and lustrous  
curls —

That made his forehead like a rising sun  
High from the dais-throne — were parch'd  
with dust ;

Or, clotted into points and hanging loose,  
Mix'd with the knightly growth that fringed  
his lips.

So like a shatter'd column lay the King ;  
Not like that Arthur who, with lance in  
rest,

From spur to plume a star of tournament,  
Shot thro' the lists at Camelot, and charged  
Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedivere :  
" Ah ! my Lord Arthur, whither shall I go ?  
Where shall I hide my forehead and my  
eyes ?

For now I see the true old times are dead,  
When every morning brought a noble  
chance ;

And every chance brought out a noble  
knight.

Such times have been not since the light  
that led

The holy Elders with the gift of myrrh.  
But now the whole Round Table is dissolv'd  
Which was an image of the mighty world,

And I, the last, go forth companionless,  
And the days darken round me, and the  
years,  
Among new men, strange faces, other  
miuds."

And slowly answer'd Arthur from the  
barge :

"The old order changeth, yielding place to  
new,

And God fulfils himself in many ways,  
Lest one good custom should corrupt the  
world.

Comfort thyself : what comfort is in me ?  
I have liv'd my life, and that which I have  
done

May He within himself make pure ! but  
thou,

If thou shouldst never see my face again,  
Pray for my soul. More things are  
wrought by prayer

Than this world dreams of. Wherefore,  
let thy voice

Rise like a fountain for me night and day.  
For what are men better than sheep or goats  
That nourish a blind life within the brain,  
If, knowing God, they lift not hands of  
prayer

Both for themselves and those who call  
them friend ?

For so the whole round earth is every way  
Bound by gold chains about the feet of God.  
But now farewell. I am going a long way  
With these thou seest — if indeed I go  
(For all my mind is clouded with a  
doubt) —

To the island-valley of Avilion ;  
Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly ; but it lies  
Deep-meadow'd, happy, fair with orchard  
lawns

And bowery hollows crown'd with summer  
sea,

Where I will heal me of my grievous  
wound."

So said he, and the barge with oar and sail  
Mov'd from the brink, like some full-  
breasted swan

That, fluting a wild carol ere her death,  
Ruffles her pure cold plume, and takes  
the flood

With swarthy webs. Long stood Sir  
Bedivere

Revolving many memories, till the hull

Look'd one black dot against the verge of  
dawn,  
And on the mere the wailing died away.

## RIZPAH

WAILING, wailing, wailing, the wind over  
land and sea —

And Willy's voice in the wind, "O mother  
come out to me."

Why should he call me to-night, when he  
knows that I cannot go ?

For the downs are as bright as day, and the  
full moon stares at the snow.

We should be seen, my dear ; they would  
spy us out of the town.

The loud black nights for us, and the storm  
rushing over the down,

When I cannot see my own hand, but am  
led by the creak of the chain,

And grovel and grope for my son till I find  
myself drench'd with the rain.

Anything fallen again ? nay — what was  
there left to fall ?

I have taken them home, I have number'd  
the bones, I have hidden them all.

What am I saying ? and what are *you* ?  
do you come as a spy ?

Falls ? what falls ? who knows ? As the  
tree falls so must it lie.

Who let her in ? how long has she been ?  
you — what have you heard ?

Why did you sit so quiet ? you never have  
spoken a word.

O — to pray with me — yes — a lady —  
none of their spies —

But the night has crept into my heart, and  
begun to darken my eyes.

Ah — you, that have liv'd so soft, what  
should *you* know of the night,

The blast and the burning shame and the  
bitter frost and the fright ?

I have done it, while you were asleep —  
you were only made for the day.

I have gather'd my baby together — and  
now you may go your way.

Nay — for it's kind of you, Madam, to sit  
by an old dying wife.

But say nothing hard of my boy, I have  
only an hour of life.



I kiss'd my boy in the prison, before he  
went out to die.

"They dar'd me to do it," he said, and he  
never has told me a lie.

I whipp'd him for robbing an orchard once  
when he was but a child —

"The farmer dar'd me to do it," he said ;  
he was always so wild —

And idle — and could n't be idle — my  
Willy — he never could rest.

The King should have made him a soldier ;  
he would have been one of his best.

But he liv'd with a lot of wild mates, and  
they never would let him be good ;

They swore that he dare not rob the mail,  
and he swore that he would ;

And he took no life, but he took one purse,  
and when all was done

He flung it among his fellows — I'll none  
of it, said my son.

I came into court to the Judge and the  
lawyers. I told them my tale,

God's own truth — but they kill'd him,  
they kill'd him for robbing the mail.

They hang'd him in chains for a show —  
he had always borne a good name —

To be hang'd for a thief — and then put  
away — is n't that enough shame ?

Dust to dust — low down — let us hide !  
but they set him so high

That all the ships of the world could stare  
at him, passing by.

God 'ill pardon the hell-black raven and  
horrible fowls of the air,

But not the black heart of the lawyer who  
kill'd him and hang'd him there.

And the jailer forced me away. I had bid  
him my last goodbye ;

They had fasten'd the door of his cell,  
" O mother ! " I heard him cry.

I could n't get back tho' I tried, he had  
something further to say,

And now I never shall know it. The  
jailer forced me away.

Then since I could n't but hear that cry of  
my boy that was dead,

They seiz'd me and shut me up : they  
fasten'd me down on my bed.

" Mother, O mother ! " — he call'd in the  
dark to me year after year —

They beat me for that, they beat me —  
you know that I could n't but hear ;  
And then at the last they found I had  
grown so stupid and still

They let me abroad again — but the  
creatures had work'd their will.

Flesh of my flesh was gone, but bone of my  
bone was left —

I stole them all from the lawyers — and  
you, will you call it a theft ? —

My baby, the bones that had suck'd me,  
the bones that had laugh'd and  
had cried —

Theirs ? O no ! they are mine — not  
theirs — they had mov'd in my side.

Do you think I was scar'd by the bones ?  
I kiss'd 'em, I buried 'em all —

I can't dig deep, I am old — in the night  
by the churchyard wall.

My Willy 'ill rise up whole when the  
trumpet of judgment 'ill sound,

But I charge you never to say that I laid  
him in holy ground.

They would scratch him up — they would  
hang him again on the cursed tree.

Sin ? O yes — we are sinners, I know —  
let all that be,

And read me a Bible verse of the Lord's  
good will toward men —

" Full of compassion and mercy, the Lord " —  
let me hear it again ;

" Full of compassion and mercy — long-  
suffering." Yes, O yes !

For the lawyer is born but to murder — the  
Saviour lives but to bless.

He 'll never put on the black cap except for  
the worst of the worst,

And the first may be last — I have heard it  
in church — and the last may be first.

Suffering — O long-suffering — yes, as the  
Lord must know,

Year after year in the mist and the wind  
and the shower and the snow.

Heard, have you ? what ? they have told  
you he never repented his sin.

How do they know it ? are they his mother ?  
are you of his kin ?

Heard ! have you ever heard, when the  
storm on the downs began,

The wind that 'ill wail like a child and the  
sea that 'ill moan like a man ?

Election, Election and Reprobation — it's  
all very well.

But I go to-night to my boy, and I shall  
not find him in Hell.

For I car'd so much for my boy that the  
Lord has look'd into my care,

And He means me, I'm sure, to be happy  
with Willy, I know not where.

And if *he* be lost — but to save *my* soul,  
that is all your desire :

Do you think that I care for *my* soul if my  
boy be gone to the fire ?

I have been with God in the dark — go, go,  
you may leave me alone —

You never have borne a child — you are  
just as hard as a stone.

Madam, I beg your pardon ! I think that  
you mean to be kind,

But I cannot hear what you say for my  
Willy's voice in the wind —

The snow and the sky so bright — he us'd  
but to call in the dark,

And he calls to me now from the church  
and not from the gibbet — for hark !

Nay — you can hear it yourself — it is  
coming — shaking the walls —

Willy — the moon's in a cloud — Good-  
night. I am going. He calls.

#### FLOWER IN THE CRANNIED WALL

FLOWER in the crannied wall,  
I pluck you out of the crannies,  
I hold you here, root and all, in my hand,  
Little flower — but *if* I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.

#### SONG IN "THE FORESTERS"\*

THERE is no land like England  
Where'er the light of day be ;  
There are no hearts like English hearts,  
Such hearts of oak as they be.  
There is no land like England  
Where'er the light of day be ;  
There are no men like Englishmen,  
So tall and bold as they be.

And these will strike for England  
And man and maid be free

To foil and spoil the tyrant  
Beneath the greenwood tree.

There is no land like England  
Where'er the light of day be ;  
There are no wives like English wives,  
So fair and chaste as they be.  
There is no land like England  
Where'er the light of day be ;  
There are no maids like the English maids.  
So beautiful as they be.

And these shall wed with freemen.  
And all their sons be free,  
To sing the songs of England  
Beneath the greenwood tree.

#### VASTNESS

MANY a hearth upon our dark globe sighs  
after many a vanish'd face,  
Many a planet by many a sun may roll with  
the dust of a vanish'd race.

Raving politics, never at rest — as this poor  
earth's pale history runs, —  
What is it all but a trouble of ants in the  
gleam of a million million of suns ?

Lies upon this side, lies upon that side,  
truthless violence mourn'd by the  
Wise,  
Thousands of voices drowning his own in a  
popular torrent of lies upon lies ;

Stately purposes, valor in battle, glorious  
annals of army and fleet,  
Death for the right cause, death for the  
wrong cause, trumpets of victory,  
groans of defeat ;

Innocence seeth'd in her mother's milk,  
and Charity setting the martyr  
afame ;  
Thralldom who walks with the banner of  
Freedom, and recks not to ruin a  
realm in her name ;

Faith at her zenith, or all but lost in the  
gloom of doubts that darken the  
schools ;  
Craft with a bunch of all-heal in her hand,  
follow'd up by her vassal legion of  
fools ;

Trade flying over a thousand seas with her  
spice and her vintage, her silk and  
her corn ;

Desolate offing, sailorless harbors, famish-  
ing populace, wharves forlorn ;

Star of the morning, Hope in the sunrise ;  
gloom of the evening, Life at a close ;

Pleasure who flaunts on her wide downway  
with her flying robe and her poison'd  
rose ;

Pain, that has crawl'd from the corpse of  
Pleasure, a worm which writhes all  
day, and at night

Stirs up again in the heart of the sleeper,  
and stings him back to the curse of  
the light ;

Wealth with his wines and his wedded  
harlots ; honest Poverty, bare to the  
bone ;

Opulent Avarice, lean as Poverty ; Flattery  
gilding the rift in a throne ;

Fame blowing out from her golden trum-  
pet a jubilant challenge to Time and  
to Fate ;

Slander, her shadow, sowing the nettle on  
all the laurel'd graves of the Great ;

Love for the maiden, crown'd with mar-  
riage, no regrets for aught that has  
been,

Household happiness, gracious children,  
debtless competence, golden mean ;

National hatreds of whole generations, and  
pigmy spites of the village spire ;

Vows that will last to the last death-ruckle,  
and vows that are snapp'd in a mo-  
ment of fire ;

He that has liv'd for the lust of a minute,  
and died in the doing it, flesh with-  
out mind ;

He that has nail'd all flesh to the Cross, till  
Self died out in the love of his kind ;

Spring and Summer and Autumn and  
Winter, and all these old revolutions  
of earth ;

All new-old revolutions of Empire —  
change of the tide — what is all of it  
worth ?

What the philosophies, all the sciences,  
poesy, varying voices of prayer ?

All that is noblest, all that is basest, all  
that is filthy with all that is fair ?

What is it all, if we all of us end but in  
being our own corpse-coffins at last,  
Swallow'd in Vastness, lost in Silence,  
drown'd in the deeps of a meaning-  
less Past ?

What but a murmur of gnats in the gloom,  
or a moment's anger of bees in their  
hive ? —

Peace, let it be ! for I loved him, and love  
him for ever : the dead are not dead  
but alive.

#### THE SILENT VOICES \*

WHEN the dumb Hour, cloth'd in black,  
Brings the Dreams about my bed,  
Call me not so often back,  
Silent Voices of the dead,  
Toward the lowland ways behind me,  
And the sunlight that is gone !  
Call me rather, silent Voices,  
Forward to the starry track  
Glimmering up the heights beyond me  
On, and always on !

#### CROSSING THE BAR

SUNSET and evening star,  
And one clear call for me !  
And may there be no moaning of the bar,  
When I put out to sea,

But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the bound-  
less deep  
Turns again home.

Twilight and evening bell,  
And after that the dark !  
And may there be no sadness of farewell,  
When I embark ;

For tho' from out our bourne of Time and  
Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have cross'd the bar.

## Earl of Beaconsfield

(BENJAMIN D'ISRAELI)

### WELLINGTON

Not only that thy puissant arm could bind  
The tyrant of a world; and, conquering Fate,  
Enfranchise Europe, do I deem thee great;  
But that in all thy actions I do find  
Exact propriety: no gusts of mind  
Fitful and wild, but that continuous state  
Of order'd impulse mariners await  
In some benignant and enriching wind, —

The breath ordain'd of Nature. Thy calm  
mien  
Recalls old Rome, as much as thy high  
deed;  
Duty thine only idol, and serene  
When all are troubled; in the utmost need  
Prescient; thy country's servant ever seen,  
Yet sovereign of thyself, whate'er may  
speed.

## Thomas Westwood

### O WIND OF THE MOUNTAIN!

O WIND of the Mountain, Wind of the  
Mountain, hear!

I have a prayer to whisper in thine ear: —  
Hush, pine-tree, hush! Be silent, sycamore!

Cease thy wild waving, ash-tree, old and  
hoar!

Flow softly, stream! My voice is faint  
with fear —

O Wind of the Mountain, Wind of the  
Mountain, hear!

In the dull city, by the lowland shore,  
Pale grows the cheek, so rosy-fresh of yore.  
Woe for the child — the fair blithe-hearted  
child —

Once thy glad playmate on the breezy  
wild!

Hush, pine-tree, hush! — my voice is faint  
with fear —

O Wind of the Mountain, Wind of the  
Mountain, hear!

Pale grows the cheek, and dim the sunny  
eyes,

And the voice falters, and the laughter dies.  
Woe for the child! She pines, on that sad  
shore,

For the free hills and happy skies of yore.  
Hush, river, hush! — my voice is faint with  
fear —

O Wind of the Mountain, Wind of the  
Mountain, hear!

O Wind of the Mountain, thou art swift  
and strong —

Follow, for love's sake, though the way be  
long.

Follow, oh! follow, over down and dale,  
To the far city in the lowland vale.

Hush, pine-tree, hush! — my voice is faint  
with fear —

O Wind of the Mountain, Wind of the  
Mountain, hear!

Kiss the dear lips, and bid the laughters  
rise;

Flush the wan cheek, and brighten the dim  
eyes;

Sing songs of home, and soon, from grief  
and pain,

Win back thy playmate, blessed Wind,  
again!

Win back my darling — while away my  
fear —

O Wind of the Mountain, Wind of the  
Mountain, hear!

### IN THE GOLDEN MORNING OF THE WORLD

In the golden morning of the world,  
When creation's freshness was unfurl'd,  
Had earth truer, fonder hearts than now?  
One, at least, in this our day, I know,  
(Whisper soft, *ah! benedicite!*)  
Faithful-fond as any heart could be  
In the golden morning of the world.

And were faces, in that orient time,  
 Flush'd, in sooth, with more resplendent  
     prime,  
 More consummate loveliness than now ?  
 Nay, one maiden face, at least, I know  
 (*Whisper soft, ah ! benedicite !*)  
 Just as fair as any face could be  
 In the golden morning of the world.

But dark shadows reign, and storms are  
     rife,  
 In the once serene clear heaven of life.  
 Oh ! sweet angel, at the shining gate,  
 By God's mercy, keep one earthly fate,  
*One dear life — ah ! benedicite !*  
 Happy, calm, as any such could be  
 In the golden morning of the world !

## Arthur Hugh Clough

### IN A LECTURE-ROOM

AWAY, haunt thou not me,  
 Thou vain Philosophy !  
 Little hast thou bestead,  
 Save to perplex the head,  
 And leave the spirit dead.  
 Unto thy broken cisterns wherefore go,  
 While from the secret treasure-depths be-  
     low,  
 Fed by the skyey shower,  
 And clouds that sink and rest on hill-tops  
     high,  
 Wisdom at once, and Power,  
 Are welling, bubbling forth, unseen, in-  
     cessantly ?  
 Why labor at the dull mechanic oar,  
 When the fresh breeze is blowing,  
 And the strong current flowing,  
 Right onward to the Eternal Shore ?

### A PROTEST

LIGHT words they were, and lightly, falsely  
     said ;  
 She heard them, and she started, — and  
     she rose,  
 As in the act to speak ; the sudden  
     thought  
 And unconsider'd impulse led her on.  
 In act to speak she rose, but with the sense  
 Of all the eyes of that mix'd company  
 Now suddenly turn'd upon her, some with  
     age  
 Harden'd and dull'd, some cold and criti-  
     cal ;  
 Some in whom vapors of their own conceit,  
 As moist malarious mists the heavenly  
     stars,  
 Still blotted out their good, the best at  
     best

By frivolous laugh and prate conventional  
 All too untun'd for all she thought to  
     say, —  
 With such a thought the mantling blood to  
     her cheek  
 Flush'd up, and o'er-flush'd itself, blank  
     night her soul  
 Made dark, and in her all her purpose  
     swoon'd.  
 She stood as if for sinking. Yet anon,  
 With recollections clear, august, sublime,  
 Of God's great truth, and right immuta-  
     ble,  
 Which, as obedient vassals, to her mind  
 Came summon'd of her will, in self-nega-  
     tion  
 Quelling her troublous earthly conscious-  
     ness,  
 She queen'd it o'er her weakness. At the  
     spell  
 Back roll'd the ruddy tide, and leaves her  
     cheek  
 Paler than erst, and yet not ebbs so far  
 But that one pulse of one indignant  
     thought  
 Might hurry it hither in flood. So as she  
     stood  
 She spoke. God in her spoke, and made  
     her heard.

### QUA CURSUM VENTUS

As ships, becalm'd at eve, that lay  
 With canvas drooping, side by side,  
 Two towers of sail at dawn of day  
 Are scarce long leagues apart descried ;  
 When fell the night, upsprung the breeze,  
 And all the darkling hours they plied,  
 Nor dreamt but each the self-same seas  
 By each was cleaving, side by side :

E'en so — but why the tale reveal  
Of those whom, year by year unchanged,  
Brief absence join'd anew to feel,  
Astounded, soul from soul estranged ?

At dead of night their sails were fill'd,  
And onward each rejoicing steer'd :  
Ah, neither blame, for neither will'd,  
Or wist, what first with dawn appear'd !

To veer, how vain ! On, onward strain,  
Brave barks ! In light, in darkness too,  
Through winds and tides one compass  
guides, —  
To that, and your own selves, be true.

But O blithe breeze, and O great seas,  
Though ne'er, that earliest parting past,  
On your wide plain they join again,  
Together lead them home at last !

One port, methought, alike they sought,  
One purpose hold where'er they fare, —  
O bounding breeze, O rushing seas,  
At last, at last, unite them there !

# FROM "THE BOTHIE OF TOBER- NA-VUOLICH"

## THE BATHERS

THERE is a stream, I name not its name,  
lest inquisitive tourist  
Hunt it, and make it a lion, and get it at  
last into guide-books,  
Springing far off from a loch unexplor'd  
in the folds of great mountains,  
Falling two miles through rowan and  
stunted alder, enveloped  
Then for four more in a forest of pine,  
where broad and ample  
Spreads, to convey it, the glen with heath-  
ery slopes on both sides :  
Broad and fair the stream, with occasional  
falls and narrows ;  
But, where the glen of its course ap-  
proaches the vale of the river,  
Met and block'd by a huge interposing  
mass of granite,  
Scarce by a channel deep-cut, raging up,  
and raging onward,  
Forces its flood through a passage so nar-  
row a lady would step it.

There, across the great rocky wharves, a  
wooden bridge goes,  
Carrying a path to the forest ; below,  
three hundred yards, say,  
Lower in level some twenty-five feet,  
through flats of shingle,  
Stepping-stones and a cart-track cross in  
the open valley.

But in the interval here the boiling,  
pent-up water  
Frees itself by a final descent, attaining a  
basin,  
Ten feet wide and eighteen long, with  
whiteness and fury  
Occupied partly, but mostly pellucid, pure,  
a mirror ;

Beautiful there for the color deriv'd from  
green rocks under ;  
Beautiful, most of all, where beads of  
foam up-rising

Mingle their clouds of white with the deli-  
cate hue of the stillness.

Cliff over cliff for its sides, with rowan and  
pendant birch boughs,  
Here it lies, unthought of above at the  
bridge and pathway,  
Still more enclosed from below by wood  
and rocky projection.

You are shut in, left alone with yourself  
and perfection of water,  
Hid on all sides, left alone with yourself  
and the goddess of bathing.

Here, the pride of the plunger, you stride  
the fall and clear it ;  
Here, the delight of the bather, you roll in  
beaded sparklings,  
Here into pure green depth drop down  
from lofty ledges.

Hither, a month ago, they had come,  
and discover'd it ; hither  
(Long a design, but long unaccountably left  
unaccomplish'd),

Leaving the well-known bridge and path-  
way above to the forest,  
Turning below from the track of the carts  
over stone and shingle,  
Piercing a wood, and skirting a narrow and  
natural causeway

Under the rocky wall that hedges the bed  
of the streamlet,  
Rounded a craggy point, and saw on a sud-  
den before them

Slabs of rock, and a tiny beach, and perfec-  
tion of water,

Picture-like beauty, seclusion sublime, and  
the goddess of bathing.

There they bath'd, of course, and Arthur,  
the glory of headers,

Leap'd from the ledges with Hope, he  
twenty feet, he thirty ;

There, overbold, great Hobbes from a ten-  
foot height descended,

Prone, as a quadruped, prone with hands  
and feet protending ;

There in the sparkling champagne, ecstatic,  
they shriek'd and shouted.

"Hobbes' gutter" the Piper entitles  
the spot, profanely,

Hope "the Glory" would have, after  
Arthur, the glory of headers :

But, for before they departed, in shy and  
fugitive reflex

Here in the eddies and there did the splen-  
dor of Jupiter glimmer ;

Adam adjudged it the name of Hesperus,  
star of the evening.

Hither, to Hesperus, now, the star of the  
evening above them,

Come in their lonelier walk the pupils  
twain and Tutor ;

Turn'd from the track of the carts, and  
passing the stone and shingle,

Piercing the wood, and skirting the stream  
by the natural causeway,

Rounded the craggy point, and now at their  
ease look'd up ; and

Lo, on the rocky ledge, regardant, the  
Glory of headers,

Lo, on the beach, expecting the plunge, not  
cigarless, the Piper. —

And they look'd, and wonder'd, incredu-  
lous, looking yet once more.

Yes, it was he, on the ledge, bare-limb'd,  
an Apollo, down-gazing,

Eying one moment the beauty, the life, ere  
he flung himself in it,

Eying through eddying green waters the  
green-tinting floor underneath them,

Eying the bead on the surface, the bead,  
like a cloud, rising to it,

Drinking in, deep in his soul, the beautiful  
hue and the clearness,

Arthur, the shapely, the brave, the unboast-  
ing, the glory of headers ;

Yes, and with fragrant weed, by his knap-  
sack, spectator and critic,

Seated on slab by the margin, the Piper,  
the Cloud-compeller.

## PESCHIERA

WHAT voice did on my spirit fall,  
Peschiera, when thy bridge I crost ?  
" 'T is better to have fought and lost,  
Than never to have fought at all."

The tricolor — a trampled rag —  
Lies dirt and dust ; the lines I track  
By sentries' boxes, yellow, black,  
Lead up to no Italian flag.

I see the Croat soldier stand  
Upon the grass of your redoubts ;  
The eagle with his black wing flouts  
The breadth and beauty of your land.

Yet not in vain, although in vain,  
O men of Brescia ! on the day  
Of loss past hope, I heard you say  
Your welcome to the noble pain.

You said : " Since so it is, good-bye,  
Sweet life, high hope ; but whatsoe'er  
May be, or must, no tongue shall dare  
To tell, ' The Lombard fear'd to die ! ' "

You said (there shall be answer fit) :  
" And if our children must obey,  
They must ; but, thinking on this day,  
' T will less debase them to submit."

You said (O not in vain you said) :  
" Haste, brothers, haste, while yet we  
may ;  
The hours ebb fast of this one day,  
While blood may yet be nobly shed."

Ah ! not for idle hatred, not  
For honor, fame, nor self-applause,  
But for the glory of the cause,  
You did what will not be forgot.

And though the stranger stand, 't is true,  
By force and fortune's right he stands :  
By fortune, which is in God's hands,  
And strength, which yet shall spring in  
you.

This voice did on my spirit fall,  
Peschiera, when thy bridge I crost :  
" 'T is better to have fought and lost,  
Than never to have fought at all."

FROM "AMOURS DE VOYAGE"

JUXTAPOSITION

JUXTAPOSITION, in fine ; and what is juxtaposition ?

Look you, we travel along in the railway-carriage or steamer,

And, *pour passer le temps*, till the tedious journey be ended,

Lay aside paper or book, to talk with the girl that is next one ;

And, *pour passer le temps*, with the terminus all but in prospect,

Talk of eternal ties and marriages made in heaven.

Ah, did we really accept with a perfect heart the illusion !

Ah, did we really believe that the Present indeed is the Only !

Or through all transmutation, all shock and convulsion of passion,

Feel we could carry undimmed, unextinguished, the light of our knowledge !

But for his funeral train which the bridegroom sees in the distance,

Would he so joyfully, think you, fall in with the marriage-procession ?

But for that final discharge, would he dare to enlist in that service ?

But for that certain release, ever sign to that perilous contract ?

But for that exit secure, ever bend to that treacherous doorway ? —

Ah, but the bride, meantime, — do you think she sees it as he does ?

But for the steady fore-sense of a freer and larger existence,

Think you that man could consent to be circumscribed here into action ?

But for assurance within of a limitless ocean divine, o'er

Whose great tranquil depths unconscious the wind-toss'd surface

Breaks into ripples of trouble that come and change and endure not, —

But that in this, of a truth, we have our being, and know it,

Think you we men could submit to live and move as we do here ?

Ah, but the women, — God bless them ! — they don't think at all about it.

Yet we must eat and drink, as you say. And as limited beings

Scarcely can hope to attain upon earth to an Actual Abstract,

Leaving to God contemplation, to His hands knowledge confiding,

Sure that in us if it perish, in Him it abideth and dies not,

Let us in His sight accomplish our petty particular doings, —

Yes, and contented sit down to the victual that He has provided.

Allah is great, no doubt, and Juxtaposition his prophet.

Ah, but the women, alas ! they don't look at it in that way.

Juxtaposition is great ; — but, my friend, I fear me, the maiden

Hardly would thank or acknowledge the lover that sought to obtain her,

Not as the thing he would wish, but the thing he must even put up with, —

Hardly would tender her hand to the wooer that candidly told her

That she is but for a space, an *ad-interim* solace and pleasure, —

That in the end she shall yield to a perfect and absolute something,

Which I then for myself shall behold, and not another, —

Which, amid fondest endearments, meantime I forget not, forsake not.

Ah, ye feminine souls, so loving and so exacting,

Since we cannot escape, must we even submit to deceive you ?

Since, so cruel is truth, sincerity shocks and revolts you,

Will you have us your slaves to lie to you, flatter and — leave you ?

ITE DOMUM SATURÆ, VENIT  
HESPERUS

The skies have sunk, and hid the upper snow,

(Home, Rose, and home, Provence and La Palie !)

The rainy clouds are filling fast below, And wet will be the path, and wet shall we.

Home, Rose, and home, Provence and La Palie !

Ah dear ! and where is he, a year ago, Who stepp'd beside and cheer'd us on and on ?



My sweetheart wanders far away from me  
In foreign land or on a foreign sea.  
Home, Rose, and home, Provence and La  
Palie !

The lightning zigzags shoot across the sky,  
(Home, Rose, and home, Provence and La  
Palie !)

And through the vale the rains go sweep-  
ing by ;

Ah me ! and when in shelter shall we be ?  
(Home, Rose, and home, Provence and La  
Palie !)

Cold, dreary cold, the stormy winds feel  
they

O'er foreign lands and foreign seas that  
stray.

(Home, Rose, and home, Provence and La  
Palie !)

And doth he e'er, I wonder, bring to mind  
The pleasant huts and herds he left be-  
hind ?

And doth he sometimes in his slumbering  
see

The feeding kine, and doth he think of  
me,

My sweetheart wandering wheresoe'er it  
be ?

Home, Rose, and home, Provence and La  
Palie !

The thunder bellows far from snow to  
snow,

(Home, Rose, and home, Provence and La  
Palie !)

And loud and louder roars the flood be-  
low.

Heigh-ho ! but soon in shelter shall we be :  
Home, Rose, and home, Provence and La  
Palie !

Or shall he find before his term be sped  
Some comelier maid that he shall wish to  
wed ?

(Home, Rose, and home, Provence and La  
Palie !)

For weary is work, and weary day by day  
To have your comfort miles on miles away.  
(Home, Rose, and home, Provence and La  
Palie !)

Or may it be that I shall find my mate,  
And he, returning, see himself too late ?

For work we must, and what we see, we see,  
And God he knows, and what must be,  
must be,

When sweethearts wander far away from  
me.

Home, Rose, and home, Provence and La  
Palie !

The sky behind is brightening up anew,  
(Home, Rose, and home, Provence and La  
Palie !)

The rain is ending, and our journey too ;  
Heigh-ho ! aha ! for here at home are  
we : —

In, Rose, and in, Provence and La Palie !

### AH ! YET CONSIDER IT AGAIN

OLD things need not be therefore true,  
O brother men, nor yet the new ;  
Ah ! still awhile the old thought retain,  
And yet consider it again !

The souls of now two thousand years  
Have laid up here their toils and fears,  
And all the earnings of their pain, —  
Ah, yet consider it again !

We ! what do we see ? each a space  
Of some few yards before his face ;  
Does that the whole wide plan explain ?  
Ah, yet consider it again !

Alas ! the great world goes its way,  
And takes its truth from each new day ;  
They do not quit, nor can retain,  
Far less consider it again.

### WHERE LIES THE LAND

WHERE lies the land to which the ship  
would go ?

Far, far ahead, is all her seamen know.  
And where the land she travels from ?  
Away,  
Far, far behind, is all that they can say.

On sunny noons upon the deck's smooth  
face,  
Link'd arm in arm, how pleasant here to  
pace !

Or o'er the stern reclining, watch below  
The foaming wake far widening as we go.

On stormy nights, when wild northwesterners  
 rave,  
 How proud a thing to fight with wind and  
 wave !  
 The dripping sailor on the reeling mast  
 Exults to bear, and scorns to wish it past.

Where lies the land to which the ship would  
 go ?  
 Far, far ahead, is all her seamen know.  
 And where the land she travels from ?  
 Away,  
 Far, far behind, is all that they can say.

## John Campbell Shairp

### CAILLEACH BEIN-Y-VREICH<sup>1</sup>

WEIRD wife of Bein-y-Vreich ! horo ! horo !  
 Aloft in the mist she dwells ;  
 Vreich horo ! Vreich horo ! Vreich horo !  
 All alone by the lofty wells.

Weird, weird wife ! with the long gray  
 locks,  
 She follows her fleet-foot stags,  
 Noisily moving through splinter'd rocks,  
 And crashing the grisly crags.

Tall wife, with the long gray hose ! in  
 haste  
 The rough stony beach she walks ;  
 But dulse or seaweed she will not taste,  
 Nor yet the green kail stalks.

And I will not let my herds of deer,  
 My bonny red deer go down ;  
 I will not let them down to the shore,  
 To feed on the sea-shells brown.

Oh, better they love in the corrie's recess,  
 Or on mountain top to dwell,  
 And feed by my side on the green, green  
 cress,  
 That grows by the lofty well.

Broad Bein-y-Vreich is grisly and drear,  
 But wherever my feet have been  
 The well-springs start for my darling deer,  
 And the grass grows tender and green.

And there high up on the calm nights clear,  
 Beside the lofty spring,  
 They come to my call, and I milk them  
 there,  
 And a weird wild song I sing.

But when hunter men round my dun deer  
 prow,  
 I will not let them nigh ;  
 Through the rended cloud I cast one scowl,  
 They faint on the heath and die.

And when the north wind o'er the desert  
 bare  
 Drives loud, to the corries below  
 I drive my herds down, and bield them  
 there  
 From the drifts of the blinding snow.

Then I mount the blast, and we ride full  
 fast,  
 And laugh as we stride the storm,  
 I, and the witch of the Cruachan Ben,  
 And the scowling-eyed Seul-Gorm.

## Mhicella Bute Smedley

### THE LITTLE FAIR SOUL

A LITTLE fair soul that knew no sin  
 Look'd over the edge of Paradise,  
 And saw one striving to come in,  
 With fear and tumult in his eyes.

"Oh, brother, is it you ?" he cried ;  
 "Your face is like a breath from  
 home ;  
 Why do you stay so long outside ?  
 I am athirst for you to come !

<sup>1</sup> A beanabith or fairy seen by hunters.

"Tell me first how our mother fares,  
And has she wept too much for me?"

"White are her cheeks and white her hairs,  
But not from gentle tears for thee."

"Tell me, where are our sisters gone?"

"Alas, I left them weary and wan."

"And tell me is the baby grown?"

"Alas! he is almost a man."

"Cannot you break the gathering days,  
And let the light of death come through,  
Ere his feet stumble in the maze  
Cross'd safely by so few, so few?"

"For like a crowd upon the sea  
That darkens till you find no shore,  
So was that face of life to me,  
Until I sank for evermore;"

"And like an army in the snow  
My days went by, a treacherous train,  
Each smiling as he struck his blow,  
Until I lay among them slain."

"Oh, brother, there was a path so clear!"

"There might be, but I never sought."

"Oh, brother, there was a sword so near!"

"There might be, but I never fought."

"Yet sweep this needless gloom aside,  
For you are come to the gate at last!"

Then in despair that soul replied,  
"The gate is fast, the gate is fast!"

"I cannot move this mighty weight,  
I cannot find this golden key;  
But hosts of heaven around us wait,  
And none has ever said 'No' to me."

"Sweet Saint, put by thy palm and scroll,  
And come and undo the door for me!"

"Rest thee still, thou little fair soul,  
It is not mine to keep the key."

"Kind Angel, strike these doors apart!  
The air without is dark and cold."

"Rest thee still, thou little pure heart,  
Not for my word will they unfold."

Up all the shining heights he pray'd  
For that poor Shadow in the cold!  
Still came the word, "Not ours to aid;  
We cannot make the doors unfold."

But that poor Shadow, still outside,  
Wrung all the sacred air with pain;  
And all the souls went up and cried  
Where never cry was heard in vain.

No eye beheld the pitying Face,  
The answer none might understand,  
But dimly through the silent space  
Was seen the stretching of a Hand.

## Robert Leighton

### THE DRIED-UP FOUNTAIN

OUTSIDE the village, by the public road,  
I know a dried-up fountain, overgrown  
With herbs, the haunt of legendary toad,  
And grass, by Nature sown.

I know not where its trickling life was still'd;  
No living ears its babbling tongue has  
caught;  
But often, as I pass, I see it fill'd  
And running o'er with thought.

I see it as it was in days of old,  
The blue-ey'd maiden stooping o'er its  
brim,  
And smoothing in its glass her locks of gold,  
Lest she should meet with him.

She knows that he is near, yet I can see  
Her sweet confusion when she hears him  
come.

No tryst had they, though every evening he  
Carries her pitchers home.

The ancient beggar limps along the road  
At thirsty noon, and rests him by its  
brink;

The dusty pedlar lays aside his load,  
And pauses there to drink.

And there the village children come to  
play,  
When busy parents work in shop and  
field.

The swallows, too, find there the loamy clay  
When 'neath the eaves they build.

When cows at eve come crooning home,  
 the boy  
 Leaves them to drink, while his mechanic  
 skill  
 Within the brook sets up, with inward joy,  
 His tiny water-mill.  
 And when the night is hush'd in summer  
 sleep,  
 And rest has come to laborer and team,

I hear the runnel through the long grass  
 creep,  
 As 't were a whispering dream.

Alas ! 't is all a dream. Lover and lass,  
 Children and wanderers, are in their  
 graves ;  
 And where the fountain flow'd a greener  
 grass —  
 Its *In Memoriam* — waves.

## Matthew Arnold

### WRITTEN IN EMERSON'S ESSAYS

"O MONSTROUS, dead, unprofitable world,  
 That thou canst hear, and hearing, hold thy  
 way !

A voice oracular hath peal'd to-day,  
 To-day a hero's banner is unfurl'd ;  
 Hast thou no lip for welcome ?" — So I  
 said.

Man after man, the world smil'd and  
 pass'd by ;

A smile of wistful incredulity  
 As though one spake of life unto the  
 dead —

Scornful, and strange, and sorrowful, and  
 full

Of bitter knowledge. Yet the will is  
 free ;

Strong is the soul, and wise, and beauti-  
 ful ;

The seeds of god-like power are in us still ;  
 Gods are we, bards, saints, heroes, if we  
 will ! —

Dumb judges, answer, truth or mockery ?

### THE WORLD AND THE QUIETIST

"WHY, when the world's great mind  
 Hath finally inclin'd,

Why," you say, Critias, "be debating still ?  
 Why, with these mournful rhymes  
 Learn'd in more languid climes,  
 Blame our activity  
 Who, with such passionate will,  
 Are what we mean to be ?"

Critias, long since, I know  
 (For Fate decreed it so),

Long since the world hath set its heart to  
 live ;

Long since, with credulous zeal  
 It turns life's mighty wheel,  
 Still doth for laborers send  
 Who still their labor give,  
 And still expects an end.

Yet, as the wheel flies round,  
 With no ungrateful sound  
 Do adverse voices fall on the world's ear.  
 Deafen'd by his own stir  
 The rugged laborer  
 Caught not till then a sense  
 So glowing and so near  
 Of his omnipotence.

So, when the feast grew loud  
 In Susa's palace proud,  
 A white-rob'd slave stole to the Great  
 King's side.

He spake — the Great King heard ;  
 Felt the slow-rolling word  
 Swell his attentive soul ;  
 Breath'd deeply as it died,  
 And drain'd his mighty bowl.

### FROM "SOHRAB AND RUSTUM"

#### THE COMBAT

HE ceas'd, but while he spake, Rustum  
 had risen,  
 And stood erect, trembling with rage ; his  
 club  
 He left to lie, but had regain'd his spear,  
 Whose fiery point now in his mail'd right  
 hand

Blaz'd bright and baleful, like that autumn-star,

The baleful sign of fevers ; dust had soil'd  
His stately crest, and dimm'd his glittering arms.

His breast heav'd, his lips foam'd, and twice his voice

Was chok'd with rage ; at last these words broke way : —

“Girl ! nimble with thy feet, not with thy hands !

Curl'd minion, dancer, coiner of sweet words !

Fight, let me hear thy hateful voice no more !

Thou art not in Afrasiab's gardens now  
With Tartar girls, with whom thou art wont to dance ;

But on the Oxus-sands, and in the dance  
Of battle, and with me, who make no play  
Of war ; I fight it out, and hand to hand.  
Speak not to me of truce, and pledge, and wine !

Remember all thy valor ; try thy feints  
And cunning ! all the pity I had is gone ;  
Because thou hast sham'd me before both the hosts

With thy light skipping tricks, and thy girl's wiles.”

He spoke, and Sohrab kindled at his taunts,

And he too drew his sword ; at once they rush'd

Together, as two eagles on one prey  
Come rushing down together from the clouds,

One from the east, one from the west ;  
their shields

Dash'd with a clang together, and a din  
Rose, such as that the sinewy woodcutters  
Make often in the forest's heart at morn,  
Of hewing axes, crashing trees — such blows  
Rustum and Sohrab on each other hail'd.

And you would say that sun and stars took part

In that unnatural conflict ; for a cloud  
Grew suddenly in Heaven, and dark'd the sun

Over the fighters' heads ; and a wind rose  
Under their feet, and moaning swept the plain,

And in a sandy whirlwind wrapp'd the pair.

In gloom they twain were wrapp'd, and they alone ;

For both the on-looking hosts on either hand

Stood in broad daylight, and the sky was pure,

And the sun sparkled on the Oxus stream.  
But in the gloom they fought, with blood-shot eyes

And laboring breath ; first Rustum struck the shield

Which Sohrab held stiff out ; the steel spik'd spear

Rent the tough plates, but fail'd to reach the skin,

And Rustum pluck'd it back with angry groan.

Then Sohrab with his sword smote Rustum's helm,

Nor clove its steel quite through ; but all the crest

He shore away, and that proud horsehair plume,

Never till now defil'd, sank to the dust ;  
And Rustum bow'd his head ; but then the gloom

Grew blacker, thunder rumbled in the air,  
And lightnings rent the cloud ; and Ruksh,

the horse,  
Who stood at hand, utter'd a dreadful cry ; —

No horse's cry was that, most like the roar  
Of some pain'd desert-lion, who all day

Has trail'd the hunter's javelin in his side,  
And comes at night to die upon the sand —

The two hosts heard that cry, and quak'd for fear,

And Oxus curdled as it cross'd his stream.  
But Sohrab heard, and quail'd not, but rush'd on,

And struck again ; and again Rustum bow'd

His head ; but this time all the blade, like glass,

Sprang in a thousand shivers on the helm,  
And in the hand the hilt remain'd alone.

Then Rustum rais'd his head ; his dreadful eyes

Glar'd, and he shook on high his menacing spear,

And shouted : *Rustum !* — Sohrab heard that shout,

And shrank amaz'd : back he recoil'd one step,

And scan'd with blinking eyes the advancing form ;

And then he stood bewilder'd, and he dropp'd  
 His covering shield, and the spear pierced his side.  
 He reel'd, and staggering back, sank to the ground ;  
 And then the gloom dispers'd, and the wind fell,  
 And the bright sun broke forth, and melted all  
 The cloud ; and the two armies saw the pair ; —  
 Saw Rustum standing, safe upon his feet,  
 And Sohrab, wounded, on the bloody sand.

## OXUS

But the majestic river floated on,  
 Out of the mist and hum of that low land,  
 Into the frosty starlight, and there mov'd,  
 Rejoicing, through the hush'd Chorasmian waste,  
 Under the solitary moon ; — he flow'd  
 Right for the polar star, past Orgunjè,  
 Brimming, and bright, and large ; then sands begin  
 To hem his watery march, and dam his streams,  
 And split his currents ; that for many a league  
 The shorn and parcell'd Oxus strains along  
 Through beds of sand and matted rushy isles —  
 Oxus, forgetting the bright speed he had  
 In his high mountain-cradle in Pamere,  
 A foil'd circuitous wanderer — till at last  
 The long'd-for dash of waves is heard, and wide  
 His luminous home of waters opens, bright  
 And tranquil, from whose floor the new-bath'd stars  
 Emerge, and shine upon the Aral Sea.

## FROM "BALDER DEAD"

## THE INCREMATION

BUT now the sun had pass'd the height of Heaven,  
 And soon had all that day been spent in wail ;  
 But then the Father of the ages said : —  
 "Ye Gods, there well may be too much of wail !  
 Bring now the gather'd wood to Balder's ship ;

Heap on the deck the logs, and build the pyre."

But when the Gods and Heroes heard, they brought  
 The wood to Balder's ship, and built a pile,  
 Full the deck's breadth, and lofty ; then the corpse  
 Of Balder on the highest top they laid,  
 With Nanna on his right, and on his left  
 Hoder, his brother, whom his own hand slew.  
 And they set jars of wine and oil to lean  
 Against the bodies, and stuck torches near,  
 Splinters of pine-wood, soak'd with turpentine ;  
 And brought his arms and gold, and all his stuff,  
 And slew the dogs who at his table fed,  
 And his horse, Balder's horse, whom most he lov'd,  
 And threw them on the pyre, and Odin threw  
 A last choice gift thereon, his golden ring.  
 The mast they fix'd, and hoisted up the sails,  
 Then they put fire to the wood ; and Thor  
 Set his stout shoulder hard against the stern  
 To push the ship through the thick sand ; — sparks flew  
 From the deep trench she plough'd, so strong a God  
 Furrow'd it ; and the water gurgled in.  
 And the ship floated on the waves, and rock'd.  
 But in the hills a strong east-wind arose,  
 And came down moaning to the sea ; first squalls  
 Ran black o'er the sea's face, then steady rush'd  
 The breeze, and fill'd the sails, and blew the fire ;  
 And wreath'd in smoke the ship stood out to sea.  
 Soon with a roaring rose the mighty fire,  
 And the pile crackled ; and between the logs  
 Sharp quivering tongues of flame shot out, and leap'd,  
 Curling and darting, higher, until they lick'd  
 The summit of the pile, the dead, the mast,  
 And ate the shrivelling sails ; but still the ship

Drove on, ablaze above her hull with fire.  
 And the Gods stood upon the beach, and  
   gaz'd.  
 And while they gaz'd, the sun went lurid  
   down  
 Into the smoke-wrapp'd seas, and night  
   came on.  
 Then the wind fell, with night, and there  
   was calm;  
 But through the dark they watch'd the  
   burning ship  
 Still carried o'er the distant waters on,  
 Farther and farther, like an eye of fire.  
 And long, in the far dark, blaz'd Balder's  
   pile;  
 But fainter, as the stars rose high, it  
   flar'd;  
 The bodies were consum'd, ash chok'd the  
   pile.  
 And as, in a decaying winter-fire,  
 A charr'd log, falling, makes a shower of  
   sparks —  
 So with a shower of sparks the pile fell in,  
 Reddening the sea around; and all was  
   dark.  
     But the Gods went by starlight up the  
     shore  
 To Asgard, and sate down in Odin's hall  
 At table, and the funeral-feast began.  
 All night they ate the boar Serimner's  
   flesh,  
 And from their horns, with silver rimm'd,  
   drank mead,  
 Silent, and waited for the sacred morn.

### THE FORSAKEN MERMAN

COME, dear children, let us away;  
 Down and away below!  
 Now my brothers call from the bay,  
 Now the great winds shoreward blow,  
 Now the salt tides seaward flow;  
 Now the wild white horses play,  
 Champ and chafe and toss in the spray.  
 Children dear, let us away!  
 This way, this way!

Call her once before you go —  
 Call once yet!  
 In a voice that she will know:  
 "Margaret! Margaret!"  
 Children's voices should be dear  
 (Call once more) to a mother's ear;  
 Children's voices, wild with pain —  
 Surely she will come again!

Call her once and come away;  
 This way, this way!  
 "Mother dear, we cannot stay!  
 The wild white horses foam and fret."  
 Margaret! Margaret!

Come, dear children, come away down;  
 Call no more!  
 One last look at the white-wall'd town,  
 And the little gray church on the windy  
   shore;  
 Then come down!  
 She will not come though you call all day;  
 Come away, come away!

Children dear, was it yesterday  
 We heard the sweet bells over the bay?  
 In the caverns where we lay,  
 Through the surf and through the swell,  
 The far-off sound of a silver bell?  
 Sand-strewn caverns, cool and deep,  
 Where the winds are all asleep;  
 Where the spent lights quiver and gleam,  
 Where the salt weed sways in the stream,  
 Where the sea-beasts, ranged all round,  
 Feed in the ooze of their pasture-ground  
 Where the sea-snakes coil and twine,  
 Dry their mail and bask in the brine;  
 Where great whales come sailing by,  
 Sail and sail, with unshut eye,  
 Round the world for ever and aye?  
 When did music come this way?  
 Children dear, was it yesterday?

Children dear, was it yesterday  
 (Call yet once) that she went away?  
 Once she sate with you and me,  
 On a red gold throne in the heart of the sea,  
 And the youngest sate on her knee.  
 She comb'd its bright hair, and she tended  
   it well,  
 When down swung the sound of a far-off  
   bell.  
 She sigh'd, she look'd up through the clear  
   green sea;  
 She said: "I must go, for my kinsfolk  
   pray  
 In the little gray church on the shore to-  
   day.  
 'T will be Easter-time in the world — ah  
   me!  
 And I lose my poor soul, Merman! here  
   with thee."  
 I said: "Go up, dear heart, through the  
   waves;

Say thy prayer, and come back to the kind  
sea-caves !”  
She smil'd, she went up through the surf  
in the bay.

Children dear, was it yesterday ?  
Children dear, were we long alone ?  
“The sea grows stormy, the little ones  
moan ;  
Long prayers,” I said, “in the world they  
say ;

Come !” I said ; and we rose through the  
surf in the bay.

We went up the beach, by the sandy down  
Where the sea-stocks bloom, to the white-  
wall'd town ;

Through the narrow pav'd streets, where  
all was still,

To the little gray church on the windy  
hill.

From the church came a murmur of folk  
at their prayers,

But we stood without in the cold blowing  
airs.

We climb'd on the graves, on the stones  
worn with rains,

And we gaz'd up the aisle through the  
small leaded panes.

She sate by the pillar ; we saw her clear :  
“Margaret, hie ! come quick, we are here !

Dear heart,” I said, “we are long alone ;  
The sea grows stormy, the little ones moan.”

But, ah, she gave me never a look,  
For her eyes were seal'd to the holy book !

Loud prays the priest : shut stands the door.  
Come away, children, call no more !

Come away, come down, call no more !

Down, down, down !

Down to the depths of the sea !

She sits at her wheel in the humming town,  
Singing most joyfully.

Hark what she sings : “O joy, O joy,  
For the humming street, and the child with  
its toy !

For the priest, and the bell, and the holy  
well ;

For the wheel where I spun,  
And the blessed light of the sun !”

And so she sings her fill,

Singing most joyfully,

Till the spindle drops from her hand,

And the whizzing wheel stands still.

She steals to the window, and looks at the  
sand,

And over the sand at the sea ;  
And her eyes are set in a stare ;  
And anon there breaks a sigh,  
And anon there drops a tear,  
From a sorrow-clouded eye,  
And a heart sorrow-laden,  
A long, long sigh ;  
For the cold strange eyes of a little Mer-  
maiden  
And the gleam of her golden hair.

Come away, away, children ;  
Come, children, come down !  
The hoarse wind blows colder ;  
Lights shine in the town.  
She will start from her slumber  
When gusts shake the door ;  
She will hear the winds howling,  
Will hear the waves roar.  
We shall see, while above us  
The waves roar and whirl,  
A ceiling of amber,  
A pavement of pearl.  
Singing : “Here came a mortal,  
But faithless was she !  
And alone dwell for ever  
The kings of the sea.”

But, children, at midnight,  
When soft the winds blow,  
When clear falls the moonlight,  
When spring-tides are low ;  
When sweet airs come seaward  
From heaths starr'd with broom,  
And high rocks throw mildly  
On the blanch'd sands a gloom ;  
Up the still, glistening beaches,  
Up the creeks we will hie.  
Over banks of bright seaweed  
The ebb-tide leaves dry.  
We will gaze, from the sand-hills,  
At the white, sleeping town ;  
At the church on the hill-side —  
And then come back down.  
Singing : “There dwells a lov'd one,  
But cruel is she !  
She left lonely for ever  
The kings of the sea.”

#### PHILOMELA

HARK ! ah, the nightingale —  
The tawny-throated !

Hark, from that moonlit cedar what a  
burst !



What triumph ! hark ! — what pain !  
 O wanderer from a Grecian shore,  
 Still, after many years, in distant lands,  
 Still nourishing in thy bewilder'd brain  
 That wild, unquench'd, deep-sunken, old-  
 world pain —

Say, will it never heal ?  
 And can this fragrant lawn  
 With its cool trees, and night,  
 And the sweet, tranquil Thames,  
 And moonshine, and the dew,  
 To thy rack'd heart and brain  
 Afford no balm ?

Dost thou to-night behold,  
 Here, through the moonlight on this English  
 grass,

The unfriendly palace in the Thracian  
 wild ?

Dost thou again perceive  
 With hot cheeks and sear'd eyes  
 The too clear web, and thy dumb sister's  
 shame ?

Dost thou once more assay  
 Thy flight, and feel come over thee,  
 Poor fugitive, the feathery change  
 Once more, and once more seem to make  
 resound

With love and hate, triumph and agony,  
 Lone Daulis, and the high Cephissian vale ?  
 Listen, Eugenia —

How thick the bursts come crowding  
 through the leaves !

Again — thou hearest ?

Eternal passion !

Eternal pain !

### DOVER BEACH

THE sea is calm to-night.  
 The tide is full, the moon lies fair  
 Upon the straits ; — on the French coast the  
 light

Gleams and is gone ; the cliffs of England  
 stand,

Glimmering and vast, out in the tranquil  
 bay.

Come to the window, sweet is the night-  
 air !

Only, from the long line of spray  
 Where the sea meets the moon-blanch'd  
 sand,

Listen ! you hear the grating roar  
 Of pebbles which the waves draw back, and  
 fling,

At their return, up the high strand,  
 Begin, and cease, and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.

Sophocles long ago  
 Heard it on the Ægean, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery ; we  
 Find also in the sound a thought,  
 Hearing it by this distant northern sea.

The sea of faith  
 Was once, too, at the full, and round earth's  
 shore

Lay like the folds of a bright girdle furled.  
 But now I only hear  
 Its melancholy, long, withdrawing roar,  
 Retreating, to the breath  
 Of the night-winds, down the vast edges  
 drear

And naked shingles of the world.

Ah, love, let us be true

To one another ! for the world, which  
 seems

To lie before us like a land of dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain ;  
 And we are here as on a darkling plain  
 Swept with confus'd alarms of struggle and  
 flight,

Where ignorant armies clash by night.

### FROM "EMPEDOCLES ON ETNA"

AND you, ye stars,  
 Who slowly begin to marshal,  
 As of old, in the fields of heaven,  
 Your distant, melancholy lines !  
 Have you, too, surviv'd yourselves ?  
 Are you, too, what I fear to become ?  
 You, too, once liv'd ;  
 You too mov'd joyfully,  
 Among august companions,  
 In an older world, peopled by Gods,  
 In a mightier order,  
 The radiant, rejoicing, intelligent Sons of  
 Heaven.

But now, ye kindle  
 Your lonely, cold-shining lights,  
 Unwilling lingerers  
 In the heavenly wilderness,

For a younger, ignoble world ;  
 And renew, by necessity,  
 Night after night your courses,  
 In echoing, unhear'd silence,  
 Above a race you know not —  
 Uncaring and undelighted,  
 Without friend and without home ;  
 Weary like us, though not  
 Weary with our weariness.

No, no, ye stars ! there is no death with  
 you,

No languor, no decay ! languor and death,  
 They are with me, not you ! ye are alive —  
 Ye, and the pure dark ether where ye ride  
 Brilliant above me ! And thou, fiery world,  
 That sapp'st the vitals of this terrible  
 mount

Upon whose charr'd and quaking crust I  
 stand —

Thou, too, brimmost with life ! — the sea of  
 cloud,

That heaves its white and billowy vapors up  
 To moat this isle of ashes from the world,  
 Lives ; and that other fainter sea, far down,  
 O'er whose lit floor a road of moonbeams  
 leads

To Etna's Liparëan sister-fires  
 And the long dusky line of Italy —

That mild and luminous floor of waters  
 lives,

With held-in joy swelling its heart ; I only,  
 Whose spring of hope is dried, whose spirit  
 has fail'd,

I, who have not, like these, in solitude  
 Maintain'd courage and force, and in myself  
 Nurs'd an immortal vigor — I alone  
 Am dead to life and joy, therefore I read  
 In all things my own deadness.

### THE BURIED LIFE

LIGHT flows our war of mocking words,  
 and yet,

Behold, with tears mine eyes are wet !  
 I feel a nameless sadness o'er me roll.  
 Yes, yes, we know that we can jest,  
 We know, we know that we can smile !  
 But there's a something in this breast,  
 To which thy light words bring no rest,  
 And thy gay smiles no anodyne ;  
 Give me thy hand, and hush awhile,  
 And turn those limpid eyes on mine,  
 And let me read there. love ! thy inmost  
 soul.

Alas ! is even love too weak  
 To unlock the heart, and let it speak ?  
 Are even lovers powerless to reveal  
 To one another what indeed they feel ?  
 I knew the mass of men conceal'd  
 Their thoughts, for fear that if reveal'd  
 They would by other men be met  
 With blank indifference, or with blame  
 reprov'd ;

I knew they liv'd and mov'd  
 Trick'd in disguises, alien to the rest  
 Of men, and alien to themselves — and yet  
 The same heart beats in every human  
 breast !

But we, my love ! — doth a like spell be-  
 num

Our hearts, our voices ? — must we too be  
 dumb ?

Ah ! well for us, if even we,  
 Even for a moment, can get free  
 Our heart, and have our lips unchain'd ;  
 For that which seals them hath been deep-  
 ordain'd !

Fate, which foresaw  
 How frivolous a baby man would be —  
 By what distractions he would be possess'd,  
 How he would pour himself in every strife,  
 And well-nigh change his own identity —  
 That it might keep from his capricious play  
 His genuine self, and force him to obey  
 Even in his own despite his being's law,  
 Bade through the deep recesses of our  
 breast

The unregarded river of our life  
 Pursue with indiscernible flow its way ;  
 And that we should not see  
 The buried stream, and seem to be  
 Eddying at large in blind uncertainty,  
 Though driving on with it eternally.

But often, in the world's most crowded  
 streets,

But often, in the din of strife,  
 There rises an unspeakable desire  
 After the knowledge of our buried life ;  
 A thirst to spend our fire and restless force  
 In tracking out our true, original course ;  
 A longing to inquire  
 Into the mystery of this heart which beats  
 So wild, so deep in us — to know  
 Whence our lives come and where they  
 go.

And many a man in his own breast then  
delves,

But deep enough, alas ! none ever mines.  
And we have been on many thousand lines,  
And we have shown, on each, spirit and  
power ;

But hardly have we, for one little hour,  
Been on our own line, have we been our-  
selves —

Hardly had skill to utter one of all  
The nameless feelings that course through  
our breast,

But they course on for ever unexpress'd.  
And long we try in vain to speak and act  
Our hidden self, and what we say and do  
Is eloquent, is well—but 't is not true !  
And then we will no more be rack'd  
With inward striving, and demand  
Of all the thousand nothings of the hour  
Their stupefying power ;  
Ah yes, and they benumb us at our call !  
Yet still, from time to time, vague and  
forlorn,

From the soul's subterranean depth upborne  
As from an infinitely distant land,  
Come airs, and floating echoes, and convey  
A melancholy into all our day.

Only — but this is rare —

When a beloved hand is laid in ours,  
When, jaded with the rush and glare  
Of the interminable hours,  
Our eyes can in another's eyes read clear,  
When our world-deafen'd ear  
Is by the tones of a lov'd voice caress'd —  
A bolt is shot back somewhere in our  
breast,

And a lost pulse of feeling stirs again.  
The eye sinks inward, and the heart lies  
plain,

And what we mean, we say, and what we  
would, we know.

A man becomes aware of his life's flow,  
And hears its winding murmur, and he sees  
The meadows where it glides, the sun, the  
breeze.

And there arrives a lull in the hot race  
Wherein he doth for ever chase  
The flying and elusive shadow, rest.  
An air of coolness plays upon his face,  
And an unwonted calm pervades his breast.  
And then he thinks he knows  
The hills where his life rose,  
And the sea where it goes.

## MEMORIAL VERSES

APRIL, 1850

GOETHE in Weimar sleeps, and Greece,  
Long since, saw Byron's struggle cease.  
But one such death remain'd to come ;  
The last poetic voice is dumb —  
We stand to-day by Wordsworth's tomb.

When Byron's eyes were shut in death,  
We bow'd our head and held our breath.  
He taught us little ; but our soul  
Had *felt* him like the thunder's roll.  
With shivering heart the strife we saw  
Of passion with eternal law ;  
And yet with reverential awe  
We watch'd the fount of fiery life  
Which serv'd for that Titanic strife.

When Goethe's death was told, we said :  
Sunk, then, is Europe's sagest head.  
Physician of the iron age,  
Goethe has done his pilgrimage.  
He took the suffering human race,  
He read each wound, each weakness clear :  
And struck his finger on the place,  
And said : *Thou ailest here, and here !*  
He look'd on Europe's dying hour  
Of fitful dream and feverish power ;  
His eye plunged down the weltering strife,  
The turmoil of expiring life —  
He said : *The end is everywhere,  
Art still has truth, take refuge there !*  
And he was happy, if to know  
Causes of things, and far below  
His feet to see the lurid flow  
Of terror, and insane distress,  
And headlong fate, be happiness.

And Wordsworth ! — Ah, pale ghosts, re-  
joice !

For never has such soothing voice  
Been to your shadowy world convey'd,  
Since erst, at morn, some wandering shade  
Heard the clear song of Orpheus come  
Through Hades, and the mournful gloom.  
Wordsworth has gone from us — and ye,  
Ah, may ye feel his voice as we !  
He too upon a wintery clime  
Had fallen — on this iron time  
Of doubts, disputes, distractions, fears.  
He found us when the age had bound  
Our souls in its benumbing round ;  
He spoke, and loos'd our hearts in tears.

He laid us as we lay at birth  
 On the cool flowery lap of earth,  
 Smiles broke from us, and we had ease ;  
 The hills were round us, and the breeze  
 Went o'er the sun-lit fields again ;  
 Our foreheads felt the wind and rain.  
 Our youth return'd ; for there was shed  
 On spirits that had long been dead,  
 Spirits dried up and closely furl'd,  
 The freshness of the early world.

Ah ! since dark days still bring to light  
 Man's prudence and man's fiery might,  
 Time may restore us in his course  
 Goethe's sage mind and Byron's force ;  
 But where will Europe's latter hour  
 Again find Wordsworth's healing power ?  
 Others will teach us how to dare,  
 And against fear our breast to steel ;  
 Others will strengthen us to bear —  
 But who, ah ! who, will make us feel ?  
 The cloud of mortal destiny,  
 Others will front it fearlessly —  
 But who, like him, will put it by ?  
 Keep fresh the grass upon his grave,  
 O Kotha, with thy living wave !  
 Sing him thy best ! for few or none  
 Hears thy voice right, now he is gone.

#### GEIST'S GRAVE

FOUR years ! — and didst thou stay above  
 The ground, which hides thee now, but four ?  
 And all that life, and all that love,  
 Were crowded, Geist ! into no more ?

Only four years those winning ways,  
 Which make me for thy presence yearn,  
 Call'd us to pet thee or to praise,  
 Dear little friend ! at every turn ?

That loving heart, that patient soul,  
 Had they indeed no longer span,  
 To run their course, and reach their goal,  
 And read their homily to man ?

That liquid, melancholy eye,  
 From whose pathetic, soul-fed springs  
 Seem'd urging the Virgilian cry,<sup>1</sup>  
 The sense of tears in mortal things —

That steadfast, mournful strain, consol'd  
 By spirits gloriously gay,  
 And temper of heroic mould —  
 What, was four years their whole short day ?

Yes, only four ! — and not the course  
 Of all the centuries yet to come,  
 And not the infinite resource  
 Of Nature, with her countless sum

Of figures, with her fulness vast  
 Of new creation evermore,  
 Can ever quite repeat the past,  
 Or just thy little self restore.

Stern law of every mortal lot !  
 Which man, proud man, finds hard to  
     bear,  
 And builds himself I know not what  
 Of second life I know not where.

But thou, when struck thine hour to go,  
 On us, who stood despondent by,  
 A meek last glance of love didst throw,  
 And humbly lay thee down to die.

Yet would we keep thee in our heart —  
 Would fix our favorite on the scene,  
 Nor let thee utterly depart  
 And be as if thou ne'er hadst been.

And so there rise these lines of verse  
 On lips that rarely form them now ;  
 While to each other we rehearse  
*Such ways, such arts, such looks hadst thou !*

We stroke thy broad brown paws again,  
 We bid thee to thy vacant chair,  
 We greet thee by the window-pane,  
 We hear thy scuffle on the stair.

We see the flaps of thy large ears  
 Quick rais'd to ask which way we go ;  
 Crossing the frozen lake, appears  
 Thy small black figure on the snow !

Nor to us only art thou dear  
 Who mourn thee in thine English home ;  
 Thou hast thine absent master's tear,  
 Dropp'd by the far Australian foam.

Thy memory lasts both here and there,  
 And thou shalt live as long as we.  
 And after that — thou dost not care !  
 In us was all the world to thee.

Yet, fondly zealous for thy fame,  
 Even to a date beyond our own  
 We strive to carry down thy name,  
 By mounded turf, and graven stone.

<sup>1</sup> Sunt lacrimae rerum !

We lay thee, close within our reach,  
Here, where the grass is smooth and warm,  
Between the holly and the beech,  
Where oft we watch'd thy couchant form,

Asleep, yet lending half an ear  
To travellers on the Portsmouth road ; —  
There build we thee, O guardian dear,  
Mark'd with a stone, thy last abode !

Then some, who through this garden pass,  
When we too, like thyself, are clay,  
Shall see thy grave upon the grass,  
And stop before the stone, and say :

*People who lived here long ago  
Did by this stone, it seems, intend  
To name for future times to know  
The dachs-hound, Geist, their little friend.*

## Charles Kent

### POPE AT TWICKENHAM

BEYOND a hundred years and more,  
A garden lattice like a door  
Stands open in the sun,  
Admitting fitful winds that set  
Astir the fragrant mignonette  
In waves of speckled dun :

Sweet waves, above whose odorous flow  
Red roses bud, red roses blow,  
In beds that gem the lawn —  
Enamell'd rings and stars of flowers,  
By summer beams and vernal showers  
From earth nutritious drawn.

Within the broad bay-window, there,  
Lo ! huddled in his easy-chair,  
One hand upon his knee,  
A hand so thin, so wan, so frail,  
It tells of pains and griefs a tale,  
A small bent form I see.

The day is fair, the hour is noon,  
From neighboring thicket thrills the boon  
The nuthatch yields in song :  
All drench'd with recent rains, the leaves  
Are dripping — drip the sheltering eaves,  
The dropping notes among.

And twinkling diamonds in the grass  
Show where the flitting zephyrs pass,  
That shake the green blades dry ;  
And golden radiance fills the air  
And gilds the floating gossamer  
That glints and trembles by.

Yet, blind to each familiar grace,  
Strange anguish on his pallid face,  
And eyes of dreamful hue,

That lonely man sits brooding there,  
Still huddled in his easy-chair,  
With memories life will rue.

Where bay might crown that honor'd  
head,  
A homely crumpled nightcap spread  
Half veils the careworn brows ;  
In morning-gown of rare brocade  
His puny shrunken shape array'd  
His sorrowing soul avows :

Avows in every dropping line  
Dejection words not thus define  
So eloquent of woe ;  
Yet never to those mournful eyes,  
The heart's full-brimming fountains, rise  
Sweet tears to overflow.

No token here of studied grief,  
But plainest signs that win belief,  
A simple scene and true.  
Beside the mourner's chair display'd,  
The matin meal's slight comforts laid  
Trimly the board bestrew.

'Mid silvery sheen of burnish'd plate,  
The chill'd and tarnish'd chocolate  
On snow-white damask stands ;  
Untouch'd the trivial lures remain  
In dainty pink-tinged porcelain,  
Still ranged by usual hands.

A drowsy bee above the cream  
Hums loitering in the sunny gleam  
That tips each rim with gold ;  
A checker'd maze of light and gloom  
Floats in the quaintly-litter'd room  
With varying charms untold.

Why sits that silent watcher there,  
Still brooding with that face of care,  
That gaze of tearless pain ?  
What bonds of woe his spirit bind,  
What treasure lost can leave behind  
Such stings within his brain ?

He dreams of one who lies above,  
He never more in life can love —  
That mother newly dead ;

He waits the artist-friend whose skill  
Shall catch the angel-beauty still  
Upon her features spread.

A reverent sorrow fills the air,  
And makes a throne of grief the chair  
Where filial genius mourns :  
Death proving still, at direst need,  
Life's sceptre-wand — a broken reed,  
Love's wreath — a crown of thorns.

## William Caldwell Roscoe

### TO LA SANSŒUR

I KNOW not how to call you light,  
Since I myself was lighter ;  
Nor can you blame my changing plight  
Who were the first inviter.

I know not which began to range  
Since we were never constant ;  
And each when each began to change  
Was found a weak remonstrant.

But this I know, the God of Love  
Doth shake his hand against us,  
And scorning says we ne'er did prove  
True passion — but pretences.

### THE MASTER-CHORD

LIKE a musician that with flying finger  
Startles the voice of some new instrument,  
And, though he know that in one string are  
blent  
All its extremes of sound, yet still doth linger  
Among the lighter threads, fearing to start  
The deep soul of that one melodious wire,  
Lest it, unanswering, dash his high desire,

And spoil the hopes of his expectant heart ;  
Thus, with my mistress oft conversing, I  
Stir every lighter theme with careless voice,  
Gathering sweet music and celestial joys  
From the harmonious soul o'er which I fly ;  
Yet o'er the one deep master-chord I hover,  
And dare not stoop, fearing to tell — I love  
her.

### EARTH

SAD is my lot ; among the shining spheres  
Wheeling, I weave incessant day and night,  
And ever, in my never-ending flight,  
Add woes to woes, and count up tears on  
tears.

Young wives' and new-born infants' hapless  
biers

Lie on my breast, a melancholy sight ;  
Fresh griefs abhor my fresh returning light ;  
Pain and remorse and want fill up my years.  
My happier children's farther-piercing eyes  
Into the blessed solvent future climb,  
And knit the threads of joy and hope and  
warning ;

But I, the ancient mother, am not wise,  
And, shut within the blind obscure of time,  
Roll on from morn to night, and on from  
night to morning.

## William Johnson Cory

### MIMNERMUS IN CHURCH

You promise heavens free from strife,  
Pure truth, and perfect change of will ;  
But sweet, sweet is this human life,  
So sweet, I fain would breathe it  
still ;

Your chilly stars I can forego,  
This warm kind world is all I know.

You say there is no substance here,  
One great reality above :  
Back from that void I shrink in fear,  
And child-like hide myself in love.

Show me what angels feel. Till then,  
I cling, a mere weak man, to men.

You bid me lift my mean desires  
From faltering lips and fitful veins  
To sexless souls, ideal quires,  
Unwearied voices, wordless strains :  
My mind with fonder welcome owns  
One dear dead friend's remember'd tones.

Forsooth the present we must give  
To that which cannot pass away ;  
All beauteous things for which we live  
By laws of time and space decay.  
But oh, the very reason why  
I clasp them, is because they die.

#### HERACLEITUS<sup>1</sup>

THEY told me, Heracleitus, they told me  
you were dead,  
They brought me bitter news to hear and  
bitter tears to shed.  
I wept, as I remember'd how often you  
and I  
Had tir'd the sun with talking and sent him  
down the sky.

And now that thou art lying, my dear old  
Carian guest,  
A handful of gray ashes, long, long ago at  
rest,

Still are thy pleasant voices, thy nightin-  
gales, awake ;  
For Death, he taketh all away, but them  
he cannot take.

#### A POOR FRENCH SAILOR'S SCOTTISH SWEETHEART

I CANNOT forget my Joe,  
I bid him be mine in sleep ;  
But battle and woe have changed him so  
There's nothing to do but weep.

My mother rebukes me yet,  
And I never was meek before ;  
His jacket is wet, his lip cold set,  
He'll trouble our home no more.

Oh, breaker of reeds that bend !  
Oh, quencher of tow that smokes !  
I'd rather descend to my sailor friend  
Than prosper with lofty folks.

I'm lying beside the gowan,  
My Joe in the English bay ;  
I'm Annie Rowan, his Annie Rowan,  
He called me his Bien-Aimée.

I'll hearken to all you quote,  
Though I'd rather be deaf and free ;  
The little he wrote in the sinking boat  
Is Bible and charm for me.

### Author Unfound

#### EPITAPH OF DIONYSIA

HERE doth Dionysia lie :  
She whose little wanton foot,  
Tripping (ah, too carelessly !),  
Touch'd this tomb, and fell into 't.

Trip no more shall she, nor fall.  
And her trippings were so few !  
Summers only eight in all  
Had the sweet child wander'd through.

But, already, life's few suns  
Love's strong seeds had ripen'd warm.  
All her ways were winning ones ;  
All her cunning was to charm.

And the fancy, in the flower,  
While the flesh was in the bud,  
Childhood's dawning sex did dower  
With warm gusts of womanhood.

Oh what joys by hope begun,  
Oh what kisses kiss'd by thought,  
What love-deeds by fancy done,  
Death to endless dust hath wrought !

Had the fates been kind as thou,  
Who, till now, was never cold,  
Once Love's aptest scholar, now  
Thou hadst been his teacher bold ;

<sup>1</sup> After Callimachus.

But, if buried seeds upthrow  
Fruits and flowers ; if flower and fruit  
By their nature fitly show  
What the seeds are, whence they shoot,

Dionysia, o'er this tomb,  
Where thy buried beauties be,  
From their dust shall spring and bloom  
Loves and graces like to thee.

## Coventry Patmore

### FROM "THE ANGEL IN THE HOUSE"

#### THE DEAN'S CONSENT

THE Ladies rose. I held the door,  
And sigh'd, as her departing grace  
Assur'd me that she always wore  
A heart as happy as her face ;  
And, jealous of the winds that blew,  
I dreaded, o'er the tasteless wine,  
What fortune momentarily might do  
To hurt the hope that she 'd be mine.

Towards my mark the Dean's talk set :  
He praised my "Notes on Abury,"  
Read when the Association met  
At Sarum ; he was pleas'd to see  
I had not stopp'd, as some men had,  
At Wrangler and Prize Poet ; last,  
He hop'd the business was not bad  
I came about : then the wine pass'd.

A full glass prefaced my reply :  
I lov'd his daughter, Honor ; I told  
My estate and prospects ; might I try  
To win her ? At my words so bold  
My sick heart sank. Then he : He gave  
His glad consent, if I could get  
Her love. A dear, good Girl ! she 'd  
have

Only three thousand pounds as yet ;  
More by and by. Yes, his good will  
Should go with me ; he would not stir ;

He and my father in old time still  
Wish'd I should one day marry her ;  
But God so seldom lets us take  
Our chosen pathway, when it lies  
In steps that either mar or make  
Or alter others' destinies,  
That, though his blessing and his pray'r  
Had help'd, should help, my suit, yet he  
Left all to me, his passive share  
Consent and opportunity.

My chance, he hop'd, was good : I 'd won  
Some name already ; friends and place  
Appear'd within my reach, but none  
Her mind and manners would not grace.  
Girls love to see the men in whom  
They invest their vanities admir'd ;  
Besides, where goodness is, there room  
For good to work will be desir'd.  
'T was so with one now pass'd away ;  
And what she was at twenty-two,  
Honor was now ; and he might say  
Mine was a choice I could not rue.

He ceas'd, and gave his hand. He had  
won  
(And all my heart was in my word)  
From me the affection of a son,  
Whichever fortune Heaven conferr'd !  
Well, well, would I take more wine ? Then  
go

To her ; she makes tea on the lawn  
These fine warm afternoons. And so  
We went whither my soul was drawn ;  
And her light-hearted ignorance  
Of interest in our discourse  
Fill'd me with love, and seem'd to enhance  
Her beauty with pathetic force,  
As, through the flowery mazes sweet,  
Fronting the wind that flutter'd blithe,  
And lov'd her shape, and kiss'd her feet,  
Shown to their insteps proud and lithe,  
She approach'd, all mildness and young  
trust,

And ever her chaste and noble air  
Gave to love's feast its choicest gust,  
A vague, faint augury of despair.

#### HONORIA'S SURRENDER

From little signs, like little stars,  
Whose faint impression on the sense  
The very looking straight at mars,  
Or only seen by confluence ;  
From instinct of a mutual thought,  
Whence sanctity of manners flow'd ;



From chance unconscious, and from what  
 Concealment, overconscious, show'd ;  
 Her hand's less weight upon my arm,  
 Her lovelier mien ; that match'd with  
 this ;  
 I found, and felt with strange alarm,  
 I stood committed to my bliss.

I grew assur'd, before I ask'd,  
 That she 'd be mine without reserve,  
 And in her unclaim'd graces bask'd,  
 At leisure, till the time should serve,  
 With just enough of dread to thrill  
 The hope, and make it trebly dear ;  
 Thus loth to speak the word to kill  
 Either the hope or happy fear.

Till once, through lanes returning late,  
 Her laughing sisters lagg'd behind ;  
 And, ere we reach'd her father's gate,  
 We paus'd with one presentient mind ;  
 And, in the dim and perfum'd mist,  
 Their coming stay'd, who, friends to me,  
 And very women, lov'd to assist  
 Love's timid opportunity.

Twice rose, twice died my trembling word ;  
 The faint and frail Cathedral chimes  
 Spake time in music, and we heard  
 The chafers rustling in the limes.  
 Her dress, that touch'd me where I stood,  
 The warmth of her confided arm,  
 Her bosom's gentle neighborhood,  
 Her pleasure in her power to charm ;  
 Her look, her love, her form, her touch,  
 The least seem'd most by blissful turn,  
 Blissful but that it pleas'd too much,  
 And taught the wayward soul to yearn.  
 It was as if a harp with wires  
 Was travers'd by the breath I drew ;  
 And, oh, sweet meeting of desires,  
 She, answering, own'd that she lov'd too.

Honorias was to be my bride !  
 The hopeless heights of hope were scal'd ;  
 The summit won, I paus'd and sigh'd,  
 As if success itself had fail'd.  
 It seem'd as if my lips approach'd  
 To touch at Tantalus' reward,  
 And rashly on Eden life encroach'd,  
 Half-blinded by the flaming sword.  
 The whole world's wealthiest and its best,  
 So fiercely sought, appear'd, when found,  
 Poor in its need to be possess'd,  
 Poor from its very want of bound.

My queen was crouching at my side,  
 By love unsceptred and brought low,  
 Her awful garb of maiden pride  
 All melted into tears like snow ;  
 The mistress of my reverent thought,  
 Whose praise was all I ask'd of fame,  
 In my close-watch'd approval sought  
 Protection as from danger and blame ;  
 Her soul, which late I lov'd to invest  
 With pity for my poor desert,  
 Buried its face within my breast,  
 Like a pet fawn by hunters hurt.

#### THE MARRIED LOVER

Why, having won her, do I woo ?  
 Because her spirit's vestal grace  
 Provokes me always to pursue,  
 But, spirit-like, eludes embrace ;  
 Because her womanhood is such  
 That, as on court-days subjects kiss  
 The Queen's hand, yet so near a touch  
 Affirms no mean familiarity,  
 Nay, rather marks more fair the height  
 Which can with safety so neglect  
 To dread, as lower ladies might,  
 That grace could meet with disrespect,  
 Thus she with happy favor feeds  
 Allegiance from a love so high  
 That thence no false conceit proceeds  
 Of difference bridged, or state put by ;  
 Because, although in act and word  
 As lowly as a wife can be,  
 Her manners, when they call me lord,  
 Remind me 't is by courtesy ;  
 Not with her least consent of will,  
 Which would my proud affection hurt,  
 But by the noble style that still  
 Imputes an unattain'd desert ;  
 Because her gay and lofty brows,  
 When all is won which hope can ask,  
 Reflect a light of hopeless snows  
 That bright in virgin ether bask ;  
 Because, though free of the outer court  
 I am, this Temple keeps its shrine  
 Sacred to Heaven ; because, in short,  
 She's not and never can be mine.

Feasts satiate ; stars distress with height ;  
 Friendship means well, but misses reach,  
 And wearies in its best delight  
 Vex'd with the vanities of speech ;  
 Too long regarded, roses even  
 Afflict the mind with fond unrest ;  
 And to converse direct with Heaven  
 Is oft a labor in the breast ;

Whate'er the up-looking soul admires,  
 Whate'er the senses' banquet be,  
 Fatigues at last with vain desires,  
 Or sickens by satiety ;  
 But truly my delight was more  
 In her to whom I'm bound for aye  
 Yesterday than the day before,  
 And more to-day than yesterday.

### THE GIRL OF ALL PERIODS

"AND even our women," lastly grumbles  
 Ben,  
 "Leaving their nature, dress and talk like  
 men !"  
 A damsel, as our train stops at Five Ashes,  
 Down to the station in a dog-cart dashes.  
 A footman buys her ticket, "Third class,  
 parly ;"  
 And, in huge-button'd coat and "Cham-  
 pagne Charley"  
 And such scant manhood else as use allows  
 her,  
 Her two shy knees bound in a single trouser,  
 With, 'twixt her shapely lips, a violet  
 Perch'd as a proxy for a cigarette,  
 She takes her window in our smoking car-  
 riage,  
 And scans us, calmly scorning men and  
 marriage.  
 Ben frowns in silence ; older, I know bet-  
 ter  
 Than to read ladies' havior in the letter.  
 This aping man is crafty Love's devising  
 To make the woman's difference more sur-  
 prising ;  
 And, as for feeling wroth at such rebelling,  
 Who'd scold the child for now and then  
 repelling  
 Lures with "I won't !" or for a moment's  
 straying  
 In its sure growth towards more full obey-  
 ing ?  
 "Yes, she had read the 'Legend of the  
 Ages,'  
 And George Sand too, skipping the wicked  
 pages."  
 And, whilst we talk'd, her protest firm and  
 perky  
 Against mankind, I thought, grew lax and  
 jerky ;  
 And, at a compliment, her mouth's com-  
 pression  
 Nipp'd in its birth a little laugh of pleas-  
 ure ;

And smiles, forbidden her lips, as weakness  
 horrid,  
 Broke, in grave lights, from eyes and chin  
 and forehead ;  
 And, as I push'd kind 'vantage 'gainst the  
 scorner,  
 The two shy knees press'd shyer to the cor-  
 ner ;  
 And Ben began to talk with her, the rather  
 Because he found out that he knew her  
 father,  
 Sir Francis Applegarth, of Fenny Compton,  
 And danced once with her sister Maude at  
 Brompton ;  
 And then he star'd until he quite confus'd  
 her,  
 More pleas'd with her than I, who but ex-  
 cus'd her ;  
 And, when she got out, he, with sheepish  
 glances,  
 Said he'd stop too, and call on old Sir  
 Francis.

### FROM "THE UNKNOWN EROS"

#### THE TOYS

My little son, who look'd from thought-  
 ful eyes  
 And mov'd and spoke in quiet grown-up  
 wise,  
 Having my law the seventh time disobey'd,  
 I struck him, and dismiss'd  
 With hard words and unkiss'd,  
 His Mother, who was patient, being dead.  
 Then, fearing lest his grief should hinder  
 sleep,  
 I visited his bed,  
 But found him slumbering deep,  
 With darken'd eyelids, and their lashes yet  
 From his late sobbing wet.  
 And I, with moan,  
 Kissing away his tears, left others of my  
 own ;  
 For, on a table drawn beside his head,  
 He had put, within his reach,  
 A box of counters and a red-vein'd stone,  
 A piece of glass abraded by the beach,  
 And six or seven shells,  
 A bottle with bluebells  
 And two French copper coins, ranged there  
 with careful art,  
 To comfort his sad heart.  
 So when that night I pray'd  
 To God, I wept, and said :

Ah, when at last we lie with tranced breath,  
 Not vexing Thee in death,  
 And Thou rememberest of what toys  
 We made our joys,  
 How weakly understood  
 Thy great commanded good,  
 Then, fatherly not less  
 Than I whom Thou hast moulded from the  
 clay,  
 Thou'lt leave Thy wrath, and say,  
 "I will be sorry for their childishness."

#### THE TWO DESERTS

Not greatly mov'd with awe am I  
 To learn that we may spy  
 Five thousand firmaments beyond our own.  
 The best that's known  
 Of the heavenly bodies does them credit  
 small.  
 View'd close, the Moon's fair ball  
 Is of ill objects worst,  
 A corpse in Night's highway, naked, fire-  
 scarr'd, accurst ;  
 And now they tell  
 That the Sun is plainly seen to boil and  
 burst  
 Too horribly for hell.  
 So, judging from these two,  
 As we must do,  
 The Universe, outside our living Earth,  
 Was all conceiv'd in the Creator's mirth,  
 Forecasting at the time Man's spirit deep,  
 To make dirt cheap.  
 Put by the Telescope !  
 Better without it man may see,  
 Stretch'd awful in the hush'd midnight,  
 The ghost of his eternity.

Give me the nobler glass that swells to the  
 eye  
 The things which near us lie,  
 Till Science rapturously hails,  
 In the minutest water-drop,  
 A torment of innumerable tails.  
 These at the least do live.  
 But rather give  
 A mind not much to pry  
 Beyond our royal-fair estate  
 Betwixt these deserts blank of small and  
 great.

Wonder and beauty our own courtiers are,  
 Pressing to catch our gaze,  
 And out of obvious ways  
 Ne'er wandering far.

#### RÉGINA CÆLI

SAY, did his sisters wonder what could  
 Joseph see  
 In a mild, silent little Maid like thee ?  
 And was it awful, in that narrow house,  
 With God for Babe and Spouse ?  
 Nay, like thy simple, female sort, each one  
 Apt to find Him in Husband and in Son,  
 Nothing to thee came strange in this.  
 Thy wonder was but wondrous bliss :  
 Wondrous, for, though  
 True Virgin lives not but does know,  
 (Howbeit none ever yet confess'd,)  
 That God lies really in her breast,  
 Of thine He made His special nest !  
 And so  
 All mothers worship little feet,  
 And kiss the very ground they 've trod ;  
 But, ah, thy little Baby sweet  
 Who was indeed thy God !

### Walter C. Smith

#### DAUGHTERS OF PHILISTIA

##### FROM "OLRIG GRANGE"

LADY ANNE DEWHURST on a crimson couch  
 Lay, with a rug of sable o'er her knees,  
 In a bright boudoir in Belgravia ;  
 Most perfectly array'd in shapely robe  
 Of sumptuous satin, lit up here and there  
 With scarlet touches, and with costly lace,  
 Nice-finger'd maidens knotted in Brabant ;

And all around her spread magnificence  
 Of bronzes, Sèvres vases, marquetric,  
 Rare buhl, and bric-à-brac of every kind,  
 From Rome and Paris and the centuries  
 Of far-off beauty. All of goodly color,  
 Or graceful form that could delight the  
 eye,  
 In orderly disorder lay around,  
 And flowers with perfume scented the  
 warm air.

Stately and large and beautiful was she  
Spite of her sixty summers, with an eye  
Train'd to soft languors, that could also  
flash,

Keen as a sword and sharp — a black  
bright eye,  
Deep sunk beneath an arch of jet. She had  
A weary look, and yet the weariness  
Seem'd not so native as the worldliness  
Which blended with it. Weary and  
worldly, she

Had quite resign'd herself to misery  
In this sad vale of tears, but fully meant  
To nurse her sorrow in a sumptuous fashion,  
And make it an expensive luxury ;  
For nothing she esteem'd that nothing cost.

Beside her, on a table round, inlaid  
With precious stones by Roman art de-  
sign'd,

Lay phials, scent, a novel and a Bible,  
A pill box, and a wine glass, and a book  
On the Apocalypse ; for she was much  
Addicted unto physic and religion,  
And her physician had prescrib'd for her  
Jellies and wines and cheerful Literature.  
The Book on the Apocalypse was writ  
By her chosen pastor, and she took the  
novel

With the dry sherry, and the pills pre-  
scrib'd.

A gorgeous, pious, comfortable life  
Of misery she lived ; and all the sins  
Of all her house, and all the nation's sins,  
And all shortcomings of the Church and  
State,

And all the sins of all the world beside,  
Bore as her special cross, confessing them  
Vicariously day by day, and then  
She comforted her heart, which needed it,  
With bric-à-brac and jelly and old wine.

Beside the fire, her elbow on the mantel,  
And forehead resting on her finger-tips,  
Shading a face where sometimes loom'd a  
frown,

And sometimes flash'd a gleam of bitter  
scorn,

Her daughter stood ; no more a graceful  
girl,

But in the glory of her womanhood,  
Stately and haughty. One who might have  
been

A noble woman in a nobler world,  
But now was only woman of her world ;

With just enough of better thought to  
know

It was not noble, and despise it all,  
And most herself for making it her all.  
A woman, complex, intricate, involv'd ;  
Wrestling with self, yet still by self sub-  
dued ;

Scorning herself for being what she was,  
And yet unable to be that she would ;  
Uneasy with the sense of possible good  
Never attain'd, nor sought, except in fits  
Ending in failures ; conscious, too, of power  
Which found no purpose to direct its force,  
And so came back upon herself, and grew  
An inward fret. The caged bird some-  
times dash'd

Against the wires, and sometimes sat and  
pin'd,

But mainly peck'd her sugar, and eyed her  
glass,  
And trill'd her graver thoughts away in  
song.

Mother and daughter — yet a childless  
mother,

And motherless her daughter ; for the  
world

Had gash'd a chasm between, impassable,  
And they had nought in common, neither  
love,

Nor hate, nor anything except a name.  
Yet both were of the world ; and she not  
least

Whose world was the religious one, and  
stretch'd

A kind of isthmus 'tween the Devil and  
God,

A slimy, oozy mud, where mandrakes grew,  
Ghastly, with intertwined roots, and things  
Amphibious haunted, and the leathern bat  
Flicker'd about its twilight evermore.

### THE SELF-EXILED

THERE came a soul to the gate of Heaven  
Gliding slow —

A soul that was ransom'd and forgiven,  
And white as snow :  
And the angels all were silent.

A mystic light beam'd from the face  
Of the radiant maid,

But there also lay on its tender grace  
A mystic shade :

And the angels all were silent.

As sunlit clouds by a zephyr borne  
 Seem not to stir,  
 So to the golden gates of morn  
 They carried her :  
 And the angels all were silent.

"Now open the gate, and let her in,  
 And fling it wide,  
 For she has been cleans'd from stain of  
 sin,"  
 St. Peter cried :  
 And the angels all were silent.

"Though I am cleans'd from stain of sin,"  
 She answer'd low,  
 "I came not hither to enter in,  
 Nor may I go :"  
 And the angels all were silent.

"I come," she said, "to the pearly door,  
 To see the Throne  
 Where sits the Lamb on the Sapphire Floor,  
 With God alone :"  
 And the angels all were silent.

"I come to hear the new song they sing  
 To Him that died,  
 And note where the healing waters spring  
 From His pierced side :"  
 And the angels all were silent.

"But I may not enter there," she said,  
 "For I must go  
 Across the gulf where the guilty dead  
 Lie in their woe :"  
 And the angels all were silent.

"If I enter heaven I may not pass  
 To where they be,  
 Though the wail of their bitter pain, alas !  
 Tormenteth me :"  
 And the angels all were silent.

"If I enter heaven I may not speak  
 My soul's desire  
 For them that are lying distraught and  
 weak  
 In flaming fire :"  
 And the angels all were silent.

"I had a brother, and also another  
 Whom I lov'd well ;  
 What if, in anguish, they curse each other  
 In the depths of hell ?"  
 And the angels all were silent.

"How could I touch the golden harps,  
 When all my praise  
 Would be so wrought with grief-full warps  
 Of their sad days ?"  
 And the angels all were silent.

"How love the lov'd who are sorrowing,  
 And yet be glad ?  
 How sing the songs ye are fain to sing,  
 While I am sad ?"  
 And the angels all were silent.

"Oh, clear as glass is the golden street  
 Of the city fair,  
 And the tree of life it maketh sweet  
 The lightsome air :"  
 And the angels all were silent.

"And the white-rob'd saints with their  
 crowns and palms  
 Are good to see,  
 And oh, so grand are the sounding psalms !  
 But not for me :"  
 And the angels all were silent.

"I come where there is no night," she said,  
 "To go away,  
 And help, if I yet may help, the dead  
 That have no day."  
 And the angels all were silent.

St. Peter he turned the keys about,  
 And answer'd grim :  
 "Can you love the Lord, and abide with-  
 out,  
 Afar from Him ?"  
 And the angels all were silent.

"Can you love the Lord who died for you,  
 And leave the place  
 Where His glory is all disclos'd to view,  
 And tender grace ?"  
 And the angels all were silent.

"They go not out who come in here ;  
 It were not meet :  
 Nothing they lack, for He is here,  
 And bliss complete."  
 And the angels all were silent.

"Should I be nearer Christ," she said,  
 "By pitying less  
 The sinful living or woeful dead  
 In their helplessness ?"  
 And the angels all were silent.

"Should I be liker Christ were I  
To love no more  
The lov'd, who in their anguish lie  
Outside the door?"  
And the angels all were silent.

"Did He not hang on the curs'd tree,  
And bear its shame,  
And clasp to His heart, for love of me,  
My guilt and blame?"  
And the angels all were silent.

"Should I be liker, nearer Him,  
Forgetting this,  
Singing all day with the Seraphim,  
In selfish bliss?"  
And the angels all were silent.

The Lord Himself stood by the gate,  
And heard her speak

Those tender words compassionate,  
Gentle and meek :  
And the angels all were silent.

Now, pity is the touch of God  
In human hearts,  
And from that way He ever trod  
He ne'er departs :  
And the angels all were silent.

And He said, "Now will I go with you,  
Dear child of love,  
I am weary of all this glory, too,  
In heaven above :"  
And the angels all were silent.

"We will go seek and save the lost,  
If they will hear,  
They who are worst but need me most,  
And all are dear :"  
And the angels were not silent.

## Francis Turner Palgrave

### THE ANCIENT AND MODERN MUSES

THE monument outlasting bronze  
Was promis'd well by bards of old ;  
The lucid outline of their lay  
Its sweet precision keeps for aye,  
Fix'd in the ductile language-gold.

But we who work with smaller skill,  
And less refin'd material mould, —  
This close conglomerate English speech,  
Bequest of many tribes, that each  
Brought here and wrought at from of  
old,

Residuum rough, eked out by rhyme,  
Barbarian ornament uncouth, —  
Our hope is less to last through Art  
Than deeper searching of the heart,  
Than broader range of utter'd truth.

One keen-cut group, one deed or aim  
Athenian Sophocles could show,  
And rest content ; but Shakespeare's  
stage  
Must hold the glass to every age, —  
A thousand forms and passions glow

Upon the world-wide canvas. So  
With larger scope our art we play ;  
And if the crown be harder won,  
Diviner rays around it run,  
With strains of fuller harmony.

### PRO MORTUIS

WHAT should a man desire to leave ?  
A flawless work ; a noble life :  
Some music harmoniz'd from strife,  
Some finish'd thing, ere the slack hands at  
eve  
Drop, should be his to leave.

One gem of song, defying age ;  
A hard-won fight ; a well-work'd farm ;  
A law no guile can twist to harm ;  
Some tale, as our lost Thackeray's bright,  
or sage  
As the just Hallam's page.

Or, in life's homeliest, meanest spot,  
With temperate step from year to year  
To move within his little sphere,  
Leaving a pure name to be known, or not, —  
This is a true man's lot.

He dies : he leaves the deed or name,  
 A gift forever to his land,  
 In trust to Friendship's prudent hand,  
 Round 'gainst all adverse shocks to guard  
 his fame,  
 Or to the world proclaim.

But the imperfect thing or thought, —  
 The crudities and yeast of youth,  
 The dubious doubt, the twilight truth,  
 The work that for the passing day was  
 wrought,  
 The schemes that came to nought,

The sketch half-way 'twixt verse and  
 prose  
 That mocks the finish'd picture true,  
 The quarry whence the statue grew,  
 The scaffolding 'neath which the palace rose,  
 The vague abortive throes

And fever-fits of joy or gloom : —  
 In kind oblivion let them be !  
 Nor has the dead worse foe than he  
 Who rakes these sweepings of the artist's  
 room,  
 And piles them on his tomb.

Ah, 't is but little that the best,  
 Frail children of a fleeting hour,  
 Can leave of perfect fruit or flower !  
 Ah, let all else be graciously suppress  
 When man lies down to rest !

### WILLIAM WORDSWORTH

1845

GENTLE and grave, in simple dress,  
 And features by keen mountain air  
 Moulded to solemn ruggedness,  
 The man we came to see sat there :  
 Not apt for speech, nor quickly stirr'd  
 Unless when heart to heart replied ;  
 A bearing equally remov'd  
 From vain display or sullen pride.

The sinewy frame yet spoke of one  
 Known to the hillsides : on his head  
 Some five-and-seventy winters gone  
 Their crown of perfect white had shed : —  
 As snow-tipp'd summits toward the sun  
 In calm of lonely radiance press,  
 Touch'd by the broadening light of death  
 With a serener pensiveness.

O crown of venerable age !  
 O brighter crown of well-spent years !  
 The bard, the patriot, and the sage,  
 The heart that never bow'd to fears !  
 That was an age of soaring souls ;  
 Yet none with a more liberal scope  
 Survey'd the sphere of human things ;  
 None with such manliness of hope.

Others, perchance, as keenly felt,  
 As musically sang as he ;  
 To Nature as devoutly knelt,  
 Or toil'd to serve humanity :  
 But none with those ethereal notes,  
 That star-like sweep of self-control ;  
 The insight into worlds unseen,  
 The lucid sanity of soul.

The fever of our fretful life,  
 The autumn poison of the air,  
 The soul with its own self at strife,  
 He saw and felt, but could not share :  
 With eye made clear by pureness, pierced  
 The life of Man and Nature through ;  
 And read the heart of common things,  
 Till new seem'd old, and old was new.

To his own self not always just,  
 Bound in the bonds that all men share, —  
 Confess the failings as we must,  
 The lion's mark is always there !  
 Nor any song so pure, so great  
 Since his, who closed the sightless eyes,  
 Our Homer of the war in Heaven,  
 To wake in his own Paradise.

O blaring trumpets of the world !  
 O glories, in their budding sere !  
 O flaunting roll of Fame unfurl'd !  
 Here was the king — the hero here !  
 It was a strength and joy for life  
 In that great presence once to be ;  
 That on the boy he gently smil'd,  
 That those white hands were laid on me

### A LITTLE CHILD'S HYMN

FOR NIGHT AND MORNING

THOU that once, on mother's knee,  
 Wast a little one like me,  
 When I wake or go to bed  
 Lay thy hands about my head :  
 Let me feel thee very near,  
 Jesus Christ, our Saviour dear.

Be beside me in the light,  
Close by me through all the night ;  
Make me gentle, kind, and true,  
Do what mother bids me do ;  
Help and cheer me when I fret,  
And forgive when I forget.

Once wast thou in cradle laid,  
Baby bright in manger-shade,  
With the oxen and the cows,  
And the lambs outside the house :  
Now thou art above the sky :  
Canst thou hear a baby cry ?

Thou art nearer when we pray,  
Since thou art so far away ;  
Thou my little hymn wilt hear,  
Jesus Christ, our Saviour dear,  
Thou that once, on mother's knee,  
Wast a little one like me.

### A DANISH BARROW

ON THE EAST DEVON COAST

LIE still, old Dane, below thy heap !  
A sturdy-back and sturdy-limb,  
Whoe'er he was, I warrant him  
Upon whose mound the single sheep  
Browses and tinkles in the sun,  
Within the narrow vale alone.

Lie still, old Dane ! This restful scene  
Suits well thy centuries of sleep :  
The soft brown roots above thee creep,

The lotus flaunts his ruddy sheen,  
And, — vain memento of the spot, —  
The turquoise-eyed forget-me-not.

Lie still ! Thy mother-land herself  
Would know thee not again : no more  
The Raven from the northern shore  
Hails the bold crew to push for pelf,  
Through fire and blood and slaughter'd  
kings  
'Neath the black terror of his wings.

And thou, — thy very name is lost !  
The peasant only knows that here  
Bold Alfred scoop'd thy flinty bier,  
And pray'd a foeman's prayer, and tost  
His auburn head, and said, " One more  
Of England's foes guards England's  
shore,"

And turn'd and pass'd to other feats,  
And left thee in thine iron robe,  
To circle with the circling globe,  
While Time's corrosive dewdrop eats  
The giant warrior to a crust  
Of earth in earth, and rust in rust.

So lie : and let the children play  
And sit like flowers upon thy grave  
And crown with flowers, — that hardly  
have

A briefer blooming-tide than they ; —  
By hurrying years urged on to rest,  
As thou, within the Mother's breast.

## Thomas Henry Huxley

### TENNYSON

(WESTMINSTER ABBEY: OCTOBER 12, 1892)

SIB DIESEN TODTEN MIR HERAUS !<sup>1</sup>

(*The Minster speaks*)

BRING me my dead !  
To me that have grown,  
Stone laid upon stone,  
As the stormy brood  
Of English blood  
Has wax'd and spread  
And fill'd the world,  
With sails unfurl'd ;

With men that may not lie ;  
With thoughts that cannot die.

Bring me my dead !  
Into the storied hall,  
Where I have garner'd all  
My harvest without weed ;  
My chosen fruits of goodly seed ,  
And lay him gently down among  
The men of state, the men of song :  
The men that would not suffer wrong :  
The thought-worn chieftains of the mind :  
Head-servants of the human kind.

<sup>1</sup> Don Carlos.



Bring me my dead !  
 The autumn sun shall shed  
 Its beams athwart the bier's  
 Heap'd blooms : a many tears  
 Shall flow ; his words, in cadence sweet and  
     strong,  
 Shall voice the full hearts of the silent  
     through.  
 Bring me my dead !

And oh ! sad wedded mourner, seeking still  
 For vanish'd hand clasp : drinking in thy  
     fill  
 Of holy grief ; forgive, that pious theft  
 Robs thee of all, save memories, left :  
 Not thine to kneel beside the grassy mound  
 While dies the western glow ; and all around  
 Is silence ; and the shadows closer creep  
 And whisper softly : All must fall asleep.

## Arthur Joseph Dunby

### DORIS : A PASTORAL

I SAT with Doris, the shepherd-maiden ;  
 Her crook was laden with wreathed  
     flowers :  
 I sat and woo'd her, through sunlight  
     wheeling  
 And shadows stealing, for hours and  
     hours.

And she, my Doris, whose lap encloses  
 Wild summer-roses of sweet perfume,  
 The while I sued her, kept hush'd and  
     hearken'd,  
 Till shades had darken'd from gloss to  
     gloom.

She touch'd my shoulder with fearful finger ;  
 She said, " We linger, we must not stay :  
 My flock's in danger, my sheep will wan-  
     der ;  
 Behold them yonder, how far they  
     stray ! "

I answer'd bolder, " Nay, let me hear you,  
 And still be near you, and still adore !  
 No wolf nor stranger will touch one year-  
     ling :  
 Ah ! stay, my darling, a moment more ! "

She whisper'd, sighing, " There will be  
     sorrow  
 Beyond to-morrow, if I lose to-day ;  
 My fold unguarded, my flock unfolded,  
 I shall be scolded and sent away."

Said I, denying, " If they do miss you,  
 They ought to kiss you when you get  
     home ;

And well rewarded by friend and neighbor  
 Should be the labor from which you  
     come."

" They might remember," she answer'd  
     meekly,  
 " That lambs are weakly, and sheep are  
     wild ;  
 But if they love me, it's none so fervent :  
 I am a servant, and not a child."

Then each hot ember glow'd within me,  
 And love did win me to swift reply :  
 " Ah ! do but prove me ; and none shall  
     bind you,  
 Nor fray nor find you, until I die."

She blush'd and started, and stood await-  
     ing,  
 As if debating in dreams divine ;  
 But I did brave them ; I told her plainly  
 She doubted vainly, she must be mine.

So we, twin-hearted, from all the valley  
 Did rouse and rally her nibbling ewes ;  
 And homeward drave them, we two together,  
 Through blooming heather and gleaming  
     dews.

That simple duty fresh grace did lend her,  
 My Doris tender, my Doris true ;  
 That I, her warder, did always bless her,  
 And often press her to take her due.

And now in beauty she fills my dwelling,  
 With love excelling, and undefil'd ;  
 And love doth guard her, both fast and  
     fervent,  
 No more a servant, nor yet a child.

FROM "DOROTHY: A COUNTRY STORY"

DOROTHY

DOROTHY goes with her pails to the ancient well in the courtyard

Daily at gray of morn, daily ere twilight at eve ;

Often and often again she winds at the mighty old windlass,

Still with her strong red arms landing the bucket aright :

Then, her beechen yoke press'd down on her broad square shoulders,

Stately, erect, like a queen, she with her burden returns :

She with her burden returns to the fields that she loves, to the cattle

Lowing beside the troughs, welcoming her and her pails.

Dorothy — who is she ? She is only a servant-of-all-work ;

Servant at White Rose Farm, under the cliff in the vale :

Under the sandstone cliff, where martins build in the springtime,

Hard by the green level meads, hard by the streams of the Yore.

Oh, what a notable lass is our Dolly, the pride of the dairy !

Stalwart and tall as a man, strong as a heifer to work :

Built for beauty, indeed, but certainly built for labor —

Witness her muscular arm, witness the grip of her hand !

. . . . .

Weakly her mistress was, and weakly the two little daughters ;

But by her master's side Dorothy wrought like a son :

Wrought out of doors on the farm, and labor'd in dairy and kitchen,

Doing the work of two ; help and support of them all.

Rough were her broad brown hands, and within, ah me ! they were horny ;

Rough were her thick ruddy arms, shapely and round as they were ;

Rough too her glowing cheeks ; and her sunburnt face and forehead

Browner than cairngorm seem'd, set in her amber-bright hair.

Yet 't was a handsome face ; the beautiful regular features

Labor could never spoil, ignorance could not degrade :

And in her clear blue eyes bright gleams of intelligence linger'd ;

And on her warm red mouth, Love might have 'lighted and lain.

Never an unkind word nor a rude unseemly expression

Came from that soft red mouth ; nor in those sunny blue eyes

Lived there a look that belied the frankness of innocent girlhood —

Fearless, because it is pure ; gracious, and gentle, and calm.

Have you not seen such a face, among rural hardworking maidens

Born but of peasant stock, free from our Dorothy's shame ?

Just such faces as hers — a countenance open and artless,

Where no knowledge appears, culture, nor vision of grace ;

Yet which an open-air life and simple and strenuous labor

Fills with a charm of its own — precious, and warm from the heart ?

Hers was full of that charm ; and besides, was something ennobled,

Something adorn'd, by thoughts due to a gentle descent :

So that a man should say, if he saw her afield at the milking,

Or with her sickle at work reaping the barley or beans,

"There is a strapping wench — a lusty lass of a thousand,

"Able to fend for herself, fit for the work of a man !"

But if he came more near, and she lifted her face to behold him,

"Ah," he would cry, "what a change ! Surely a lady is here !"

Yes — if a lady be one who is gracious and quiet in all things,

Thinking no evil at all, helpful wherever she can ;

Then too at White Rose Farm, by the martins' cliff in the valley,

There was a lady ; and she was but the servant of all.

True, when she spoke, her speech was the homely speech of the country ;

Rough with quaint antique words, picturesque sayings of old :  
 And, for the things that she said, they were nothing but household phrases —  
 News of the poultry and kine, tidings of village and home ;  
 But there was something withal in her musical voice and her manner  
 Gave to such workaday talk touches of higher degree.  
 So too, abroad and alone, when she saw the sun rise o'er the meadows,  
 Or amid golden clouds saw him descending at eve ;  
 Though no poetic thought, no keen and rapturous insight,  
 Troubled her childlike soul, yet she could wonder and gaze ;  
 Yet she could welcome the morn for its beauty as well as its brightness  
 And, in the evening glow, think — not of supper alone.

## COUNTRY KISSES

Curious, the ways of these folk of humble and hardy condition :  
 Kisses, amongst ourselves, bless me, how much they imply !  
 Ere you can come to a kiss, you must scale the whole gamut of courtship —  
 Introduction first ; pretty attentions and words ;  
 Tentative looks ; and at length, perhaps the touch of a finger ;  
 Then the confession ; and *then* (if she allow it) the kiss.  
 So that a kiss comes last — 't is the crown and seal of the whole thing ;  
 Passion avow'd by you, fondly accepted by her.  
 But in our Dorothy's class, a kiss only marks the beginning :  
 Comes me a light-hearted swain, thinking of nothing at all ;  
 Flings his fustian sleeve round the ample waist of the maiden ;  
 Kisses her cheek, and she — laughingly thrusts him away.  
 Why, 't is a matter of course ; every good-looking damsel expects it ;  
 'T is but the homage, she feels, paid to her beauty by men :

So that, at Kiss-in-the-Ring — an innocent game and a good one —  
 Strangers in plenty may kiss : nay, she pursues, in her turn.

## DOROTHY'S ROOM

'T was but a poor little room : a far-servant's loft in a garret ;  
 One small window and door ; never a chimney at all ;  
 One little stool by the bed, and a remnant of cast-away carpet ;  
 But on the floor, by the wall, carefully dusted and bright,  
 Stood the green-painted box, our Dorothy's closet and wardrobe,  
 Holding her treasures, her all — all that she own'd in the world !  
 Linen and hosen were there, coarse linen and home-knitted hosen ;  
 Handkerchiefs bought at the fair, aprons and smocks not a few ;  
 Kirtles for warmth when afield, and frocks for winter and summer,  
 Blue-spotted, lilac, gray ; cotton and woolen and serge ;  
 All her simple attire, save the clothes she felt most like herself in —  
 Rough, coarse workaday clothes, fit for a laborer's wear.  
 There was her Sunday array — the boots, and the shawl, and the bonnet,  
 Solemnly folded apart, not to be lightly assumed ;  
 There was her jewelry, too : 't was a brooch (she had worn it this evening)  
 Made of cairngorm stone — really too splendid for her !  
 Which on a Martlemas Day Mr. Robert had bought for a fairing :  
 Little she thought, just then, how she would value it now !  
 As for her sewing gear, her housewife, her big brass thimble,  
 Knitting and suchlike work, such as her fingers could do,  
 That was away downstairs, in a dresser-drawer in the kitchen,  
 Ready for use of a night, when she was tidied and clean.  
 Item, up there in the chest were her books :  
 "The Dairyman's Daughter ;"  
 Ballads ; "The Olney Hymns ;" Bible and Prayer-book, of course :

That was her library ; these were the limits  
of Dorothy's reading ;

Wholesome, but scanty indeed : was it  
then all that she knew ?

Nay, for like other good girls, she had  
profited much by her schooling

Under the mighty three — Nature, and  
Labor, and Life :

Mightier they than books ; if books could  
have only come after,

Thoughts of instructed minds filtering  
down into hers.

That was impossible now ; what she had  
been, she was, and she would be ;

Only a farm-serving lass — only a peasant,  
I fear !

Well — on that green-lidded box, her name  
was painted in yellow ;

*Dorothy Crump* were the words. Crump ?  
What a horrible name !

Yes, but they gave it to her, because (like  
the box) 't was her mother's ;

Ready to hand — though of course *she*  
had no joy in the name :

*She* had no kin — and indeed, she never  
had needed a surname ;

Never had used one at all, never had  
made one her own :

" Dolly " she was to herself, and to every  
one else she was " Dolly " ;

Nothing but " Dolly " ; and so, that was  
enough for a name.

Thus then, her great, green box, her one  
undoubted possession,

Stood where it was ; like her, " never  
went nowhere " at all ;

Waited, perhaps, as of old, some beautiful  
Florentine bride-chest,

Till, in the fulness of time, He, the Be-  
loved, appears. —

Was there naught else in her room ? nothing  
handy for washing or dressing ?

Yes ; on a plain deal stand, basin, and  
ewer, and dish :

All of them empty, unused ; for the sink  
was the place of her toilet ;

Save on a Sunday — and then, she too  
could dress at her ease ;

Then, by the little sidewall of the diamonded  
dormer-window

She at a sixpenny glass brush'd out her  
bonny bright hair.

Ah, what a poor little room ! Would *you*  
like to sleep in it, ladies ?

Innocence sleeps there unharm'd ; Honor,  
and Beauty, and Peace —

Love, too, has come ; and with these, even  
dungeons were easily cheerful ;

But, for our Dorothy's room, it is no  
dungeon at all.

No ! through the latticed panes of the  
diamonded dormer-window

Dorothy looks on a world free and fa-  
miliar and fair :

Looks on the fair farm-yard, where the  
poultry and cattle she lives with

Bellow and cackle and low — music de-  
lightful to her ;

Looks on the fragrant fields, with cloud-  
shadows flying above them,

Singing of birds in the air, woodlands  
and waters around.

She in those fragrant meads has wrought,  
every year of her girlhood ;

Over those purple lands she, too, has  
follow'd the plough ;

And, like a heifer afield, or a lamb that is  
yea'n'd in the meadows,

She, to herself and to us, seems like a  
part of it all.

#### BEAUTY AT THE PLOUGH

Thus then, one beautiful day, in the sweet,  
cool air of October,

High up on Breakheart Field, under the  
skirts of the wood,

Dolly was ploughing : she wore (why did  
I not sooner describe it ?)

Just such a dress as they all — all the  
farm-servants around ;

Only, it seem'd to be hers by a right divine  
and a fitness —

Color and pattern and shape suited so  
aptly to her.

First, on her well-set head a lilac hood-  
bonnet of cotton,

Framing her amberbright hair, shading  
her neck from the sun ;

Then, on her shoulders a shawl ; a coarse  
red kerchief of woolen,

Matching the glow of her cheeks, lighting  
her berry-brown skin ;

Then came a blue cotton frock — dark blue,  
and spotted with yellow —

Sleev'd to the elbows alone, leaving her  
bonny arms bare ;

So that those ruddy brown arms, with the  
dim, dull blue for a background

Seem'd not so rough as they were —  
 softer in color and grain.  
 All round her ample waist her frock was  
 gather'd and kilted,  
 Showing her kirtle, that hung down to  
 the calf of the leg :  
 Lancashire linsey it was, with bands of  
 various color  
 Striped on a blue-gray ground : sober,  
 and modest, and warm ;  
 Showing her stout firm legs, made stouter  
 by home-knitted stockings ;  
 Ending in strong laced boots, such as a  
 ploughman should wear :  
 Big solid ironshod boots, that added an  
 inch to her stature ;  
 Studded with nails underneath, shoed  
 like a horse, at the heels.  
 After a day at plough, all clotted with  
 earth from the furrows,  
 Oh, how unlike were her boots, Rosa  
 Matilda, to yours !

#### FLOS FLORUM

ONE only rose our village maiden wore ;  
 Upon her breast she wore it, in that part  
 Where many a throbbing pulse doth heave  
 and start  
 At the mere thought of Love and his sweet  
 lore.  
 No polish'd gems bath she, no moulded ore,  
 Nor any other masterpiece of art :  
 She hath but Nature's masterpiece, her  
 heart ;  
 And that show'd ruddy as the rose she bore  
 Because that he, who sought for steadfast-  
 ness  
 Vainly in other maids, had found it bare  
 Under the eyelids of this maiden fair,  
 Under the folds of her most simple dress.  
 She let him find it ; for she lov'd him, too,  
 As he lov'd her : and all this tale is true.

#### SWEET NATURE'S VOICE

FROM "SUSAN: A POEM OF DEGREES"

HER Master gave the signal, with a look :  
 Then, timidly as if afraid, she took  
 In her rough hands the Laureate's dainty  
 book,  
 And straight began. But when she did  
 begin,  
 Her own mute sense of poesy within

Broke forth to hail the poet, and to greet  
 His graceful fancies and the accents sweet  
 In which they are express'd. Oh, lately  
 lost,  
 Long loved, long honor'd, and whose Cap-  
 tain's post  
 No living bard is competent to fill —  
 How strange, to the deep heart that now is  
 still,  
 And to the vanish'd hand, and to the ear  
 Whose soft melodious measures are so dear  
 To us who cannot rival them — how strange,  
 If thou, the lord of such a various range,  
 Hadst heard this new voice telling Arden's  
 tale !  
 For this was no prim maiden, scant and  
 pale,  
 Full of weak sentiment, and thin delight  
 In pretty rhymes, who mars the resonant  
 might  
 Of noble verse with arts rhetorical  
 And simulated frenzy : not at all !  
 This was a peasant woman ; large and  
 strong,  
 Redhanded, ignorant, unused to song —  
 Accustom'd rather to the rudest prose.  
 And yet, there lived within her rustic clothes  
 A heart as true as Arden's ; and a brain,  
 Keener than his, that counts it false and vain  
 To seem aught else than simply what she is.  
 How singular, her faculty of bliss !  
 Bliss in her servile work ; bliss deep and  
 full  
 In things beyond the vision of the dull,  
 Whate'er their rank : things beautiful as  
 these  
 Sonorous lines and solemn harmonies  
 Suiting the tale they tell of ; bliss in love —  
 Ah, chiefly that ! which lifts her soul above  
 Its common life, and gives to labors coarse  
 Such fervor of imaginative force  
 As makes a passion of her basest toil.  
 Surely this servant-dress was but a foil  
 To her more lofty being ! As she read,  
 Her accent was as pure, and all she said  
 As full of interest and of varied grace  
 As were the changeful moods, that o'er her  
 face  
 Pass'd, like swift clouds across a windy sky,  
 At each sad stage of Enoch's history.  
 Such ease, such pathos, such abandonment  
 To what she utter'd, moulded as she went  
 Her soft sweet voice, and with such self-  
 control  
 Did she, interpreting the poet's soul,

Bridle her own, that when the tale was done  
 I look'd at her, amaz'd : she seem'd like one  
 Who from some sphere of music had come  
     down,  
 And donn'd the white cap and the cotton  
     gown

As if to show how much of skill and art  
 May dwell unthought of, in the humblest  
     heart.

Yet there was no great mystery to tell :  
 She felt it deeply, so she read it well.

## Isa Craig Knox

### THE WOODRUFFE

THOU art the flower of grief to me,  
 'Tis in thy flavor !  
 Thou keepest the scent of memory,  
     A sickly savor.  
 In the moonlight, under the orchard tree,  
 Thou wert pluck'd and given to me,  
     For a love favor.

In the moonlight, under the orchard tree,  
 Ah, cruel flower !  
 Thou wert pluck'd and given to me,  
     While a fruitless shower  
 Of blossoms rain'd on the ground where grew  
 The woodruffe bed all wet with dew,  
     In the witching hour.

Under the orchard tree that night  
 Thy scent was sweetness,  
 And thou, with thy small star clusters bright  
     Of pure completeness,  
 Shedding a pearly lustre bright,  
 Seem'd, as I gaz'd in the meek moonlight,  
     A gift of meetness.

"It keeps the scent for years," said he,  
     (And thou hast kept it) ;  
 "And when you scent it, think of me."  
 (He could not mean thus bitterly.)

Ah ! I had swept it  
 Into the dust where dead things rot,  
 Had I then believ'd his love was not  
     What I have wept it.

Between the leaves of this holy book,  
 O flower undying !  
 A worthless and wither'd weed in look,  
 I keep thee lying.  
 The bloom of my life with thee was pluck'd,  
 And a close-press'd grief its sap hath suck'd,  
     Its strength updrying.

Thy circles of leaves, like pointed spears,  
 My heart pierce often ;  
 They enter, it inly bleeds, no tears  
 The hid wounds soften ;  
 Yet one will I ask to bury thee  
 In the soft white folds of my shroud with  
     me,  
 Ere they close my coffin.

## Sir Edwin Arnold

### FROM "THE LIGHT OF ASIA"

#### NIRVANA

THE Books say well, my Brothers ! each  
     man's life  
 The outcome of his former living is ;  
 The bygone wrongs bring forth sorrows and  
     woes,  
 The bygone right breeds bliss.

That which ye sow ye reap. See yonder  
     fields !  
 The sesamum was sesamum, the corn

Was corn. The Silence and the Darkness  
     knew !  
 So is a man's fate born.

He cometh, reaper of the things he sow'd,  
 Sesamum, corn, so much cast in past  
     birth ;  
 And so much weed and poison-stuff, which  
     mar  
 Him and the aching earth.

If he shall labor rightly, rooting these,  
 And planting wholesome seedlings where  
     they grew,

Fruitful and fair and clean the ground  
shall be,  
And rich the harvest due.

If he who liveth, learning whence woe  
springs,

Endureth patiently, striving to pay  
His utmost debt for ancient evils done  
In Love and Truth alway ;

If making none to lack, he thoroughly purge  
The lie and lust of self forth from his  
blood ;

Suffering all meekly, rendering for offence  
Nothing but grace and good ;

If he shall day by day dwell merciful,  
Holy and just and kind and true ; and  
read

Desire from where it clings with bleeding  
roots,  
Till love of life have end :

He — dying\* — leaveth as the sum of him  
A life-count clos'd, whose ills are dead  
and quit.

Whose good is quick and mighty, far and  
near,  
So that fruits follow it.

No need hath such to live as ye name life ;  
That which began in him when he began  
Is finish'd : he hath wrought the purpose  
through  
Of what did make him Man.

Never shall yearnings torture him, nor sins  
Stain him, nor ache of earthly joys and  
woes

Inva'de his safe eternal peace ; nor deaths  
And lives recur. He goes

Unto NIRVĀNA. He is one with Life  
Yet lives not. He is blest, ceasing to be.  
OM, MANI PADME, OM ! the Dewdrop slips  
Into the shining sea !

### THE CALIPH'S DRAUGHT

UPON a day in Ramadan —  
When sunset brought an end of fast,  
And in his station every man  
Prepar'd to share the glad repast —  
Sate Mohtasim in royal state,  
The pillaw smok'd upon the gold ;

The fairest slave of those that wait  
Mohtasim's jewell'd cup did hold.

Of crystal carven was the cup,  
With turquoise set along the brim,  
A lid of amber clos'd it up ;  
'T was a great king that gave it him.  
The slave pour'd sherbet to the brink,  
Stirr'd in wild honey and pomegranate,  
With snow and rose-leaves cool'd the  
drink,  
And bore it where the Caliph sate.

The Caliph's mouth was dry as bone,  
He swept his beard aside to quaff :  
The news-reader beneath the throne  
Went droning on with *ghain* and *kaf*.  
The Caliph drew a mighty breath,  
Just then the reader read a word —  
And Mohtasim, as grim as death,  
Set down the cup and snatch'd his sword.

" *Ann' amratan shureefatee !* "  
" *Spek clear !* " cries angry Mohtasim ;  
" *Fe lasr ind' ilj min ulji,* " —  
Trembling the newsman read to him  
How in Ammorio, far from home,  
An Arab girl of noble race  
Was captive to a lord of Roum ;  
And how he smote her on the face,

And how she cried, for life afraid,  
" Ya, Mohtasim ! help, O my king ! "  
And how the Kafir mock'd the maid,  
And laugh'd, and spake a bitter thing,  
" Call louder, fool ! Mohtasim's ears  
Are long as Barak's — if he heed —  
Your prophet's ass ; and when he hears,  
He'll come upon a spotted steed ! "

The Caliph's face was stern and red,  
He snapp'd the lid upon the cup ;  
" Keep this same sherbet, slave, " he said,  
" Till such time as I drink it up.  
Wallah ! the stream my drink shall be,  
My hallow'd palm my only bowl,  
Till I have set that lady free,  
And seen that Roumi dog's head roll. "

At dawn the drums of war were beat,  
Proclaiming, " Thus saith Mohtasim,  
' Let all my valiant horsemen meet,  
And every soldier bring with him  
A spotted steed. ' " So rode they forth,  
A sight of marvel and of fear ;

Pied horses prancing fiercely north,  
Three lakhs — the cup borne in the rear !

When to Ammoria he did win,  
He smote and drove the dogs of Roum,  
And rode his spotted stallion in,  
Crying, "*Labbayki* ! I am come !"  
Then downward from her prison-place  
Joyful the Arab lady crept ;  
She held her hair before her face,  
She kiss'd his feet, she laugh'd and wept.

She pointed where that lord was laid :  
They drew him forth, he whin'd for grace :  
Then with fierce eyes Mohtasim said —  
"She whom thou smotest on the face  
Had scorn, because she call'd her king :  
Lo ! he is come ! and dost thou think  
To live, who didst this bitter thing  
While Mohtasim at peace did drink ?"

Flash'd the fierce sword — roll'd the lord's  
head ;

The wicked blood smok'd in the sand.  
"Now bring my cup !" the Caliph said.  
Lightly he took it in his hand, —  
As down his throat the sweet drink ran  
Mohtasim in his saddle laugh'd,  
And cried, "*Taiba asshrab alan* !  
By God ! delicious is this draught !"

#### AFTER DEATH IN ARABIA

HE who died at Azan sends  
This to comfort all his friends :

Faithful friends ! It lies, I know,  
Pale and white and cold as snow ;  
And ye say, "*Abdallah's dead* !"  
Weeping at the feet and head.  
I can see your falling tears,  
I can hear your sighs and prayers ;  
Yet I smile and whisper this, —  
"*I am not the thing you kiss ;*  
Cease your tears, and let it lie ;  
It was mine, it is not I."

Sweet friends ! What the women lave  
For its last bed of the grave,  
Is a tent which I am quitting,  
Is a garment no more fitting,  
Is a cage from which, at last,  
Like a hawk my soul hath pass'd.  
Love the inmate, not the room, —  
The wearer, not the garb, — the plume

Of the falcon, not the bars  
Which kept him from these splendid stars.

Loving friends ! Be wise, and dry  
Straightway every weeping eye, —  
What ye lift upon the bier  
Is not worth a wistful tear.  
'Tis an empty sea-shell, — one  
Out of which the pearl is gone ;  
The shell is broken, it lies there ;  
The pearl, the all, the soul, is here.  
'Tis an earthen jar, whose lid  
Allah seal'd, the while it hid  
That treasure of his treasury,  
A mind that lov'd him ; let it lie !  
Let the shard be earth's once more,  
Since the gold shines in his store !

Allah glorious ! Allah good !  
Now thy world is understood ;  
Now the long, long wonder ends ;  
Yet ye weep, my erring friends,  
While the man whom ye call dead,  
In unspoken bliss, instead,  
Lives and loves you ; lost, 't is true,  
By such light as shines for you ;  
But in light ye cannot see  
Of unfulfill'd felicity, —  
In enlarging paradise,  
Lives a life that never dies.

Farewell, friends ! Yet not farewell ;  
Where I am, ye, too, shall dwell.  
I am gone before your face,  
A moment's time, a little space.  
When ye come where I have stepp'd  
Ye will wonder why ye wept ;  
Ye will know, by wise love taught,  
That here is all, and there is naught.  
Weep awhile, if ye are fain, —  
Sunshine still must follow rain ;  
Only not at death, — for death.  
Now I know, is that first breath  
Which our souls draw when we enter  
Life, which is of all life centre.

Be ye certain all seems love,  
View'd from Allah's throne above ;  
Be ye stout of heart, and come  
Bravely onward to your home !  
*La Allah illa Allah* ! yea !  
Thou love divine ! Thou love alway !

He that died at Azan gave  
This to those who made his grave.



## RAGLAN

AH ! not because our Soldier died before  
his field was won ;  
Ah ! not because life would not last till  
life's long task were done.  
Wreathe one less leaf, grieve with less  
grief, — of all our hosts that led  
Not last in work and worth approv'd, —  
Lord Raglan lieth dead.

His nobleness he had of none, War's Master  
taught him war,  
And prouder praise that Master gave than  
meaner lips can mar ;  
Gone to his grave, his duty done ; if farther  
any seek,  
He left his life to answer them, — a soldier's,  
— let it speak !

'T was his to sway a blunted sword, — to  
fight a fated field,  
While idle tongues talk'd victory, to strug-  
gle not to yield ;  
Light task for placeman's ready pen to plan  
a field for fight,  
Hard work and hot with steel and shot to  
win that field aright.

Tears have been shed for the brave dead ;  
mourn him who mourn'd for all !  
Praise hath been given for strife well striven ;  
praise him who strove o'er all,  
Nor count that conquest little, though no  
banner flaunt it far,  
That under him our English hearts beat  
Pain and Plague and War.

And if he held those English hearts too  
good to pave the path  
To idle victories, shall we grudge what  
noble palm he hath ?  
Like ancient Chief he fought a-front, and  
mid his soldiers seen,  
His work was aye as stern as theirs ; oh !  
make his grave as green.

They know him well, — the Dead who died  
that Russian wrong should cease,  
Where Fortune doth not measure men, —  
their souls and his have peace ;  
Ay ! as well spent in sad sick tent as they  
in bloody strife,  
For English Homes our English Chief gave  
what he had, — his life.

FROM "WITH SA'DI IN THE  
GARDEN"

MAHMUD AND AYAZ: A PARAPHRASE  
ON SA'DI

THEY mock'd the Sovereign of Ghaznin  
one saith,  
" Ayaz hath no great beauty, by my faith  
A Rose that's neither rosy-red nor fra-  
grant,  
The Bulbul's love for such astonisheth ! "

This went to Mahmud's ears ; ill-pleas'd he  
sate,  
Bow'd on himself, reflecting ; then to that  
Replied : " My love is for his kindly  
nature,  
Not for his stature, nor his face, nor state ! "

And I did hear how, in a rocky dell,  
Bursting a chest of gems a camel fell ;  
King Mahmud wav'd his sleeve, permit-  
ting plunder,  
But spur'd his own steed onward, as they  
tell.

His horsemen parted from their Lord amain,  
Eager for pearls, and corals, and such gain :  
Of all those neck-exalting courtiers  
None except Ayaz near him did remain.

The King look'd back — " How many hast  
thou won,  
Curl'd comfort of my heart ? " He an-  
swer'd " None !  
I gallop'd up the pass in rear of thee ;  
I quit thee for no pearls beneath the sun ! "

'Oh, if to God thou hast propinquity,  
For no wealth heedless of His service be !  
If Lovers true of God shall ask from God  
Aught except God, that's infidelity.

If thine eyes fix on any gift of Friend,  
Thy gain, not his, is thy desire's end :  
If thy mouth gape in avarice, Heaven's  
message  
Unto Heart's ear by that road shall not wend.

## SONG WITHOUT A SOUND

THE Bulbul wail'd, " Oh, Rose ! all night I  
sing,  
And Thou, Belov'd ! utterest not one  
thing."

"Dear Bird!" she answer'd, "scent and blossoming  
Are music of my Song without a sound."

The Cypress to the Tulip spake: "What bliss  
Seest thou in sunshine, dancing still like this?"  
"My cup," the Tulip said, "the wind's lips kiss;  
Dancing I hear the Song without a sound."

The gray Owl hooted to the Dove at morn,  
"Why art thou happy on thy jungle-thorn?"

"Hearest thou not," she cooed, "o'er Earth's face borne  
This music of the Song without a sound?"

"Ah, Darweesh!" moan'd a King,  
"Vainly I pray  
For Allah's comfort, kneeling day by day."  
"Sultan!" quoth he, "be meek, and hear  
always  
The music of His Mercy without sound."

"Poet!" a Queen sigh'd, "why alone to thee  
Come visions of that world we cannot see —  
Not great nor rich?" "I borrow minstrelsy,"

Smiling he said, "from Songs without a sound."

*Shirin-i-man!* dear Lover! true and sweet,  
Ask no more if I love, nor kiss my feet;  
But hear, with cheek against my bosom's beat,  
The music of the Song without a sound!

### THE MUSMEE

THE Musmee has brown velvet eyes  
Curtain'd with satin, sleepily;  
You wonder if those lids would rise  
The newest, strangest sight to see;  
But when she chatters, laughs, or plays  
Kôto, biwa, or samisen,

No jewel gleams with brighter rays  
Than flash from those dark lashes then.

The Musmee has a small brown face,  
"Musk-melon seed" its perfect shape:  
Jetty arch'd eyebrows; nose to grace  
The rosy mouth beneath; a nape,  
And neck, and chin, and smooth, soft cheeks  
Carv'd out of sun-burn'd ivory,  
With teeth, which, when she smiles or speaks,  
Pearl merchants might come leagues to see!

The Musmee's hair could teach the night  
How to grow dark, the raven's wing  
How to seem ebony! Grand the sight  
When, in rich masses, towering,  
She builds each high black-marble coil,  
And binds the gold and scarlet in;  
And thrusts, triumphant, through the toil  
The Kanzâshi, her jewell'd pin.

The Musmee has wee, faultless feet,  
With snow-white *tabi* trimly deck'd,  
Which patter down the city street  
In short steps, slow and circumspect;  
A velvet string between her toes  
Holds to its place th' unwilling shoe:  
Pretty and pigeon-like she goes,  
And on her head a hood of blue.

The Musmee wears a wondrous dress —  
*Kimono, obi, imoji* —  
A rose-bush in Spring loveliness  
Is not more color-glad to see!  
Her girdle holds her silver pipe,  
And heavy swing her long silk sleeves  
With cakes, love-letters, *mikan* ripe,  
Small change, musk-bag, and writing-leaves.

The Musmee's heart is slow to grief,  
And quick to pleasure, dance, and song;  
The Musmee's pocket-handkerchief  
A square of paper! All day long  
Gentle, and sweet, and debonair  
Is, rich or poor, this Asian lass:  
Heaven have her in its tender care,  
*O medetô gozarimas!*<sup>1</sup>

<sup>1</sup> Japanese for "May it be well with thee!"

## Stopford Augustus Brooke

### VERSAILLES

(1784)

IN Carnival we were, and supp'd that night  
In a long room that overlook'd the Square,  
When that strange matter happ'd of which  
you ask.

We rang all pleasure's carillon that week ;  
Feasts and rich shows, and hunting in the  
woods,

Light love that liv'd on change, deep drink-  
ing, mirth

As mad as Nero's on the Palatine ;  
The women were as wild as we, and, like  
The King's, our money flew about in  
showers.

They said, "The people starv'd" ; it could  
not be ;

We spent a million on the Carnival.

And now for fifty years gone by I have  
heard

"The people starve" — Why then do the  
useless beasts

Gender so fast ? Less mouths, more bread !  
For me,

I do not care whether they live or die, —  
Canaille the dunghill breeds, — but Drum-  
mond car'd,

The young Scotch musketeer whose waking  
dream

You wish to hear from me, who only live  
Of all our joyous company. I am old,  
My life burns like the thinnest flame, but  
then

It was a glorious fire, and on that night  
I led the feast, and roof and table rang  
With revelry : till at the height of noise  
A sudden silence fell, and while we smil'd,  
Waiting for whom should break it, the  
great clock

Struck three in the still air — and a hush'd  
sound

Like coming wind pass'd by, and in its  
breath

I thought I heard, far off, a wail and roar  
As if a city perish'd at one stroke ;  
The rest heard not, but Drummond starting  
up

And muttering — "Death, Death and his  
troops are nigh," —

Strode to the window. Half asleep he  
seem'd,

Pale as that madman Damiens on the day  
He met the torture — and across the bar  
He lean'd, and saw the white square in the  
moon.

Men mock'd, and let him be — they knew  
his mood ;

One of his Highland trances, so they said ;  
But I kept watch — the grim gray North  
in him,

Midst of our Gallie lightness, pleas'd me  
well.

I watch'd and mark'd above his head the  
moon,

That shone like pearl amid the western  
heaven,

Suddenly swallow'd up by a vast cloud,  
With edges like red lightning, but the rest  
Of the sky and stars was clear, and the  
rushing noise

Now louder swell'd, like cataracts of rain.  
And then I saw how Drummond toss'd his  
arms

High o'er his head, and, crying "Horror,  
horror,"

Fell like a stabb'd man prone upon the  
floor.

We laid him on a couch and cried, "Speak  
— speak,

What is it, what have you seen ?"

"I have seen Death," he said,  
"And Doom," — and truly with his matted  
hair,

And eyes which as he rose upon his hands  
Seem'd 'neath their cavern'd arches coals of  
fire,

He look'd like a gaunt, shaggy mountain  
wolf

Caught in a pit, and mad with rage and  
fear.

"You heard," he said, "that sighing rush  
of wind

And then the awful cry, far off, as if  
The world had groan'd and died — I heard,  
and trance

Fell on my brain, and in the trance I saw  
The square below me in the moonlight fill  
With nobles, dames, and maidens, pages, all  
The mighty names of France, and midst  
them walk'd

The King and Queen, not ours, but those  
that come

Hereafter, and I heard soft speech of love

And laughter please the night — when  
momently  
The moon went out, and from the darkness  
stream'd  
A hissing flood of rain that where it fell  
Changed into blood, and 'twixt the court-  
yard stones  
Blood well'd as water from a mountain  
moss ;  
And the gay crowd, unwitting, walk'd in  
it :  
Bubbling it rose past ankle, knee, and waist,  
From waist to throat ; and still they walk'd  
as if  
They knew it not, until a fierce wind lash'd  
The crimson sea, and beat it into waves,  
And when its waves smote on their faces,  
then  
They knew and shriek'd, but all in vain ;  
the blood,  
Storming upon them, overwhelm'd and drown'd  
them all ;  
At which a blinding lightning like a knife  
Gash'd the cloud's breast, and dooming  
thunder peal'd.  
I woke, and crying 'Horror' knew no  
more.  
I've seen the fates of France ; the day of  
God  
And vengeance is at hand ; take heed —  
repent —  
Leave me to rest."

We laugh'd to hear him preach,  
And left him on the couch, where like a  
man  
Drunken he slept, but when he rose, his  
hue  
Was changed, a cloud was on his eyes, his  
mouth  
Was stern. He sang, he ruffled, lov'd no  
more,  
Provok'd no man, and went about like one  
Who — can you think it ? — thought there  
was a God  
Who, midst his court, car'd how his people  
liv'd.  
We all were doom'd, he said, and France  
was doom'd,  
He would not stay ! And so gave up his  
sword,  
And went to Scotland, where in some grim  
tower  
He lov'd and married — fool ! — a name-  
less girl,  
And made the peasants happy, I am told ;

But we liv'd out our life, and met no  
doom ;  
And now I am old, and Louis, my good  
friend  
The Well-belov'd, is dead long since, and  
soon  
My time will come ! — The people starve,  
they say,  
And curse. I know they curse and hate us !  
Well,  
We will ride down and slay the mutinous  
dogs ;  
Why, yesterday my horses in the crowd  
Threw down a mother and a child, and  
splash'd  
A hideous dwarf, who shook his fist and  
curs'd ;  
I laugh'd, but as he curs'd with skill, I  
ask'd  
The ruffian's name — " Marat," they said,  
" a leech,  
Who physics horses and the common herd,  
Brute healing brute — the people's friend,  
and yet  
He takes our wages — writes us down, but  
keeps  
A place in d'Artois' stable ! " These are  
the scum  
That Drummond fear'd — Artois shall flog  
the man.

### THE JUNGFRAU'S CRY

I, VIRGIN of the Snows, have liv'd  
Uncounted years apart ;  
Mated with Sunlight, Stars and Heaven,  
But I am cold at heart.

High mates ! Ye teach me purity,  
And lonely thought and truth ;  
But I have never liv'd, and yet  
I have eternal youth.

Blow, tropic winds, and warm rains, fall,  
And melt my snowy crest ;  
Let soft woods clothe my shoulders fair,  
Deep grass lie on my breast.

And let me feed a thousand herds,  
And hear the tinkling bells,  
Till the brown châteaux cluster close  
In all my stream-fed dells.

So may I hear the sweep of scythes,  
And beating of the flail,

My maidens singing as they spin,  
And the voice of nightingales.

And little children in their joy,  
And, where my violets hide,  
Soft interchange of lovers' vows,  
Sweet hymns at eventide.

Alas ! cold Sunlight, Stars and Heaven,  
My high companions, call.  
The ice-clad life is pure and stern :  
I am weary of it all.

### SONGS FROM "RIQUET OF THE TUFT"

#### QUEEN'S SONG

YOUNG Sir Guyon proudly said,  
"Love shall never be my fate."  
"None can say so but the dead,"  
Shriek'd the witch wife at his gate.

"Go and dare my shadow'd dell,  
Love will quell your happy mood."  
Guyon, laughing his farewell,  
Rode into the faery wood.

There he met a maiden wild,  
By a tree she stood alone ;  
When she look'd at him and smil'd,  
At a breath his heart was gone.

In her arms she twin'd him fast,  
And, like wax within the flame,  
Melted memory of the past,  
Soul and body, name and fame.

Late at night the steed came back,  
"Where's our good knight ?" cried his  
men ;

Far and near they sought his track,  
But Guyon no one saw again.

#### PRINCE RIQUET'S SONG

O LONG ago, when Faery-land  
Arose new born, King Oberon  
Walk'd pensive on the yellow strand,  
And wearied, for he liv'd alone.

"Why have I none, he said, to love ?"  
When soft a wind began to fleet  
Across the moonlit sea, and drove  
A lonely shallop to his feet.

Of pearl, and rubies red, and gold,  
That shell was made, and in it lay  
Titania fast asleep, and roll'd  
In roses, and in flowers of May.

He wak'd her with a loving kiss,  
Her arms around him softly clung ;  
And none can ever tell the bliss  
These had when Faery-land was young.

## John Nichol

### MARE MEDITERRANEUM

A LINE of light ! it is the inland sea,  
The least in compass and the first in  
fame ;  
The gleaming of its waves recalls to me  
Full many an ancient name.

As through my dreamland float the days of  
old,

The forms and features of their heroes  
shine :

I see Phœnician sailors bearing gold  
From the Tartessian mine.

Seeking new worlds, storm-toss'd Ulysses  
ploughs

Remoter surges of the winding main ;

And Grecian captains come to pay their  
vows,  
Or gather up the slain.

I see the temples of the Violet Crown  
Burn upward in the hour of glorious  
fight ;

And mariners of unclips'd renown,  
Who won the great sea fight.

I hear the dashing of a thousand oars,  
The angry waters take a deeper dye ;  
A thousand echoes vibrate from the shores  
With Athens' battle-cry.

Again the Carthaginian rovers sweep,  
With sword and commerce, on from shore  
to shore ;

In visionary storms the breakers leap  
Round Syrtes, as of yore.

Victory, sitting on the Seven Hills,  
Had gain'd the world when she had mas-  
ter'd thee ;  
Thy bosom with the Roman war-note  
thrills,  
Wave of the inland sea.

Then, singing as they sail in shining ships,  
I see the monarch minstrels of Romance,  
And hear their praises murmur'd through  
the lips  
Of the fair dames of France.

Across the deep another music swells,  
On Adrian bays a later splendor smiles ;  
Power hails the marble city where she  
dwells  
Queen of a hundred isles.

Westward the galleys of the Crescent roam,  
And meet the Pisan ; challenge on the  
breeze,  
Till the long Dorian palace lords the foam  
With stalwart Genoese.

But the light fades ; the vision wears  
away ;  
I see the mist above the dreary wave.  
Blow, winds of Freedom, give another day  
Of glory to the brave !

H. W. L.

THE roar of Niagara dies away,  
The fever heats of war and traffic fade,  
While the soft twilight melts the glare of  
day  
In this new Helicon, the Muses' glade.

The roof that shelter'd Washington's  
retreat,  
Thy home of homes, America, I find  
In this memorial mansion, where we greet  
The full-ton'd lyrist, with the gentle  
mind.

Here have thy chosen spirits met and  
flower'd,  
Season on season, 'neath magnetic spells  
Of him who, in his refuge, rose-embower'd,  
Remote from touch of envious passion  
dwells.

Here Concord's sage and Harvard's wit  
contend :

The wise, the true, the learned of the land,  
Grave thoughts, gay fantasies together  
blend

In subtle converse, 'neath his fostering  
hand.

With other forms than those of mortal  
guest

The house is haunted ; visions of the  
morn,  
Voices of night that soothe the soul to rest,  
Attend the shapes, by aery wand reborn ;

Serene companions of a vanish'd age,  
Noiseless they tread the once familiar  
floors ;

Or, later offspring of the poet's page,  
They throng the threshold, crowd the  
corridors.

"Sweet Preciosa" beside the listening stair  
Flutters expectant while Victorian sings ;  
Evangeline, with cloistral eyes of prayer,  
Folds her white hands, in shade of angels'  
wings.

Conquistadors of Castile pace the hall ;  
Or red-skin'd warriors pass the challenge  
round ;

Or Minnehaha's laughter, as the fall  
Of woodland waters, makes a silver  
sound.

Thor rolls the thunders of his fiery vaunt,  
The answering battle burns in Olaf's  
eyes ;

Or love-crown'd Elsie lures us with the  
chant

That lull'd the waves, 'neath star-hung  
Genoan skies.

Here grim-faced captains of colonial days  
Salute the builders of old German rhyme ;  
And choral troops of children hymn the  
praise  
Of their own master minstrel of all time.

Fair shrine of pure creations ! linger long  
His bright example, may his fame  
increase :

Discord nor distance ever dim his song,  
Whose ways are pleasantness, whose  
paths are peace.

Nor Hawthorne's manse, with ancient moss  
bespread,  
Nor Irving's hollow, is with rest so rife

As this calm haven, where the leaves are  
shed  
Round Indian summers of a golden life.

## Francis, Earl of Rosslyn

### BEDTIME

'Tis bedtime ; say your hymn, and bid  
"Good-night ;  
God bless Mamma, Papa, and dear ones  
all."  
Four half-shut eyes beneath your eyelids  
fall,  
Another minute, you will shut them quite.  
Yes, I will carry you, put out the light,  
And tuck you up, although you are so  
tall !  
What will you give me, sleepy one, and  
call  
My wages, if I settle you all right ?  
I laid her golden curls upon my arm,  
I drew her little feet within my hand,  
Her rosy palms were joined in trustful bliss,  
Her heart next mine beat gently, soft and  
warm  
She nestled to me, and, by Love's command,  
Paid me my precious wages—"Baby's  
Kiss."

### MEMORY

I STILL keep open Memory's chamber : still  
Drink from the fount of Youth's perennial  
stream.  
It may be in old age an idle dream  
Of those dear children ; but beyond my will  
They come again, and dead affections thrill  
My pulseless heart, for now once more they  
seem  
To be alive, and wayward fancies teem  
In my fond brain, and all my senses fill.  
Come, Alice, leave your books ; 't is I who  
call ;  
Bind up your hair, and teasing—did you  
say  
Kissing—that kitten ? Evey, come with  
me ;  
Mary, grave darling, take my hand : yes,  
all !  
I have three hands to-day ! A Holiday.  
A Holiday, Papa ? Woe's me ! 't is Mem-  
ory !

## Sir Lewis Morris

### AT LAST

LET me at last be laid  
On that hillside I know which scans the vale,  
Beneath the thick yews' shade,  
For shelter when the rains and winds pre-  
vail.  
It cannot be the eye  
Is blinded when we die,  
So that we know no more at all  
The dawns increase, the evenings fall ;  
Shut up within a mouldering chest of wood  
Asleep, and careless of our children's good.  
Shall I not feel the spring,  
The yearly resurrection of the earth,  
Stir thro' each sleeping thing  
With the fair throbbings and alarms of  
birth,

Calling at its own hour  
On folded leaf and flower,  
Calling the lamb, the lark, the bee,  
Calling the crocus and anemone,  
Calling new lustre to the maiden's eye,  
And to the youth love and ambition high ?

Shall I no more admire  
The winding river kiss the daisied plain ?  
Nor see the dawn's cold fire  
Steal downward from the rosy hills again ?  
Nor watch the frowning cloud,  
Sublime with mutterings loud,  
Burst on the vale, nor eves of gold,  
Nor crescent moons, nor starlights cold,  
Nor the red casements glimmer on the  
hill  
At Yule-tides, when the frozen leas are  
still ?

Or should my children's tread  
 Through Sabbath twilights, when the hymns  
     are done,  
 Come softly overhead,  
 Shall no sweet quickening through my  
     bosom run,  
 Till all my soul exale  
 Into the primrose pale,  
 And every flower which springs above  
 Breathes a new perfume from my love ;  
 And I shall throb, and stir, and thrill be-  
     neath  
 With a pure passion stronger far than  
     death ?

Sweet thought ! fair, gracious dream,  
 Too fair and fleeting for our clearer view !  
 How should our reason deem  
 That those dear souls, who sleep beneath  
     the blue  
 In rayless caverns dim,  
 'Mid ocean monsters grim,  
 Or whitening on the trackless sand,  
 Or with strange corpses on each hand  
 In battle-trench or city graveyard lie,  
 Break not their prison-bonds till time shall  
     die ?

Nay, 't is not so indeed :  
 With the last fluttering of the falling breath  
 The clay-cold form doth breed  
 A viewless essence, far too fine for death ;  
 And, ere one voice can mourn,  
 On upward pinions borne,  
 They are hidden, they are hidden, in some  
     thin air,  
 Far from corruption, far from care,  
 Where through a veil they view their  
     former scene,  
 Only a little touch'd by what has been.

Touch'd but a little ; and yet,  
 Conscious of every change that doth befall,  
 By constant change beset,  
 The creatures of this tiny whirling ball,  
 Fill'd with a higher being,  
 Dower'd with a clearer seeing,  
 Risen to a vaster scheme of life,  
 To wider joys and nobler strife,  
 Viewing our little human hopes and fears  
 As we our children's fleeting smiles and  
     tears.

Then, whether with fire they burn  
 This dwelling-house of mine when I am fled,

And in a marble urn  
 My ashes rest by my beloved dead,  
 Or in the sweet cold earth  
 I pass from death to birth,  
 And pay kind Nature's life-long debt  
 In heart's-ease and in violet —  
 In charnel-yard or hidden ocean wave,  
 Where'er I lie, I shall not scorn my grave.

## SONG

Love took my life and thrill'd it  
     Through all its strings,  
 Play'd round my mind and fill'd it  
     With sound of wings,  
 But to my heart he never came  
 To touch it with his golden flame.

Therefore it is that singing  
     I do rejoice,  
 Nor heed the slow years bringing  
     A harsher voice,  
 Because the songs which he has sung  
 Still leave the untouch'd singer young.

But whom in fuller fashion  
     The Master sways,  
 For him, swift wing'd with passion,  
     Fleet the brief days.  
 Betimes the enforced accents come,  
 And leave him ever after dumb.

ON A THRUSH SINGING IN  
AUTUMN

SWEET singer of the Spring, when the new  
     world  
 Was fill'd with song and bloom, and the  
     fresh year  
 Tripp'd, like a lamb playful and void of  
     fear,  
 Through daisied grass and young leaves  
     scarce unfurl'd,  
 Where is thy liquid voice  
 That all day would rejoice ?  
 Where now thy sweet and homely call,  
 Which from gray dawn to evening's chill-  
     ing fall  
 Would echo from thin copse and tassell'd  
     brake,  
 For homely duty tun'd and love's sweet  
     sake ?



The spring-tide pass'd, high summer soon  
should come.

The woods grew thick, the meads a deeper  
hue ;

The pipy summer growths swell'd, lush and  
tall ;

The sharp scythes swept at daybreak  
through the dew.

Thou didst not heed at all,

Thy prodigal voice grew dumb ;

No more with song mightst thou beguile,

She sitting on her speckled eggs the while,

Thy mate's long vigil as the slow days went,

Solacing her with lays of measureless con-  
tent.

Nay, nay, thy voice was Duty's, nor would  
dare

Sing were Love fled, though still the world  
were fair ;

The summer wax'd and wan'd, the nights  
grew cold,

The sheep were thick within the wattled fold,

The woods began to moan,

Dumb wert thou and alone ;

Yet now, when leaves are sere, thy ancient  
note

Comes low and halting from thy doubtful  
throat.

Oh, lonely loveless voice, what dost thou  
here

In the deep silence of the fading year ?

Thus do I read answer of thy song :

"I sang when winds blew chilly all day  
long ;

I sang because hope came and joy was near,

I sang a little while, I made good cheer ;

In summer's cloudless day

My music died away ;

But now the hope and glory of the year

Are dead and gone, a little while I sing

Songs of regret for days no longer here,

And touch'd with presage of the far-off  
Spring."

Is this the meaning of thy note, fair bird ?

Or do we read into thy simple brain

Echoes of thoughts which human hearts  
have stirr'd,

High-soaring joy and melancholy pain ?

Nay, nay, that lingering note

Belated from thy throat —

"Regret," is what it sings, "regret, regret !

The dear days pass, but are not wholly  
gone.

In praise of those I let my song go on ;

"T is sweeter to remember than forget."

## Philip Gilbert Hamerton

### THE SANYASSI

"I HAVE subdued at last the will to live,  
Expelling nature from my weary heart ;

And now my life, so calm, contemplative,

No longer selfish, freely may depart.

The vital flame is burning less and less ;

And memory fuses to forgetfulness.

"Sometimes I gaze on vacancy so long

That all my brain grows vacant, and I  
feel

That wondrous influence which doth make  
me strong

In resolution and unworldly zeal,

Until, abstracted from all time and sense,

I sink into eternal indolence.

"And now I feel my inward life grow still,

A being by itself, which fondly clings

To consciousness which I can never kill,

Yet is abstracted from all outward  
things,

And slumbers often, and is overgrown ;

The sense of self increases when alone.

"I have subdued the will, but gain'd the  
power

To dwell among the denizens of earth ;

I spread my spirit over tree and flower,

And human hearts, and things of meaner  
birth ;

And thinking thus to give my soul away,

I found it grew more conscious every day.

"The simple crowds who hourly pass me by,

I think have lately grown afraid of me ;

There is some virtue in this sunken eye,

For sometimes in my dreams I faintly  
see

The workings of the spirit in the brain,

And living floods that gush in every vein.

"Now, as I am weary of this vain endeavor  
To lift my spirit to eternal sleep ;  
I seek the marble stairs, the sacred river,  
The liquid graves below, where, calm and  
deep,  
Beneath where that bright, silent water  
flows,  
Stretch wide the regions of divine repose."

With thoughts like these the Indian suicide  
Dragg'd forth his stiffen'd limbs from  
his old lair ;  
He had no garment on his shrivell'd hide,  
He shunn'd the grove, and sought the  
solar glare,  
He never look'd aside, and his dead march  
Had for its goal a gate of one proud arch.

It rose in sculptur'd splendor on the view  
From the surrounding foliage of dark  
green,  
Whose masses of broad shadow did subdue  
Its prominent light. The blue sky shone  
between.

A crowd was on the river's sacred marge,  
And on the Ganges many a gaudy barge.

Down to that river he descended now ;  
And as he press'd the last steps of the stair,  
A glance of pleasure from beneath his brow  
Fell on two jars of porous earthenware.  
He seiz'd them with his feeble hands, and  
tied  
One of them to his girdle on each side,

And floated slowly from the crowded Ghaut ;  
And since no friendly hand was stretch'd  
to save,  
Found in those quiet waters what he  
sought —  
A long rest and an honorable grave.

His faith was righteous, and his ending  
blest ;  
And now his soul enjoys eternal rest.

### THE WILD HUNTSMEN

"WILD huntsmen ?" — 'T was a flight of  
swans,

But so invisibly they flew,  
That in his mind the pallid hind  
Could hear a bugle horn.  
Faintly sounds the airy note,  
And the deepest bay from the staghound's  
throat  
Like the yelp of a cur on the air doth float ;  
And hardly heard is the wild halloo  
On the straggling night-breeze borne !

They fly on the blast of the forest  
That whistles round the wither'd tree,  
But where they go we may not know,  
Nor see them as they fly.  
With hound and horn they ride away  
In the dreary twilight cold and gray,  
That hovers near the dying day ;  
And the peasant hears but cannot see  
Those huntsmen pass him by.

Hark ! 't is the goblin of the wood,  
Rushing down the dark hill-side ;  
With steeds that neigh and hounds that  
bay,  
All viewless sweeps the throng.  
And heavily where the fallow-deer feeds  
Clatter the hoofs of their hunting steeds,  
Like the mountain gale on the valley's  
meads ;  
Till far away the spectres ride,  
In distant lands along.

### Goden Noel

#### THE SECRET OF THE NIGHT- INGALE

THE ground I walk'd on felt like air,  
Air buoyant with the year's young mirth ;  
Far, filmy, undulating fair,  
The down lay, a long wave of earth ;  
And a still green foam of woods rose high  
Over the hill-line into the sky.

In meadowy pasture browse the kine,  
Thin wheat-blades color a brown plough  
line ;

Fresh rapture of the year's young joy  
Was in the unfolded luminous leaf,  
And birds that shower as they toy  
Melodious rain that knows not grief,  
A song-maze where my heart in bliss  
Lay folded, like a chrysalis.

They allur'd my feet far into the wood,  
Down a winding glade with leaflets wall'd,  
With an odorous dewy dark imbued ;  
Rose, and maple, and hazel call'd  
Me into the shadowy solitude ;  
Wild blue germander eyes enthral'd  
Made me free of the balmy bowers,  
Where a wonderful garden-party of flow-  
ers,

Laughing sisterhood under the trees,  
Dancing merrily, play'd with the bees ;  
Anemone, starwort, bands in white,  
Like girls for a first communion dight,  
And pale yellow primrose ere her flight,  
Usher'd me onward wondering  
To a scene more fair than the court of a  
king.

Ah ! they were very fair themselves,  
Sweet maids of honor, woodland elves !  
Frail flowers that arrive with the cuckoo,  
Pale lilac, hyacinth purple of hue,  
And the little pink geranium,  
All smil'd and nodded to see me come ;  
All gave me welcome ; " No noise," they  
said,

" For we will show you the bridal bed,  
Where Philomel, our queen, was wed ;  
Hush ! move with a tender, reverent foot,  
Like a shy light over bole and root ;"  
And they blew in the delicate air for flute.

Into the heart of the verdure stole  
My feet, and a music enwound my soul ;  
Zephyr flew over a cool bare brow —  
I am near, very near to the secret now !  
For the rose-covers, all alive with song,  
Flash with it, plain now low and long ;  
Sprinkle a holy water of notes ;  
On clear air melody leans and floats ;  
The blithe-wing'd minstrel merrily moves,  
Dim bushes burn with mystical loves !

Lo ! I arrive ! immers'd in green,  
Where the wood divides, though barely  
seen,

A nest in one of the blue leaf-rifts !  
There over the border a bird uplifts  
Her downy head, bill'd, luminous-ey'd ;  
Behold the chosen one, the bride !  
And the singer, he singeth by her side.  
Leap, heart ! be aflame with them ! loud,  
not dumb,

Give a voice to their epithalamium !  
Whose raptures wax not pale nor dim  
Beside the fires of seraphim.

These are glorious, glowing stairs, .  
In gradual ascent to theirs ;  
With human loves acclaim and hail  
The holy lore of the nightingale !

### SEA SLUMBER-SONG

SEA-BIRDS are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land ;  
" I, the Mother mild,  
Hush thee, O my child,  
Forget the voices wild !  
Isles in elfin light  
Dream, the rocks and caves,  
Lull'd by whispering waves,  
Veil their marbles bright,  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land ;  
Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins,  
Ocean's shadowy night  
Breathes good-night,  
Good-night !"

### DYING

THEY are waiting on the shore  
For the bark to take them home ;  
They will toil and grieve no more ;  
The hour for release hath come.

All their long life lies behind,  
Like a dimly blending dream ;  
There is nothing left to bind  
To the realms that only seem.

They are waiting for the boat,  
There is nothing left to do ;  
What was near them grows remote,  
Happy silence falls like dew ;  
Now the shadowy bark is come,  
And the weary may go home.

By still water they would rest,  
In the shadow of the tree ;  
After battle sleep is best,  
After noise tranquillity.

THE MERRY-GO-ROUND

THE merry-go-round, the merry-go-round,  
the merry-go-round at Fowey !  
They whirl around, they gallop around, man,  
woman, and girl, and boy ;  
They circle on wooden horses, white, black,  
brown, and bay,  
To a loud monotonous tune that hath a  
trumpet bray.  
All is dark where the circus stands on the  
narrow quay,  
Save for its own yellow lamps, that illumine  
it brilliantly :  
Painted purple and red, it pours a broad  
strong glow  
Over an old-world house, with a pillar'd  
place below ;  
For the floor of the building rests on bandy  
columns small,  
And the bulging pile may, tottering, sud-  
denly bury all.  
But there upon wooden benches, hunch'd  
in the summer night,  
Sit wrinkled sires of the village arow, whose  
hair is white ;  
They sit like the mummies of men, with a  
glare upon them cast  
From a rushing flame of the living, like  
their own mad past ;  
They are watching the merry-make, and  
their face is very grave ;  
Over all are the silent stars ! beyond, the  
cold gray wave.  
And while I gaze on the galloping horses  
circling round,  
The men caracoling up and down to a weird,  
monotonous sound,  
I pass into a bewilderment, and marvel why  
they go ;  
It seems the earth revolving, with our vain  
to and fro !  
For the young may be glad and eager, but  
some ride listlessly,  
And the old look on with a weary, dull,  
and lifeless eye ;  
I know that in an hour the fair will all be  
gone,  
Stars shining over a dreary void, the Deep  
have sound alone.  
I gaze with orb suffus'd at human things  
that fly,  
And I am lost in the wonder of our dim  
destiny. . . .

The merry-go-round, the merry-go-round,  
the merry-go-round at Fowey !  
They whirl around, they gallop around, man,  
woman, and girl, and boy.

LAMENT

I AM lying in the tomb, love,  
Lying in the tomb,  
Tho' I move within the gloom, love.  
Breathe within the gloom !  
Men deem life not fled, dear,  
Deem my life not fled,  
Tho' I with thee am dead, dear,  
I with thee am dead,  
O my little child !

What is the gray world, darling,  
What is the gray world,  
Where the worm lies curl'd, darling,  
The deathworm lies curl'd ?  
They tell me of the spring, dear !  
Do I want the spring ?  
Will she waft upon her wing, dear,  
The joy-pulse of her wing,  
Thy songs, thy blossoming,  
O my little child !

For the hallowing of thy smile, love,  
The rainbow of thy smile,  
Gleaming for a while, love,  
Gleaming to beguile,  
Replunged me in the cold, dear,  
Leaves me in the cold.  
And I feel so very old, dear,  
Very, very old !

Would they put me out of pain, dear,  
Out of all my pain,  
Since I may not live again, dear,  
Never live again !

I am lying in the grave, love,  
In thy little grave,  
Yet I hear the wind rave, love,  
And the wild wave !  
I would lie asleep, darling,  
With thee lie asleep,  
Unhearing the world weep, darling,  
Little children weep !  
O my little child !

## THE TOY CROSS

My little boy at Christmas-tide  
 Made me a toy cross ;  
 Two sticks he did, in boyish pride,  
 With brazen nail emboss.

Ah me ! how soon, on either side  
 His dying bed's true cross,  
 She and I were crucified,  
 Bemoaning our life-loss !

But He, whose arms in death spread wide  
 Upon the holy tree,  
 Were clasp'd about him when he died —  
 Clasp'd for eternity !

“THAT THEY ALL MAY BE  
ONE”

WHENE’ER there comes a little child,  
 My darling comes with him ;  
 Whene’er I hear a birdie wild  
 Who sings his merry whim,

Mine sings with him :  
 If a low strain of music sails  
 Among melodious hills and dales,  
 When a white lamb or kitten leaps,  
 Or star, or vernal flower peeps,  
 When rainbow dews are pulsing joy,  
 Or sunny waves, or leaflets toy,  
 Then he who sleeps  
 Softly wakes within my heart ;  
 With a kiss from him I start ;  
 He lays his head upon my breast,  
 Tho’ I may not see my guest,  
 Dear bosom-guest !  
 In all that’s pure and fair and good,  
 I feel the spring-time of thy blood,  
 Hear thy whisper’d accents flow  
 To lighten woe,  
 Feel them blend,  
 Although I fail to comprehend.  
 And if one woundeth with harsh word,  
 Or deed, a child, or beast, or bird,  
 It seems to strike weak Innocence  
 Through him, who hath for his defence  
 Thunder of the All-loving Sire,  
 And mine, to whom He gave the fire.

## Sir Alfred Tennyson

MEDITATIONS OF A HINDU  
PRINCE

ALL the world over, I wonder, in lands  
 that I never have trod,  
 Are the people eternally seeking for the  
 signs and steps of a God ?

Westward across the ocean, and North-  
 ward across the snow,  
 Do they all stand gazing, as ever, and what  
 do the wisest know ?

Here, in this mystical India, the deities  
 hover and swarm

Like the wild bees heard in the tree-tops,  
 or the gusts of a gathering storm ;

In the air men hear their voices, their feet  
 on the rocks are seen,

Yet we all say, “ Whence is the message,  
 and what may the wonders mean ? ”

A million shrines stand open, and ever the  
 censor swings,

As they bow to a mystic symbol, or the  
 figures of ancient kings ;

And the incense rises ever, and rises the  
 endless cry  
 Of those who are heavy laden, and of cow-  
 ards loth to die.

For the Destiny drives us together, like  
 deer in a pass of the hills ;  
 Above is the sky, and around us the sound  
 of the shot that kills ;

Push’d by a power we see not, and struck  
 by a hand unknown,  
 We pray to the trees for shelter, and press  
 our lips to a stone.

The trees wave a shadowy answer, and the  
 rock frowns hollow and grim,  
 And the form and the nod of the demon  
 are caught in the twilight dim ;

And we look to the sunlight falling afar on  
 the mountain crest, —

Is there never a path runs upward to a  
 refuge there and a rest ?

The path, ah ! who has shown it, and which  
is the faithful guide ?

The haven, ah ! who has known it ? for  
steep is the mountain side,

Forever the shot strikes surely, and ever  
the wasted breath

Of the praying multitude rises, whose an-  
swer is only death.

Here are the tombs of my kinsfolk, the  
fruit of an ancient name,

Chiefs who were slain on the war-field, and  
women who died in flame ;

They are gods, these kings of the foretime,  
they are spirits who guard our race :

Ever I watch and worship ; they sit with a  
marble face.

And the myriad idols around me, and the  
legion of muttering priests,

The revels and rites unholy, the dark un-  
speakable feasts !

What have they wrung from the Silence ?  
Hath even a whisper come

Of the secret, Whence and Whither ?  
Alas ! for the gods are dumb.

Shall I list to the word of the English, who  
come from the uttermost sea ?

"The Secret, hath it been told you, and  
what is your message to me ?"

It is nought but the wide-world story how  
the earth and the heavens began,  
How the gods are glad and angry, and a  
Deity once was man.

I had thought, "Perchance in the cities  
where the rulers of India dwell,

Whose orders flash from the far land, who  
girdle the earth with a spell,

They have fathom'd the depths we float on,  
or measur'd the unknown main —"

Sadly they turn from the venture, and say  
that the quest is vain.

Is life, then, a dream and delusion, and  
where shall the dreamer awake ?

Is the world seen like shadows on water, and  
what if the mirror break ?

Shall it pass as a camp that is struck, as a  
tent that is gathered and gone

From the sands that were lamp-lit at eve,  
and at morning are level and lone ?

Is there nought in the heaven above, whence  
the hail and the levin are hurl'd,

But the wind that is swept around us by the  
rush of the rolling world ?

The wind that shall scatter my ashes, and  
bear me to silence and sleep

With the dirge, and the sounds of lamenting,  
and voices of women who weep.

## Alfred Austin

### AT HIS GRAVE

HUGHENDEN, MAY, 1881

LEAVE me a little while alone,  
Here at his grave that still is strown  
With crumbling flower and wreath ;  
The laughing rivulet leaps and falls,  
The thrush exults, the cuckoo calls,  
And he lies hush'd beneath.

With myrtle cross and crown of rose,  
And every lowlier flower that blows,  
His new-made couch is dress'd ;  
Primrose and cowslip, hyacinth wild,  
Gather'd by monarch, peasant, child,  
A nation's grief attest.

I stood not with the mournful crowd  
That hither came when round his shroud  
Pious farewells were said.

In the fam'd city that he sav'd,  
By minaret crown'd, by billow lav'd,  
I heard that he was dead.

Now o'er his tomb at last I bend,  
No greeting get, no greeting tend,  
Who never came before  
Unto his presence, but I took,  
From word or gesture, tone or look,  
Some wisdom from his door.

And must I now unanswer'd wait,  
And, though a suppliant at the gate,  
No sound my ears rejoice ?  
Listen ! Yes, even as I stand,  
I feel the pressure of his hand,  
The comfort of his voice.

How poor were Fame, did grief confess  
That death can make a great life less,  
Or end the help it gave !  
Our wreaths may fade, our flowers may  
wane,  
But his well-ripen'd deeds remain,  
Untouch'd, above his grave.

Let this, too, soothe our widow'd minds ;  
Silenced are the opprobrious winds  
Whene'er the sun goes down ;  
And free henceforth from noonday noise,  
He at a tranquil height enjoys  
The starlight of renown.

Thus hence we something more may take  
Than sterile grief, than formless ache,  
Or vainly utter'd vow ;  
Death hath bestow'd what life withheld  
And he round whom detraction swell'd  
Hath peace with honor now.

The open jeer, the covert taunt,  
The falsehood coin'd in factious haunt,  
These loving gifts reprove.  
They never were but thwarted sound  
Of ebbing waves that bluster round  
A rock that will not move.

And now the idle roar rolls off,  
Hush'd is the gibe and sham'd the scoff,  
Repress'd the envious gird ;  
Since death, the looking-glass of life,  
Clear'd of the misty breath of strife,  
Reflects his face unblurr'd.

From callow youth to mellow age,  
Men turn the leaf and scan the page,  
And note, with smart of loss,  
How wit to wisdom did mature,  
How duty burn'd ambition pure,  
And purged away the dross.

Youth is self-love ; our manhood lends  
Its heart to pleasure, mistress, friends,  
So that when age steals nigh,  
How few find any worthier aim  
Than to protract a flickering flame,  
Whose oil hath long run dry !

But he, unwitting youth once flown,  
With England's greatness link'd his own,  
And, steadfast to that part,  
Held praise and blame but fitful sound,  
And in the love of country found  
Full solace for his heart.

Now in an English grave he lies :  
With flowers that tell of English skies  
And mind of English air,  
A grateful sovereign decks his bed,  
And hither long with pilgrim tread  
Will English feet repair.

Yet not beside his grave alone  
We seek the glance, the touch, the tone ;  
His home is nigh, — but there,  
See from the hearth his figure fled,  
The pen unrais'd, the page unread,  
Untenanted the chair !

Vainly the beechen boughs have made  
A fresh green canopy of shade,  
Vainly the peacocks stray ;  
While Carlo, with despondent gait,  
Wonders how long affairs of State  
Will keep his lord away.

Here most we miss the guide, the friend ;  
Back to the churchyard let me wend,  
And, by the posied mound,  
Lingering where late stood worthier feet,  
Wish that some voice, more strong, more  
sweet,  
A loftier dirge would sound.

At least I bring not tardy flowers :  
Votive to him life's budding powers,  
Such as they were, I gave —  
He not rejecting, so I may  
Perhaps these poor faint spices lay,  
Unhidden, on his grave !

## SONGS FROM "PRINCE LUCIFER"

### GRAVE-DIGGER'S SONG

THE crab, the bullace, and the sloe,  
They burgeon in the Spring ;  
And, when the west wind melts the snow,  
The redstarts build and sing.  
But Death's at work in rind and root,  
And loves the green buds best ;  
And when the pairing music's mute,  
He spares the empty nest,  
Death ! Death !  
Death is master of lord and clown.  
Close the coffin, and hammer it down.

When nuts are brown and sere without,  
And white and plump within,  
And juicy gourds are pass'd about,  
And trickle down the chin ;

When comes the reaper with his scythe,  
And reaps and nothing leaves,  
Oh, then it is that Death is blithe,  
And sups among the sheaves.

Death ! Death !

Lower the coffin and slip the cord :  
Death is master of clown and lord.

When logs about the house are stack'd,  
And next year's hose is knit,  
And tales are told and jokes are crack'd,  
And faggots blaze and spit ;  
Death sits down in the ingle-nook,  
Sits down and doth not speak :  
But he puts his arm round the maid that's  
warm,

And she tingles in the cheek.

Death ! Death !

Death is master of lord and clown ;  
Shovel the clay in, tread it down.

#### MOTHER-SONG

WHITE little hands !

Pink little feet !

Dimpled all over,

Sweet, sweet, sweet !

What dost thou wail for ?

The unknown ? the unseen ?

The ills that are coming,

The joys that have been ?

Cling to me closer,

Closer and closer,

Till the pain that is purer

Hath banish'd the grosser.

Drain, drain at the stream, love,

Thy hunger is freeing,

That was born in a dream, love,

Along with thy being !

Little fingers that feel

For their home on my breast,

Little lips that appeal

For their nurture, their rest !

Why, why dost thou weep, dear ?

Nay, stifle thy cries,

Till the dew of thy sleep, dear,

Lies soft on thine eyes.

#### AGATHA

SHE wanders in the April woods,  
That glisten with the fallen shower ;  
She leans her face against the buds,  
She stops, she stoops, she plucks a flower.

She feels the ferment of the hour :  
She broodeth when the ringdove broods ;  
The sun and flying clouds have power  
Upon her cheek and changing moods.  
She cannot think she is alone,  
As o'er her senses warmly steal  
Floods of unrest she fears to own,  
And almost dreads to feel.

Among the summer woodlands wide  
Anew she roams, no more alone ;  
The joy she fear'd is at her side,  
Spring's blushing secret now is known.  
The primrose and its mates have flown,  
The thrush's ringing note hath died ;  
But glancing eye and glowing tone  
Fall on her from her god, her guide.  
She knows not, asks not, what the goal,  
She only feels she moves towards  
bliss,  
And yields her pure unquestioning soul  
To touch and fondling kiss.

And still she haunts those woodland ways,  
Though all fond fancy finds there now  
To mind of spring or summer days,  
Are sodden trunk and songless bough.  
The past sits widow'd on her brow,  
Homeward she wends with wintry gaze,  
To walls that house a hollow vow,  
To hearth where love hath ceas'd to blaze :  
Watches the clammy twilight wane,  
With grief too fix'd for woe or tear ;  
And, with her forehead 'gainst the pane,  
Envies the dying year.

#### THE HAYMAKERS' SONG

HERE 's to him that grows it,  
Drink, lads, drink !  
That lays it in and mows it,  
Clink, jugs, clink !  
To him that mows and makes it,  
That scatters it and shakes it,  
That turns, and teds, and rakes it,  
Clink, jugs, clink !

Now here 's to him that stacks it,  
Drink, lads, drink !  
That thrashes and that tacks it,  
Clink, jugs, clink !  
That cuts it out for eating,  
When March-dropp'd lambs are bleating,  
And the slate-blue clouds are sleeting,  
Drink, lads, drink !



And here's to thane and yeoman,  
 Drink, lads, drink !  
 To horseman and to bowman,  
 Clink, jugs, clink !

To lofty and to low man,  
 Who bears a grudge to no man,  
 But finches from no foe-man,  
 Drink, lads, drink !

## Thomas Ashe

### MARIAN

PASSING feet pause, as they pass,  
 By this little slab of slate.  
 People, if they go this way,  
 By the linchen'd wicket gate,  
 At each other look and say,  
 "Pity, pity ! sad it was !"  
 Here have fallen as many tears  
 As the months in her short years.

Seven and ten brief sunny springs ;  
 Scarce so many winter snows :  
 Here the little speedwell keeps  
 Watch beside the pale dog-rose ;  
 On this hillock, while she sleeps  
 Underneath, the red-breast sings.  
 Wedded on an April day !  
 In the Autumn laid away !

### PHANTOMS

My days are full of pleasant memories  
 Of all those women sweet,  
 Whom I have known ! How tenderly their  
 eyes  
 Flash thro' the days — too fleet ! —  
 Which long ago went by with sun and rain,  
 Flowers, or the winter snow ;  
 And still thro' memory's palace-halls are  
 fain  
 In rustling robes to go !  
 Or wed, or widow'd, or with milkless breasts,  
 Around those women stand,  
 Like mists that linger on the mountain  
 crests  
 Rear'd in a phantom land ;  
 And love is in their mien and in their look,  
 And from their lips a stream  
 Of tender words flows, smooth as any brook,  
 And softer than a dream :  
 And, one by one, holding my hands, they say  
 Things of the years ago ;  
 And each head will a little turn away,  
 And each one still sigh on ;

Because they think such meagre joy we  
 had ;

For love was little bold,  
 And youth had store, and chances to be  
 glad,

And squander'd so his gold.  
 Blue eyes, and gray, and blacker than the  
 sloe,

And dusk and golden hair,  
 And lips that broke in kisses long ago,  
 Like sun-kiss'd flowers, are there ;  
 And warm fire-side, and sunny orchard wall,  
 And river-brink and bower,  
 And wood and hill, and morning and day-  
 fall,

And every place and hour !  
 And each on each a white unclouded brow  
 Still as a sister bends,  
 As they would say, "love makes us kindred  
 now,

Who sometime were his friends."

### BY THE SALPÉTRIÈRE

I saw a poor old woman on the bench  
 That you may find by the Salpêtrière.  
 The yellow leaves were falling, and the  
 wind  
 Gave hint of bitter days to come ere long.  
 And yet the sun was bright : and as I knew  
 A little sun, with the Parisiennes,  
 Means light of heart, I could not but de-  
 mand  
 "Why, now, so near to weeping, citizen ?"  
 She look'd up at me with vague surprise,  
 And said, "You see I'm old ; I'm very  
 old :  
 I'm eighty years and nine ; and people say  
 This winter will be hard. And we have  
 here,  
 We poor old women in this hospital,  
 A mortal dread of one strange bitter thing.  
 We would be buried in a coffin, we ;  
 For each her own. It is not much you  
 crave,

Who 've striven ninety years, and come to this,  
 And we would have the priest to say a prayer  
 To the good God for us, within the church,  
 Before we go the way that go we must.  
 And sou by sou we save : — a coffin costs, —  
 You hear, Sir ? — sixteen francs ; and if  
 we go  
 To church en route, 't is six francs for the  
 priest.  
 There's some of us have sav'd it all, and  
 smile,  
 With the receipt sew'd up, lest they should  
 lose  
 This passport to the grave of honest folk.  
 But one may die before ; and then there is  
 One coffin for us all, and we are borne  
 To our last place, and slipp'd within the  
 grave,  
 And back they take the coffin for the next.  
 And if you 've sixteen francs, and not the six,  
 No church, but just a sprinkle with the brush,  
 And half a prayer, and you must take your  
 chance.  
 Good God ! and I shall die : I know I shall :  
 I feel it here ! and I have ten francs just :  
 No more ! " My tears fell like a shower of  
 rain.  
 I said, " Old woman, here's the other  
 twelve ; "  
 And fled, with great strides, like a man  
 possess'd.

#### A VISION OF CHILDREN

I DREAM'D I saw a little brook  
 Run rippling down the Strand ;  
 With cherry-trees and apple-trees  
 Abloom on either hand :

The sparrows gather'd from the Squares,  
 Upon the branches green ;  
 The pigeons flock'd from Palace-Yard,  
 Afresh their wings to preen ;  
 And children down St. Martin's Lane,  
 And out of Westminster,  
 Came trooping, many a thousand strong,  
 With a bewilder'd air.  
 They hugg'd each other round the neck  
 And titter'd for delight,  
 To see the yellow daffodils,  
 And see the daisies white ;  
 They roll'd upon the grassy slopes,  
 And drank the water clear,  
 While 'busses the Embankment took,  
 Asham'd to pass anear ;  
 And sandwich-men stood still aghast,  
 And costermongers smil'd ;  
 And the policeman on his beat  
 Pass'd, weeping like a child.

#### POETA NASCITUR

THE flame-wing'd seraph spake a word  
 To one of Galilee : —  
 " Be not afraid : know, of the Lord  
 Is that is born of thee."

And by the poet's bliss and woe  
 Learn we the will of Heaven :  
 He is God's instrument ; and so  
 Swords in his heart are seven.

He is God's oracle and slave,  
 As once the priestesses ;  
 His griefs in keeping we should have,  
 To heal, or make them less.

### Theodore Watts

#### ODE TO MOTHER CAREY'S CHICKEN

(ON SEEING A STORM-PETREL IN A CAGE ON A  
 COTTAGE WALL AND RELEASING IT)

GAZE not at me, my poor unhappy bird ;  
 That sorrow is more than human in thine  
 eye ;  
 Too deep already is my spirit stirr'd  
 To see thee here, child of the sea and sky,

Coop'd in a cage with food thou canst not eat,  
 Thy " snow-flake " soil'd, and soil'd those  
 conquering feet  
 That walk'd the billows, while thy " sweet-  
 sweet-sweet "  
 Proclaim'd the tempest nigh.

Bird whom I welcom'd while the sailors  
 curs'd,  
 Friend whom I bless'd wherever keels  
 may roam,

Prince of my childish dreams, whom mer-  
maids nurs'd

In purple of billows — silver of ocean-  
foam,

Abash'd I stand before the mighty grief  
That quells all other : Sorrow's king and  
chief :

To ride the wind and hold the sea in fief,  
Then find a cage for home !

From out thy jail thou seest yon heath and  
woods,

But canst thou hear the birds or smell  
the flowers ?

Ah, no ! those rain-drops twinkling on the  
buds

Bring only visions of the salt sea-showers.  
"The sea !" the linnets pipe from hedge  
and heath ;

"The sea !" the honeysuckles whisper and  
breathe ;

And tumbling waves, where those wild-roses  
wreathe,

Murmur from inland bowers.

These winds so soft to others, — how they  
burn !

The mavis sings with gurgle and ripple  
and plash,

To thee yon swallow seems a wheeling tern.  
And when the rain recalls the briny lash

Old Ocean's kiss thou lovest, — when thy  
sight

Is mock'd with Ocean's horses — manes of  
white,

The long and shadowy flanks, the shoulders  
bright —

Bright as the lightning's flash, —

When all these scents of heather and brier  
and win,

All kindly breaths of land-shrub, flower,  
and vine,

Recall the sea-scents, till thy feather'd skin  
Tingles in answer to a dream of brine, —

When thou, remembering there thy royal  
birth,

Dost see between the bars a world of dearth,  
Is there a grief — a grief on all the earth —

So heavy and dark as thine ?

But I can buy thy freedom — I (thank  
God !),

Who lov'd thee more than albatross or  
gull,

Lov'd thee when on the waves thy footsteps  
trod,

Dream'd of thee when, becalm'd, we lay  
a-hull —

'T is I thy friend who once, a child of six,  
To find where Mother Carey fed her chicks,  
Climb'd up the stranded punt, and with  
two sticks

Tried all in vain to scull, —

Thy friend who ow'd a Paradise of Storm, —  
The little dreamer of the cliffs and coves,

Who knew thy mother, saw her shadowy  
form

Behind the cloudy bastions where she  
moves,

And heard her call : " Come ! for the wel-  
kin thickens,

And tempests mutter and the lightning  
quicken ! "

Then, starting from his dream, would find  
the chickens

Were only blue rock-doves, —

Thy friend who ow'd another Paradise

Of calmer air, a floating isle of fruit,  
Where sang the Nereids on a breeze of spice

While Triton, from afar, would sound  
salute :

There wast thou winging, though the skies  
were calm,

For marvellous strains, as of the morning's  
shalm,

Were struck by ripples round that isle of  
palm

Whose shores were " Carey's lute." "

And now to see thee here, my king, my king,  
Far-glittering memories mirror'd in those  
eyes,

As if there shone within each iris-ring

An orb'd world — ocean and hills and  
skies ! —

Those black wings ruffled whose triumphant  
sweep

Conquer'd in sport ! — yea, up the glimmer-  
ing steep

Of highest billow, down the deepest deep,  
Sported with victories !

To see thee here ! — a coil of wilted weeds  
Beneath those feet that danced on dia-  
mond spray,

Rider of sportive Ocean's reinless steeds —  
Winner in Mother Carey's sabbath-fray

When, stung by magic of the witch's chant,  
 They rise, each foamy-crested combatant —  
 They rise and fall and leap and foam and  
 gallop and pant  
 Till albatross, sea-swallow, and cormorant  
 Would flee like doves away !

And shalt thou ride no more where thou  
 hast ridden,  
 And feast no more in hyaline halls and  
 caves,

Master of Mother Carey's secrets hidden,  
 Master most equal of the wind and waves,  
 Who never, save in stress of angriest blast,  
 Ask'd ship for shelter, — never, till at last  
 The foam-flakes, hurl'd against the sloping  
 mast,  
 Slash'd thee like whirling glaives !

Right home to fields no seamew ever kenn'd,  
 Where scarce the great sea-wanderer  
 fares with thee,

I come to take thee — nay, 't is I, thy  
 friend —

Ah, tremble not — I come to set thee free ;  
 I come to tear this cage from off this wall,  
 And take thee hence to that fierce festival  
 Where billows march and winds are musical,  
 Hymning the Victor-Sea !

Yea, lift thine eyes, my own can bear them  
 now :

Thou'rt free ! thou'rt free. Ah, surely  
 a bird can smile !

Dost know me, Petrel? Dost remember how  
 I fed thee in the wake for many a mile,  
 Whilst thou wouldst pat the waves, then,  
 rising, take

The morsel up and wheel about the wake ?  
 Thou'rt free, thou'rt free, but for thine  
 own dear sake

I keep thee caged awhile.

Away to sea ! no matter where the coast :  
 The road that turns to home turns never  
 wrong :

Where waves run high my bird will not be  
 lost :

His home I know : 't is where the winds  
 are strong, —

Where, on her throne of billows, rolling  
 hoary

And green and blue and splash'd with  
 sunny glory,

Far, far from shore — from farthest prom-  
 ontory —

The mighty Mother sings the triumphs of  
 her story,  
 Sings to my bird the song !

### THE SONNET'S VOICE

(A METRICAL LESSON BY THE SEASHORE)

YON silvery billows breaking on the beach  
 Fall back in foam beneath the star-shine  
 clear,

The while my rhymes are murmuring in  
 your ear

A restless lore like that the billows teach ;  
 For on these sonnet-waves my soul would  
 reach

From its own depths, and rest within you,  
 dear,

As, through the billowy voices yearning here,  
 Great nature strives to find a human speech.  
 A sonnet is a wave of melody :

From heaving waters of the impassion'd  
 soul

A billow of tidal music one and whole  
 Flows in the "octave ;" then returning free,  
 Its ebbing surges in the "sestet" roll  
 Back to the depths of Life's tumultuous sea.

### COLERIDGE

I SEE thee pine like her in golden story  
 Who, in her prison, woke and saw, one day,  
 The gates thrown open — saw the sunbeams  
 play,

With only a web 'tween her and summer's  
 glory ;

Who, when that web — so frail, so transi-  
 tory

It broke before her breath — had fallen  
 away,

Saw other webs and others rise for aye  
 Which kept her prison'd till her hair was  
 hoary.

Those songs half-sung that yet were all-  
 divine —

That woke Romance, the queen, to reign  
 afresh —

Had been, but preludes from that lyre of  
 thine,

Could thy rare spirit's wings have pierced  
 the mesh

Spun by the wizard who compels the flesh,  
 But lets the poet see how heav'n can shine

## THE BREATH OF AVON

TO THE PILGRIMS OF GREATER BRITAIN  
ON SHAKESPEARE'S BIRTHDAY

## I

WHATE'ER of woe the Dark may hide in  
womb

For England, mother of kings of battle and  
song —

Be it rapine, racial hates, mysterious wrong,  
Blizzard of Chance, or fiery dart of Doom —  
Let breath of Avon, rich of meadow-bloom,  
Bind her to that great daughter sever'd  
long —

To near and far-off children young and  
strong —

With fetters woven of Avon's flower per-  
fume.

Welcome, ye English-speaking pilgrims, ye  
Whose hands around the world are join'd  
by him,

Who make his speech the language of the  
sea,

Till winds of Ocean waft from rim to rim  
The breath of Avon: let this great day  
be

A Feast of Race no power shall ever dim.

## II

From where the steeds of Earth's twin  
oceans toss

Their manes along Columbia's chariot-  
way —

From where Australia's long blue billows  
play —

From where the morn, quenching the  
Southern Cross,

Startling the frigate-bird and albatross  
Asleep in air, breaks over Table Bay —

Come hither, Pilgrims, where these rushes  
sway

"Tween grassy banks of Avon soft as moss!  
For, if ye found the breath of Ocean sweet,  
Sweeter is Avon's earthy, flowery smell,  
Distill'd from roots that feel the coming  
spell

Of May, who bids all flowers that lov'd him  
meet

In meadows that, remembering Shake-  
speare's feet,

Hold still a dream of music where they  
fell.

## THE FIRST KISS

If only in dreams may man be fully blest,  
Is heav'n a dream? Is she I clasp'd a  
dream?

Or stood she here even now where dew-  
drops gleam

And miles of furze shine golden down the  
West?

I seem to clasp her still — still on my breast  
Her bosom beats, — I see the blue eyes  
beam: —

I think she kiss'd these lips, for now they  
seem

Scarce mine: so hallow'd of the lips they  
press'd!

Yon thicket's breath — can that be eglan-  
tine?

Those birds — can they be morning's choris-  
ters?

Can this be earth? Can these be banks of  
furze?

Like burning bushes fir'd of God they shine!  
I seem to know them, though this body of  
mine

Pass'd into spirit at the touch of hers!

## TOAST TO OMAR KHAYYÁM

AN EAST ANGLIAN ECHO-CHORUS

*Chorus*

IN this red wine, where Memory's eyes  
seem glowing

Of days when wines were bright by  
Ouse and Cam,

And Norfolk's foaming nectar glittered,  
showing

What beard of gold John Barleycorn was  
growing,

We drink to thee whose lore is Nature's  
knowing,

Omar Khayyám!

## I

Star-gazer who canst read, when night is  
strowing

Her scripted orbs on Time's frail ori-  
flamme,

Nature's proud blazon: "Who shall  
bless or damn?

Life, Death, and Doom are all of my  
bestowing!"

*Chorus*  
Omar Khayyám !

## II

Master whose stream of balm and music,  
    flowing  
Through Persian gardens, widened till  
    it swam —  
A fragrant tide no bank of Time shall  
    dam —  
Through Suffolk meads where gorse and  
    may were blowing,

*Chorus*  
Omar Khayyám !

## III

Who blent thy song with sound of cattle  
    lowing,  
And caw of rooks that perch on ewe  
    and ram,  
And hymn of lark, and bleat of orphan  
    lamb,  
And swish of scythe in Bredfield's dewy  
    mowing ?

*Chorus*  
Omar Khayyám !

## IV

'T was Fitz, "Old Fitz," whose knowledge,  
    farther going  
Than lore of Omar, "Wisdom's starry  
    Cham,"  
Made richer still thine opulent epigram :  
Sowed seed from seed of thine immortal  
    sowing.

*Chorus*  
Omar Khayyám !

In this red wine, where Memory's eyes  
    seem glowing  
Of days when wines were bright by  
    Ouse and Cam,  
And Norfolk's foaming nectar glittered,  
    showing  
What beard of gold John Barleycorn was  
    growing,  
We drink to thee whose lore is Nature's  
    knowing,  
Omar Khayyám !

## David Gray

### THE DEAR OLD TOILING ONE

OH, many a leaf will fall to-night,  
As she wanders through the wood !  
And many an angry gust will break  
The dreary solitude.  
I wonder if she's past the bridge,  
Where Luggie moans beneath,  
While rain-drops clash in planted lines  
On rivulet and heath.  
Disease hath laid his palsied palm  
Upon my aching brow ;  
The headlong blood of twenty-one  
Is thin and sluggish now.  
'T is nearly ten ! A fearful night,  
Without a single star  
To light the shadow on her soul  
With sparkle from afar :  
The moon is canopied with clouds,  
And her burden it is sore ;  
What would wee Jackie do, if he  
Should never see her more ?  
Ay, light the lamp, and hang it up  
At the window fair and free ;

'T will be a beacon on the hill  
To let your mother see.  
And trim it well, my little Ann,  
For the night is wet and cold,  
And you know the weary, winding way  
Across the miry wold.  
All drench'd will be her simple gown,  
And the wet will reach her skin :  
I wish that I could wander down,  
And the red quarry win,  
To take the burden from her back,  
And place it upon mine ;  
With words of cheerful condolence,  
Not utter'd to repine.  
You have a kindly mother, dears,  
As ever bore a child,  
And Heaven knows I love her well  
In passion undefil'd.  
Ah me ! I never thought that she  
Would brave a night like this,  
While I sat weaving by the fire  
A web of fantasies.  
How the winds beat this home of ours  
With arrow-falls of rain ;

This lonely home upon the hill  
 They beat with might and main.  
 And 'mid the tempest one lone heart  
 Anticipates the glow,  
 Whence, all her weary journey done,  
 Shall happy welcome flow.  
 'T is after ten ! O, were she here,  
 Young man although I be,  
 I could fall down upon her neck,  
 And weep right gushingly !  
 I have not lov'd her half enough,  
 The dear old toiling one,  
 The silent watcher by my bed,  
 In shadow or in sun.

### I DIE, BEING YOUNG

"WHOM the gods love die young." The  
 whom is old,  
 And yet it sooth'd the sweet Athenian mind.  
 I take it with all pleasure, overbold  
 Perhaps, yet to its virtue much inclin'd  
 By an inherent love for what is fair.  
 This is the utter poetry of woe,  
 That the bright-flashing gods should cure  
 despair  
 By love, and make youth precious here below.

I die, being young ; and, dying, could be-  
 come  
 A pagan, with the tender Grecian trust.  
 Let death, the fell anatomy, benumb  
 The hand that writes, and fill my mouth  
 with dust :  
 Chant no funereal theme, but, with a  
 choral  
 Hymn, O ye mourners, hail immortal youth  
 auroral.

### MY EPITAPH

BELOW lies one whose name was traced in  
 sand.  
 He died, not knowing what it was to  
 live :  
 Died, while the first sweet consciousness of  
 manhood  
 To maiden thought electrified his soul,  
 Faint heatings in the calyx of the rose.  
 Bewilder'd reader, pass without a sigh,  
 In a proud sorrow ! There is life with  
 God  
 In other kingdom of a sweeter air.  
 In Eden every flower is blown : Amen.

## John Addington Symonds

### AN EPISODE

VASARI tells that Luca Signorelli,  
 The morning star of Michael Angelo,  
 Had but one son, a youth of seventeen sum-  
 mers,  
 Who died. That day the master at his  
 easel  
 Wielded the liberal brush wherewith he  
 painted  
 At Orvieto, on the Duomo's walls,  
 Stern forms of Death and Heaven and Hell  
 and Judgment.  
 Then came they to him, and cried : "Thy  
 son is dead,  
 Slain in a duel ; but the bloom of life  
 Yet lingers round red lips and downy  
 cheek."  
 Luca spoke not, but listen'd. Next they  
 bore  
 His dead son to the silent painting-room,  
 And left on tiptoe son and sire alone.

Still Luca spoke and groan'd not ; but he  
 rais'd  
 The wonderful dead youth, and smooth'd  
 his hair,  
 Wash'd his red wounds, and laid him on a  
 bed,  
 Naked and beautiful, where rosy curtains  
 Shed a soft glimmer of uncertain splen-  
 dor  
 Life-like upon the marble limbs below.  
 Then Luca seiz'd his palette : hour by  
 hour  
 Silence was in the room ; none durst ap-  
 proach :  
 Morn wore to noon, and noon to eve, when  
 shyly  
 A little maid peep'd in, and saw the painter  
 Painting his dead son with unerring hand-  
 stroke,  
 Firm and dry-ey'd before the lordly can-  
 vas.

## LUX EST UMBRA DEI

NAY, Death, thou art a shadow ! Even as  
light  
Is but the shadow of invisible God,  
And of that shade the shadow is thin Night,  
Veiling the earth whereon our feet have  
trod ;  
So art Thou but the shadow of this life,  
Itself the pale and unsubstantial shade  
Of living God, fulfill'd by love and strife  
Throughout the universe Himself hath  
made :  
And as frail Night, following the flight of  
earth,  
Obscures the world we breathe in, for a  
while,  
So Thou, the reflex of our mortal birth,  
Veilest the life wherein we weep and  
smile :  
But when both earth and life are whirl'd  
away,  
What shade can shroud us from God's  
deathless day ?

## THE NIGHTINGALE

I WENT a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

Hard task it were to tell how dewy-still  
Were flowers and ferns and foliage in  
the rays  
Of Hesper, white amid the daffodil  
Of twilight fleck'd with faintest chryso-  
prase ;  
And all the while, embower'd in leafy  
bays,  
The bird prolong'd her sharp soul-thrilling  
tone.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

But as I stood and listened, on the air  
Arose another voice more clear and keen,  
That startled silence with a sweet despair,  
And still'd the bird beneath her leafy  
screen :  
The star of Love, those lattice-boughs  
between,  
Grew large and lean'd to listen from his  
zone.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

The voice, methought, was neither man's  
nor boy's,  
Nor bird's nor woman's, but all these in  
one :  
In Paradise perchance such perfect noise  
Resounds from angel choirs in unison,  
Chanting with cherubim their antiphon  
To Christ and Mary on the sapphire throne.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

Then down the forest aisles there came a  
boy,  
Unearthly pale, with passion in his eyes ;  
Who sang a song whereof the sound was joy,  
But all the burden was of love that dies  
And death that lives — a song of sobs  
and sighs,  
A wild swan's note of Death and Love in  
one.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

Love burn'd within his luminous eyes, and  
Death  
Had made his fluting voice so keen and  
high,  
The wild wood trembled as he pass'd be-  
neath,  
With throbbing throat singing, Love-led,  
to die :  
Then all was hush'd, till in the thicket  
nigh  
The bird resum'd her sharp soul-thrilling  
tone.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

But in my heart and in my brain the cry,  
The wail, the dirge, the dirge of Death  
and Love,  
Still throbs and throbs, flute-like, and will  
not die,  
Piercing and clear the night-bird's tune  
above, —



The aching, anguish'd, wild-swan's note,  
whereof  
The sweet sad flower of song was over-  
blown.

I went a roaming through the woods alone,  
And heard the nightingale that made her  
moan.

### THE FALL OF A SOUL

I SAT unsphering Plato ere I slept :  
Then through my dream the choir of gods  
was borne,  
Swift as the wind and splendid as the morn,  
Fronting the night of stars ; behind them  
swept  
Tempestuous darkness o'er a drear descent,  
Wherein I saw a crowd of charioteers  
Urging their giddy steeds with cries and  
cheers,  
To join the choir that aye before them  
went :  
But one there was who fell, with broken ear  
And horses swooning down the gulf of  
gloom ;  
Heavenward his eyes, though prescient of  
their doom,  
Reflected glory like a falling star,  
While with wild hair blown back and list-  
less hands  
Ruining he sank toward undiscover'd lands.

### FAREWELL

It is buried and done with,  
The love that we knew :  
Those cobwebs we spun with  
Are beaded with dew.

I lov'd thee ; I leave thee :  
To love thee was pain :  
I dare not believe thee,  
To love thee again.

Like spectres unshriven  
Are the years that I lost ;  
To thee they were given  
Without count of cost.

I cannot revive them  
By penance or prayer :  
Hell's tempest must drive them  
Through turbulent air.

Farewell, and forget me ;  
For I too am free  
From the shame that beset me,  
The sorrow of thee.

### IL FIOR DEGLI EROICI FURORI

(SAXIFRAGA PYRAMIDALIS)

I BLOOM but once, and then I perish ;  
This plume of snow  
No sun or soft south wind will cherish —  
'T is drooping now.

Black streams beneath me foam and thun-  
der ;  
Their icy breath,  
There where the rocks are rent asunder,  
Woos me with death.

Still like a fair imperial streamer  
I float and flaunt ;  
I am no light luxurious dreamer,  
Whom dangers daunt.

For me no delicate life-lover  
Will dare to bow ;  
My pyramid of bloom shall cover  
No craven's brow.

But should some youth on whom the splen-  
dor  
Of hope is high,  
Who loves with love superb and tender  
What cannot die,

Pass by this dark and awful dwelling,  
He shall not shrink  
From slippery rock or sick waves swell-  
ing  
To the black brink ;

But stoop and pluck the song I utter  
Of death and joy :  
Yea, my free plume of snow shall flutter  
To greet the boy.

### VENICE

VENICE, thou Siren of sea-cities, wrought  
By mirage, built on water, stair o'er stair,  
Of sunbeams and cloud-shadows, phantom-  
fair,  
With naught of earth to mar thy sea-born  
thought !

Thou floating film upon the wonder-fraught  
Ocean of dreams ! Thou hast no dream so  
rare

As are thy sons and daughters, they who  
wear

Foam-flakes of charm from thine enchant-  
ment caught !

O dark brown eyes ! O tangles of dark hair !  
O heaven-blue eyes, blonde tresses where  
the breeze

Plays over sun-burn'd cheeks in sea-blown  
air !

Firm limbs of moulded bronze ! frank  
debonair

Smiles of deep-bosom'd women ! Loves  
that seize

Man's soul, and waft her on storm-melo-  
dies !

### THYSELF

GIVE me thyself ! It were as well to cry :  
Give me the splendor of this night of June !

Give me yon star upon the swart lagoon

Trembling in unapproach'd serenity !

Our gondola, that four swift oarsmen ply,  
Shoots from the darkening Lido's sandy  
dune,

Splits with her steel the mirrors of the  
moon,

Shivers the star-beams that before us fly.

Give me thyself ! This prayer is even a  
knell,

Warning me back to mine own impotence.

Self gives not self ; and souls sequester'd  
dwell

In the dark fortalice of thought and sense,  
Where, though life's prisoners call from  
cell to cell,

Each pines alone and may not issue thence.

### THE SONNET

#### I

THE Sonnet is a fruit which long hath slept  
And ripen'd on life's sun-warm'd orchard-  
wall ;

A gem which, hardening in the mystical  
Mine of man's heart, to quenchless flame  
hath leapt ;

A medal of pure gold art's nympholept  
Stamps with love's lips and brows imperial ;  
A branch from memory's briar, whereon  
the fall

Of thought-eternalizing tears hath wept :

A star that shoots athwart star-steadfast  
heaven ;

A fluttering aigrette of toss'd passion's  
brine ;

A leaf from youth's immortal missal torn ;  
A bark across dark seas of anguish driven ;  
A feather dropp'd from breast-wings aquiline ;

A silvery dream shunning red lips of morn.

#### II

There is no mood, no heart-throb fugitive,  
No spark from man's imperishable mind,  
No moment of man's will, that may not  
find

Form in the Sonnet ; and thenceforward  
live

A potent elf, by art's imperative  
Magic to crystal spheres of song confin'd :  
As in the moonstone's orb pent spirits  
wind

'Mid dungeon depths day-beams they take  
and give.

Spare thou no pains ; carve thought's pure  
diamond

With fourteen facets, scattering fire and  
light : —

Uncut, what jewel burns but darkly bright ?  
And Prospero vainly waves his runic wand,  
If spurning art's inexorable law

In Ariel's prison-sphere he leave one flaw.

#### III

The Sonnet is a world, where feelings caught  
In webs of phantasy, combine and fuse  
Their kindred elements 'neath mystic dews  
Shed from the ether round man's dwelling  
wrought ;

Distilling heart's content, star-fragrance  
fraught

With influences from the breathing fires  
Of heaven in everlasting endless gyres  
Enfolding and encircling orbs of thought.  
Our Sonnet's world hath two fix'd hemi-  
spheres :

This, where the sun with fierce strength  
masculine

Pours his keen rays and bids the noonday  
shine ;

That, where the moon and the stars, con-  
cordant powers,

Shed milder rays, and daylight disappears  
In low melodious music of still hours.

## Alexander Nap Japp

## A MUSIC LESSON

FINGERS on the holes, Johnny,  
 Fairly in a raw :  
 Lift this and then that,  
 And blaw, blaw, blaw !  
 That's hoo to play, Johnny,  
 On the pipes sae shrill :  
 Never was the piper yet  
 But needit a' his skill.

And lang and sair he tried it, tae,  
 Afore he wan the knack  
 O' making bag and pipe gie  
 His verra yearmin's back.  
 The echo tae his heart-strings  
 Frae sic a thing to come ;  
 Oh, is it no a wonder —  
 Like a voice frae out the dumb ?

Tak' tentie, noo, my Johnny lad,  
 Ye maunna hurry thro',  
 Tak' time and try it ower again —  
 Sic a blast ye blew !  
 It's no alane by blawing strang,  
 But eke by blawing true,  
 That ye can mak' the music  
 To thrill folk thro' and thro'.

The waik folk and the learnin',  
 'Tis them that mak's the din ;  
 But for the finish'd pipers  
 They count it as a sin :  
 And maybe it's the verra same  
 A' the warld thro',  
 The learners are the verra ones  
 That mak' the most ado !

Ye ken the Southrons taunt us —  
 I sayna they're unfair —  
 About oor squallin' music,  
 And their taunts hae hurt me sair ;  
 But if they'd heard a piper true  
 At nicht come ower the hill,  
 Playin' up a pibroch  
 Upon the wind sae still :

Risin' noo, and fallin' noo,  
 And floatin' on the air,  
 The sounds come saftly on ye  
 Amaist ere ye're aware,

And wind themsels about the heart,  
 That hasna yet forgot  
 The witchery o' love and joy  
 Within some lanely spot :

I'm sure they wadna taunt us sae,  
 Nor say the bagpipe's wild,  
 Nor speak o' screachin' noises  
 Enuch to deave a child :  
 They would say the bagpipe only  
 Is the voice of hill and glen ;  
 And would listen to it sorrowing,  
 Within the haunts of men.

Fingers on the holes, Johnny,  
 Fairly in a raw :  
 Lift this and then that,  
 And blaw, blaw, blaw !  
 That's hoo to play, Johnny,  
 On the pipes sae shrill :  
 Never was the piper yet  
 But needit a' his skill.

## LANDOR

LIKE crown'd athlete that in a race has run,  
 And points his finger at those left behind,  
 And follows on his way as now inclin'd,  
 With song and laughter in the glowing sun ;  
 And joys at that which he hath joyous done,  
 And, like a child, will wanton with the  
 wind,  
 And pluck the flowers his radiant brows to  
 bind —  
 Re-crown himself as conscious he hath won ;  
 And still regardless of his fellow-men  
 He follows on his road intent and fain  
 To please himself, and caring not to gain  
 The world's applause which he might seek  
 in vain :  
 A soldier, yet would, careless, sport and  
 play  
 And leave the reckoning for a distant day.

## SHELLEY

THE odor of a rose : light of a star :  
 The essence of a flame blown on by wind,  
 That lights and warms all near it, bland  
 and kind,  
 But aye consumes itself, as though at war

With what supports and feeds it ;— from  
afar

It draws its life, but evermore inclin'd  
To leap into the flame that makes men  
blind

Who seek the secret of all things that are.  
Such wert thou, Shelley, bound for airiest  
goal :

Interpreter of quintessential things :  
Who mounted ever up on eagle-wings  
Of phantasy : had aim'd at heaven and  
stole

Promethean fire for men to be as gods,  
And dwell in free, aerial abodes.

### MEMORIES

My love he went to Burdon Fair,  
And of all the gifts that he saw there  
Was none could his great love declare ;

So he brought me marjoram smelling rare —  
Its sweetness filled all the air.

Oh, the days I dote on yet,  
Marjoram, pansies, mignonette !

My love he sail'd across the sea,  
And all to make a home for me.  
Oh, sweet his last kiss on the lea,  
The pansies pluck'd beneath the tree,  
When he said, " My love, I'll send for  
thee ! "

Oh, the days I dote on yet,  
Marjoram, pansies, mignonette !

His mother sought for me anon ;  
So long my name she would not own.  
Ah, gladly would she now atone,  
For we together make our moan !  
She brought the mignonette I've sown.

Oh, the days I dote on yet,  
Marjoram, pansies, mignonette !

## Cosmo Monkhouse

### SONG

WHO calls me bold because I won my love,  
And did not pine,  
And waste my life with secret pain, but  
strove  
To make him mine ?

I us'd no arts ; 't was Nature's self that  
taught  
My eye to speak,  
And bid the burning blush to paint unsought  
My flashing cheek ;

That made my voice to tremble when I bid  
My love " Goodby,"  
So weak that every other sound was hid,  
Except a sigh.

Oh, was it wrong to use the truth I knew,  
That hearts are mov'd,  
And spring warm-struck with life and love  
anew,  
By being lov'd ?

One night there came a tear, that, big and  
loth,  
Stole 'neath my brow.

'T was thus I won my heart's own heart,  
and both  
Are happy now.

### A DEAD MARCH

PLAY me a march, low-ton'd and slow —  
a march for a silent tread,  
Fit for the wandering feet of one who  
dreams of the silent dead,  
Lonely, between the bones below and the  
souls that are overhead.

Here for a while they smil'd and sang,  
alive in the interspace,  
Here with the grass beneath the foot, and  
the stars above the face,  
Now are their feet beneath the grass, and  
whither has flown their grace ?

Who shall assure us whence they come, or  
tell us the way they go ?  
Verily, life with them was joy, and, now  
they have left us, woe,  
Once they were not, and now they are not,  
and this is the sum we know.

Orderly range the seasons due, and orderly  
roll the stars.

How shall we deem the soldier brave who  
frets of his wounds and scars ?

Are we as senseless brutes that we should  
dash at the well-seen bars ?

No, we are here, with feet unfix'd, but ever  
as if with lead

Drawn from the orbs which shine above to  
the orb on which we tread,

Down to the dust from which we came and  
with which we shall mingle dead.

No, we are here to wait, and work, and  
strain our banish'd eyes,

Weary and sick of soil and toil, and hungry  
and fain for skies

Far from the reach of wingless men, and  
not to be scal'd with cries.

No, we are here to bend our necks to the  
yoke of tyrant Time,

Welcoming all the gifts he gives us — glo-  
ries of youth and prime,

Patiently watching them all depart as our  
heads grow white as rime.

Why do we mourn the days that go — for  
the same sun shines each day,

Ever a spring her primrose hath, and ever  
a May her may ;

Sweet as the rose that died last year is the  
rose that is born to-day.

Do we not too return, we men, as ever the  
round earth whirls ?

Never a head is dimm'd with gray but an-  
other is sunn'd with curls ;

She was a girl and he was a boy, but yet  
there are boys and girls.

Ah, but alas for the smile of smiles that  
never but one face wore ;

Ah, for the voice that has flown away like  
a bird to an unseen shore ;

Ah, for the face — the flower of flowers —  
that blossoms on earth no more.

### THE SPECTRUM

How many colors here do we see set,  
Like rings upon God's finger ? Some say  
three,

Some four, some six, some seven. All agree  
To left of red, to right of violet,  
Waits darkness deep as night and black as  
jet.

And so we know what Noah saw we see,  
Nor less nor more — of God's emblazoury  
A shred — a sign of glory known not yet.  
If red can glide to yellow, green to blue,  
What joys may yet await our wider eyes  
When we awake upon a wider shore !  
What deep pulsations, exquisite and new !  
What keener, swifter raptures may surprise  
Men born to see the rainbow and no more !

### THE SECRET

SHE passes in her beauty bright  
Amongst the mean, amongst the gay,  
And all are brighter for the sight,  
And bless her as she goes her way.

And now a gleam of pity pours,  
And now a spark of spirit flies,  
Uncounted, from the unlock'd stores  
Of her rich lips and precious eyes.

And all men look, and all men smile,  
But no man looks on her as I :  
They mark her for a little while,  
But I will watch her till I die.

And if I wonder now and then  
Why this so strange a thing should be —  
That she be seen by wiser men  
And only duly lov'd by me :

I only wait a little longer,  
And watch her radiance in the room ;  
Here making light a little stronger,  
And there obliterating gloom,

(Like one who, in a tangled way,  
Watches the broken sun fall through,  
Turning to gold the faded spray,  
And making diamonds of dew).

Until at last, as my heart burns,  
She gathers all her scatter'd light,  
And undivided radiance turns  
Upon me like a sea of light.

And then I know they see in part  
That which God lets me worship whole ;  
He gives them glances of her heart,  
But me, the sunshine of her soul.

## Robert Buchanan

## THE BALLAD OF JUDAS ISCARIOT

"T WAS the body of Judas Iscariot  
Lay in the Field of Blood ;  
"T was the soul of Judas Iscariot  
Beside the body stood.

Black was the earth by night,  
And black was the sky ;  
Black, black were the broken clouds,  
Tho' the red Moon went by.

"T was the body of Judas Iscariot  
Strangled and dead lay there ;  
"T was the soul of Judas Iscariot  
Look'd on it in despair.

The breath of the World came and went  
Like a sick man's in rest ;  
Drop by drop on the World's eyes  
The dews fell cool and blest.

Then the soul of Judas Iscariot  
Did make a gentle moan —  
"I will bury underneath the ground  
My flesh and blood and bone.

"I will bury deep beneath the soil,  
Lest mortals look thereon,  
And when the wolf and raven come  
The body will be gone !

"The stones of the field are sharp as steel,  
And hard and bold, God wot ;  
And I must bear my body hence  
Until I find a spot !"

"T was the soul of Judas Iscariot  
So grim, and gaunt, and gray,  
Rais'd the body of Judas Iscariot,  
And carried it away.

And as he bare it from the field  
Its touch was cold as ice,  
And the ivory teeth within the jaw  
Rattled aloud, like dice.

As the soul of Judas Iscariot  
Carried its load with pain,  
The Eye of Heaven, like a lanthorn's eye,  
Open'd and shut again.

Half he walk'd, and half he seem'd  
Lifted on the cold wind ;  
He did not turn, for chilly hands  
Were pushing from behind.

The first place that he came unto  
It was the open wold,  
And underneath were prickly whins,  
And a wind that blew so cold.

The next place that he came unto  
It was a stagnant pool,  
And when he threw the body in  
It floated light as wool.

He drew the body on his back,  
And it was dripping chill,  
And the next place that he came unto  
Was a Cross upon a hill.

A Cross upon the windy hill,  
And a Cross on either side,  
Three skeletons that swing thereon,  
Who had been crucified.

And on the middle cross-bar sat  
A white Dove slumbering ;  
Dim it sat in the dim light,  
With its head beneath its wing.

And underneath the middle Cross  
A grave yawn'd wide and vast,  
But the soul of Judas Iscariot  
Shiver'd, and glided past.

The fourth place that he came unto  
It was the Brig of Dread,  
And the great torrents rushing down  
Were deep, and swift, and red.

He dar'd not fling the body in  
For fear of faces dim,  
And arms were wav'd in the wild water  
To thrust it back to him.

"T was the soul of Judas Iscariot  
Turn'd from the Brig of Dread,  
And the dreadful foam of the wild water  
Had splash'd the body red.

For days and nights he wander'd on  
Upon an open plain,

And the days went by like blinding mist,  
And the nights like rushing rain.

For days and nights he wander'd on,  
All thro' the Wood of Woe ;  
And the nights went by like moaning wind,  
And the days like drifting snow.

'T was the soul of Judas Iscariot  
Came with a weary face —  
Alone, alone, and all alone,  
Alone in a lonely place !

He wander'd east, he wander'd west,  
And heard no human sound ;  
For months and years, in grief and tears,  
He wander'd round and round.

For months and years, in grief and tears,  
He walk'd the silent night ;  
Then the soul of Judas Iscariot  
Perceiv'd a far-off light.

A far-off light across the waste,  
As dim as dim might be,  
That came and went like a lighthouse  
gleam  
On a black night at sea.

'T was the soul of Judas Iscariot  
Crawl'd to the distant gleam ;  
And the rain came down, and the rain was  
blown  
Against him with a scream.

For days and nights he wander'd on,  
Push'd on by hands behind ;  
And the days went by like black, black  
rain,  
And the nights like rushing wind.

'T was the soul of Judas Iscariot,  
Strange, and sad, and tall,  
Stood all alone at dead of night  
Before a lighted hall.

And the wold was white with snow,  
And his foot-marks black and damp,  
And the ghost of the silver Moon arose,  
Holding her yellow lamp.

And the icicles were on the eaves,  
And the walls were deep with white,  
And the shadows of the guests within  
Pass'd on the window light.

The shadows of the wedding guests  
Did strangely come and go,  
And the body of Judas Iscariot  
Lay stretch'd along the snow.

The body of Judas Iscariot  
Lay stretch'd along the snow ;  
'T was the soul of Judas Iscariot  
Ran swiftly to and fro.

To and fro, and up and down,  
He ran so swiftly there,  
As round and round the frozen Pole  
Glideth the lean white bear.

'T was the Bridegroom sat at the table-  
head,  
And the lights burn'd bright and clear —  
"Oh, who is that," the Bridegroom said,  
"Whose weary feet I hear ?"

'T was one look'd from the lighted hall,  
And answer'd soft and slow,  
"It is a wolf runs up and down  
With a black track in the snow."

The Bridegroom in his robe of white  
Sat at the table-head —  
"Oh, who is that who moans without ?"  
The blessed Bridegroom said.

'T was one look'd from the lighted hall,  
And answer'd fierce and low,  
"T is the soul of Judas Iscariot  
Gliding to and fro."

'T was the soul of Judas Iscariot  
Did hush itself and stand,  
And saw the Bridegroom at the door  
With a light in his hand.

The Bridegroom stood in the open door,  
And he was clad in white,  
And far within the Lord's Supper  
Was spread so long and bright.

The Bridegroom shaded his eyes and  
look'd,  
And his face was bright to see —  
"What dost thou here at the Lord's Sup-  
per  
With thy body's sins ?" said he.

'T was the soul of Judas Iscariot  
Stood black, and sad, and bare —

"I have wander'd many nights and days ;  
There is no light elsewhere."

"T was the wedding guests cried out within,  
And their eyes were fierce and bright —

"Scourge the soul of Judas Iscariot  
Away into the night !"

The Bridegroom stood in the open door,  
And he wav'd hands still and slow,  
And the third time that he wav'd his hands  
The air was thick with snow.

And of every flake of falling snow,  
Before it touch'd the ground,  
There came a dove, and a thousand doves  
Made sweet sound.

"T was the body of Judas Iscariot  
Floated away full fleet,  
And the wings of the doves that bare it off  
Were like its winding-sheet.

"T was the Bridegroom stood at the open  
door,

And beckon'd, smiling sweet ;

"T was the soul of Judas Iscariot  
Stole in, and fell at his feet.

"The Holy Supper is spread within,  
And the many candles shine,  
And I have waited long for thee  
Before I pour'd the wine !"

The supper wine is pour'd at last,  
The lights burn bright and fair,  
Iscariot washes the Bridegroom's feet,  
And dries them with his hair.

### SPRING SONG IN THE CITY

WHO remains in London,  
In the streets with me,  
Now that Spring is blowing  
Warm winds from the sea ;  
Now that trees grow green and tall,  
Now the sun shines mellow,  
And with moist primroses all  
English lanes are yellow ?

Little barefoot maiden,  
Selling violets blue,  
Hast thou ever pictur'd  
Where the sweetlings grew ?

Oh, the warm wild woodland ways,  
Deep in dewy grasses,  
Where the wind-blown shadow strays,  
Scented as it passes !

Pedlar breathing deeply,  
Toiling into town,  
With the dusty highway  
You are dusky brown ;  
Hast thou seen by daisied leas,  
And by rivers flowing,  
Lilac-ringlets which the breeze  
Loosens lightly blowing ?

Out of yonder wagon  
Pleasant hay-scents float,  
He who drives it carries  
A daisy in his coat :  
Oh, the English meadows, fair  
Far beyond all praises !  
Freckled orchids everywhere  
Mid the snow of daisies !

Now in busy silence  
Broods the nightingale,  
Choosing his love's dwelling  
In a dimpled dale ;  
Round the leafy bower they raise  
Rose-trees wild are springing ;  
Underneath, thro' the green haze,  
Bounds the brooklet singing.

And his love is silent  
As a bird can be,  
For the red buds only  
Fill the red rose-tree ;  
Just as buds and blossoms blow  
He'll begin his tune,  
When all is green and roses glow  
Underneath the moon.

Nowhere in the valleys  
Will the wind be still,  
Everything is waving,  
Wagging at his will :  
Blows the milkmaid's kirtle clean,  
With her hand press'd on it ;  
Lightly o'er the hedge so green  
Blows the ploughboy's bonnet.

Oh, to be a-roaming  
In an English dell !  
Every nook is wealthy,  
All the world looks well,



Tinted soft the Heavens glow,  
Over Earth and Ocean,  
Waters flow, breezes blow,  
All is light and motion !

# THE WAKE OF TIM O'HARA

(SEVEN DIALS)

To the Wake of O'Hara  
Came company ;  
All St. Patrick's Alley  
Was there to see,  
With the friends and kinsmen  
Of the family.

On the long deal table lay Tim in white,  
And at his pillow the burning light.  
Pale as himself, with the tears on her  
cheek,

The mother receiv'd us, too full to speak ;  
But she heap'd the fire, and on the board  
Set the black bottle with never a word,  
While the company gather'd, one and all,  
Men and women, big and small :  
Not one in the Alley but felt a call  
To the Wake of Tim O'Hara.

At the face of O'Hara,  
All white with sleep,  
Not one of the women  
But took a peep,  
And the wives new-wedded  
Began to weep.

The mothers gather'd round about,  
And prais'd the linen and laying out, —  
For white as snow was his winding-sheet,  
And all was peaceful, and clean, and sweet ;  
And the old wives, praising the blessed  
dead,

Were thronging around the old press-bed,  
Where O'Hara's widow, tatter'd and torn,  
Held to her bosom the babe new-born,  
And star'd all around her, with eyes for-  
lorn,

At the Wake of Tim O'Hara.

For the heart of O'Hara  
Was good as gold,  
And the life of O'Hara  
Was bright and bold,  
And his smile was precious  
To young and old !

Gay as a guinea, wet or dry,  
With a smiling mouth, and a twinkling  
eye !

Had ever an answer for chaff and fun ;  
Would fight like a lion, with any one !  
Not a neighbor of any trade  
But knew some joke that the boy had  
made ;  
Not a neighbor, dull or bright,  
But minded *something* — frolic or fight,  
And whisper'd it round the fire that night.  
At the Wake of Tim O'Hara.

"To God be glory  
In death and life,  
He's taken O'Hara  
From trouble and strife !"  
Said one-eyed Biddy,  
The apple-wife.

"God bless old Ireland !" said Mistress  
Hart,

Mother to Mike of the donkey-cart ;  
"God bless old Ireland till all be done,  
She never made wake for a better son !"  
And all join'd chorus, and each one said  
Something kind of the boy that was dead ;  
And the bottle went round from lip to lip,  
And the weeping widow, for fellowship,  
Took the glass of old Biddy and had a sip,  
At the Wake of Tim O'Hara.

Then we drank to O'Hara  
With drams to the brim,  
While the face of O'Hara  
Look'd on so grim,  
In the corpse-light shining  
Yellow and dim.

The cup of liquor went round again,  
And the talk grew louder at every drain ;  
Louder the tongue of the women grew !  
The lips of the boys were loosening too !  
The widow her weary eyelids clos'd,  
And, soothed by the drop o' drink, she  
doz'd ;

The mother brighten'd and laugh'd to hear  
Of O'Hara's fight with the grenadier,  
And the hearts of all took better cheer,  
At the Wake of Tim O'Hara.

Tho' the face of O'Hara  
Look'd on so wan,  
In the chimney-corner  
The row began—  
Lame Tony was in it,  
The oyster-man ;

For a dirty low thief from the North  
came near,  
And whistled "Boyne Water" in his ear,

And Tony, with never a word of grace,  
 Flung out his fist in the blackguard's face ;  
 And the girls and women scream'd out for  
     fright,  
 And the men that were drunkest began to  
     fight :  
 Over the tables and chairs they threw, —  
 The corpse-light tumbled, — the trouble  
     grew, —  
 The new-born join'd in the hullabaloo, —  
 At the Wake of Tim O'Hara.

" Be still ! be silent !  
 Ye do a sin !  
 Shame be his portion  
 Who dares begin ! "

'T was Father O'Connor  
 Just enter'd in !

All look'd down, and the row was done,  
 And sham'd and sorry was every one ;  
 But the Priest just smil'd quite easy and  
     free —

" Would ye wake the poor boy from his  
     sleep ? " said he :

And he said a prayer, with a shining face,  
 Till a kind of brightness fill'd the place ;  
 The women lit up the dim corpse-light,  
 The men were quieter at the sight,  
 And the peace of the Lord fell on all that  
     night

At the Wake of Tim O'Hara.

## TWO SONS

I HAVE two sons, wife —

Two, and yet the same ;

One his wild way runs, wife,  
 Bringing us to shame.

The one is bearded, sunburnt, grim, and  
     fights across the sea,

The other is a little child who sits upon  
     your knee.

One is fierce and cold, wife,

As the wayward deep ;

Him no arms could hold, wife,

Him no breast could keep.

He has tried our hearts for many a year,  
     not broken them ; for he

Is still the sinless little one that sits upon  
     your knee.

One may fall in fight, wife —

Is he not our son ?

Pray with all your might, wife,  
 For the wayward one ;

Pray for the dark, rough soldier, who fights  
     across the sea,  
 Because you love the little shade who smiles  
     upon your knee.

One across the foam, wife,

As I speak may fall ;

But this one at home, wife,

Cannot die at all.

They both are only one ; and how thankful  
     should we be,

We cannot lose the darling son who sits  
     upon your knee !

## ON A YOUNG POETESS'S GRAVE

UNDER her gentle seeing,

In her delicate little hand,

They placed the Book of Being,  
 To read and understand.

The Book was mighty and olden,

Yea, worn and eaten with age ;

Though the letters look'd great and golden,  
 She could not read a page.

The letters flutter'd before her,

And all look'd sweetly wild :

Death saw her, and bent o'er her,

As she pouted her lips and smil'd.

And weary a little with tracing

The Book, she look'd aside,

And lightly smiling, and placing

A Flower in its leaves, she died.

She died, but her sweetness fled not,

As fly the things of power, —

For the Book wherein she read not

Is the sweeter for the Flower.

## THE SUMMER POOL

THERE is a singing in the summer air,

The blue and brown moths flutter o'er the  
     grass,

The stubble bird is creaking in the wheat,

And perch'd upon the honeysuckle-hedge

Pipes the green linnet. Oh, the golden  
     world !

The stir of life on every blade of grass,

The motion and the joy on every bough,

The glad feast everywhere, for things that  
     love

The sunshine, and for things that love the  
     shade !

Aimlessly wandering with weary feet,  
Watching the wool-white clouds that wander by,

I come upon a lonely place of shade, —  
A still green Pool, where with soft sound and stir

The shadows of o'erhanging branches sleep,  
Save where they leave one dreamy space of blue,

O'er whose soft stillness ever and anon  
The feathery cirrus blows. Here unaware

I pause, and leaning on my staff I add  
A shadow to the shadows; and behold!  
Dim dreams steal down upon me, with a hum

Of little wings, a murmuring of boughs,  
The dusky stir and motion dwelling here,  
Within this small green world. O'ershadow'd

By dusky greenery, tho' all around  
The sunshine throbs on fields of wheat and bean,

Downward I gaze into the dreamy blue,  
And pass into a waking sleep, wherein  
The green boughs rustle, feathery wreaths of cloud

Pass softly, piloted by golden airs:  
The air is still, — no birds sing any more, —

And helpless as a tiny flying thing,  
I am alone in all the world with God.

The wind dies — not a leaf stirs — on the Pool

The fly scarce moves; earth seems to hold her breath

Until her heart stops, listening silently  
For the far footsteps of the coming rain!

While thus I pause, it seems that I have gain'd

New eyes to see; my brain grows sensitive  
To trivial things that, at another hour,  
Had pass'd unheeded. Suddenly the air  
Shivers, the shadows in whose midst I stand

Fremble and blacken — the blue eye o' the Pool

Is clos'd and clouded; with a sudden gleam  
Oiling its wings, a swallow darteth past,  
And weedling flowers beneath my feet thrust up

Their leaves, to feel the fragrant shower.  
Oh, hark!

The thirsty leaves are troubled into sighs,  
And up above me, on the glistening boughs,  
Patters the summer rain!

Into a nook,  
Screen'd by thick foliage of oak and beech,  
I creep for shelter; and the summer shower  
Murmurs around me. Oh, the drowsy sounds!

The pattering rain, the numerous sigh of leaves,

The deep, warm breathing of the scented air,

Sink sweet into my soul — until at last  
Comes the soft ceasing of the gentle fall,  
And lo! the eye of blue within the Pool  
Opens again, while with a silvern gleam  
Dew-diamonds twinkle moistly on the leaves,

Or, shaken downward by the summer wind,  
Fall melting on the Pool in rings of light!

### WE ARE CHILDREN

CHILDREN indeed are we — children that wait

Within a wondrous dwelling, while on high  
Stretch the sad vapors and the voiceless sky;

The house is fair, yet all is desolate  
Because our Father comes not; clouds of fate

Sadden above us — shivering we espy  
The passing rain, the cloud before the gate,  
And cry to one another, "He is nigh!"

At early morning, with a shining Face,  
He left us innocent and lily-crown'd;  
And now this late — night cometh on apace —

We hold each other's hands and look around,

Frighted at our own shades! Heaven send us grace!

When He returns, all will be sleeping sound.

### WHEN WE ARE ALL ASLEEP

WHEN He returns, and finds the world so drear,

All sleeping, young and old, unfair and fair,

Will he stoop down and whisper in each ear,

"Awaken!" or for pity's sake forbear,

Saying, "How shall I meet their frozen stare

Of wonder, and their eyes so full of fear ?  
How shall I comfort them in their despair,  
If they cry out, 'Too late ! let us sleep here' ?"

Perchance He will not wake us up, but when

He sees us look so happy in our rest,  
Will murmur, "Poor dead women and dead men !

Dire was their doom, and weary was their quest.

Wherefore awake them into life again ?  
Let them sleep on untroubled — it is best."

### THE DREAM OF THE WORLD WITHOUT DEATH

FROM "THE BOOK OF ORM"

Now, sitting by her side, worn out with weeping,  
Behold, I fell to sleep, and had a vision,  
Wherein I heard a wondrous Voice intoning :

Crying aloud, "The Master on His throne  
Openeth now the seventh seal of wonder,  
And beckoneth back the angel men name Death.

"And at His feet the mighty Angel kneel-eth,  
Breathing not; and the Lord doth look upon him,  
Saying, 'Thy wanderings on earth are ended.'

"And lo ! the mighty Shadow sitteth idle  
Even at the silver gates of heaven,  
Drowsily looking in on quiet waters,  
And puts his silence among men no longer."

. . . . .

The world was very quiet. Men in traffic  
Cast looks over their shoulders; pallid sea-men  
Shiver'd to walk upon the decks alone ;

And women barr'd their doors with bars of iron,  
In the silence of the night; and at the sunrise  
Trembled behind the husbandmen afield.

I could not see a kirkyard near or far ;  
I thirsted for a green grave, and my vision  
Was weary for the white gleam of a tomb-stone.

But harkening dumbly, ever and anon  
I heard a cry out of a human dwelling,  
And felt the cold wind of a lost one's going.

One struck a brother fiercely, and he fell,  
And faded in a darkness; and that other  
Tore his hair, and was afraid, and could not perish.

One struck his aged mother on the mouth,  
And she vanish'd with a gray grief from his hearth-stone.

One melted from her bairn, and on the ground

With sweet unconscious eyes the bairn lay smiling.

And many made a weeping among mountains,  
And hid themselves in caverns, and were drunken.

I heard a voice from out the beauteous earth,  
Whose side roll'd up from winter into summer,  
Crying, "I am grievous for my children."

I heard a voice from out the hoary ocean,  
Crying, "Burial in the breast of me were better,  
Yea, burial in the salt flags and green crystals."

I heard a voice from out the hollow ether,  
Saying, "The thing ye curs'd hath been abolish'd —  
Corruption and decay, and dissolution !"

And the world shriek'd, and the summer-time was bitter,  
And men and women fear'd the air behind them ;  
And for lack of its green graves the world was hateful.

. . . . .

Now at the bottom of a snowy mountain  
I came upon a woman thin with sorrow,  
Whose voice was like the crying of a sea-gull :

Saying, "O Angel of the Lord, come hither,  
And bring me him I seek for on thy bosom,  
That I may close his eyelids and embrace  
him.

"I curse thee that I cannot look upon him !  
I curse thee that I know not he is sleep-  
ing !

Yet know that he has vanish'd upon God !

"I laid my little girl upon a wood-bier,  
And very sweet she seem'd, and near unto  
me ;  
And slipping flowers into her shroud was  
comfort.

"I put my silver mother in the darkness,  
And kiss'd her, and was solaced by her  
kisses,  
And set a stone, to mark the place, above  
her.

"And green, green were their sleeping-  
places,  
So green that it was pleasant to remem-  
ber  
That I and my tall man would sleep beside  
them.

"The closing of dead eyelids is not dread-  
ful,  
For comfort comes upon us when we close  
them,  
And tears fall, and our sorrow grows famil-  
iar ;

"And we can sit above them where they  
slumber,  
And spin a dreamy pain into a sweetness,  
And know indeed that we are very near  
them.

"But to reach out empty arms is surely  
dreadful,  
And to feel the hollow empty world is  
awful,  
And bitter grows the silence and the dis-  
tance.

"There is no space for grieving or for weep-  
ing ;  
No touch, no cold, no agony to strive with,  
And nothing but a horror and a blankness !"

. . . . .

Now behold I saw a woman in a mud-hut  
Raking the white spent embers with her  
fingers,  
And fouling her bright hair with the white  
ashes.

Her mouth was very bitter with the ashes  
Her eyes with dust were blinded ; and her  
sorrow  
Sob'd in the throat of her like gurgling  
water.

And all around the voiceless hills were  
hoary,  
But red lights scorch'd their edges ; and  
above her  
There was a soundless trouble of the vapors.

"Whither, and O whither," said the woman,  
"O Spirit of the Lord, hast thou convey'd  
them,  
My little ones, my little son and daughter ?

"For, lo ! we wander'd forth at early morn-  
ing,  
And winds were blowing round us, and  
their mouths  
Blew rose-buds to the rose-buds, and their  
eyes

"Look'd violets at the violets, and their  
hair  
Made sunshine in the sunshine, and their  
passing  
Left a pleasure in the dewy leaves behind  
them ;

"And suddenly my little son look'd upward  
And his eyes were dried like dew-drops ;  
and his going  
Was like a blow of fire upon my face ;

"And my little son was gone. My little  
daughter  
Look'd round me for him, clinging to my  
vesture ;  
But the Lord had drawn him from me, and  
I knew it

"By the sign He gives the stricken, that  
the lost one  
Lingers nowhere on the earth, on the hill  
or valley,  
Neither underneath the grasses nor the  
tree-roots.

" And my shriek was like the splitting of an  
ice-reef,  
And I sank among my hair, and all my  
palm  
Was moist and warm where the little hand  
had fill'd it.

" Then I fled and sought him wildly, hither  
and thither —  
Though I knew that he was stricken from  
me wholly  
By the token that the Spirit gives the  
stricken.

" I sought him in the sunlight and the star-  
light,  
I sought him in great forests, and in waters  
Where I saw my own pale image looking  
at me.

" And I forgot my little bright-hair'd  
daughter,  
Though her voice was like a wild-bird's  
far behind me,  
Till the voice ceas'd, and the universe was  
silent.

" And stilly, in the starlight, came I back-  
ward  
To the forest where I miss'd him ; and no  
voices  
Brake the stillness as I stoop'd down in  
the starlight,

" And saw two little shoes filled up with  
dew,  
And no mark of little footsteps any far-  
ther,  
And knew my little daughter had gone  
also."

. . . . .  
But beasts died ; yea, the cattle in the  
yoke,  
The milk-cow in the meadow, and the  
sheep,  
And the dog upon the doorstep : and men  
envied.

And birds died ; yea, the eagle at the sun-  
gate,  
The swan upon the waters, and the farm-  
fowl,  
And the swallows on the housetops : and  
men envied.

And reptiles ; yea, the toad upon the road-  
side,  
The slimy, speckled snake among the  
grass,  
The lizard on the ruin : and men envied.

The dog in lonely places cried not over  
The body of his master ; but it miss'd  
him,  
And whin'd into the air, and died, and rot-  
ted.

The traveller's horse lay swollen in the  
pathway,  
And the blue fly fed upon it ; but no trav-  
eller  
Was there ; nay, not his footprint on the  
ground.

The cat mew'd in the midnight, and the  
blind  
Gave a rustle, and the lamp burnt blue  
and faint,  
And the father's bed was empty in the  
morning.

The mother fell to sleep beside the cra-  
dle,  
Rocking it, while she slumber'd, with her  
foot,  
And waken'd, — and the cradle there was  
empty.

I saw a two-years' child, and he was play-  
ing ;  
And he found a dead white bird upon the  
doorway,  
And laugh'd, and ran to show it to his  
mother.

The mother moan'd, and clutch'd him, and  
was bitter,  
And flung the dead white bird across the  
threshold ;  
And another white bird flitted round and  
round it,

And utter'd a sharp cry, and twitter'd and  
twitter'd,  
And lit beside its dead mate, and grew  
busy,  
Strewing it over with green leaves and yel-  
low.

. . . . .

So far, so far to seek for were the limits  
Of affliction; and men's terror grew a  
homeless  
Terror, yea, and a fatal sense of blankness.

There was no little token of distraction,  
There was no visible presence of bereave-  
ment,  
Such as the mourner easeth out his heart  
on.

There was no comfort in the slow farewell,  
No gentle shutting of beloved eyes,  
Nor beautiful broodings over sleeping fea-  
tures.

There were no kisses on familiar faces,  
No weaving of white grave-clothes, no  
last pondering  
Over the still wax cheeks and folded fin-  
gers.

There was no putting tokens under pillows,  
There was no dreadful beauty slowly fading,  
Fading like moonlight softly into darkness.

There were no churchyard paths to walk  
on, thinking  
How near the well-beloved ones are lying.  
There were no sweet green graves to sit  
and muse on,

Till grief should grow a summer medita-  
tion,  
The shadow of the passing of an angel,  
And sleeping should seem easy, and not  
cruel.

Nothing but wondrous parting and a  
blankness.

. . . . .

But I woke, and, lo! the burthen was up-  
lifted,  
And I pray'd within the chamber where  
she slumber'd,  
And my tears flow'd fast and free, but  
were not bitter.

I eas'd my heart three days by watching  
near her,  
And made her pillow sweet with scent and  
flowers,  
And could bear at last to put her in the  
darkness.

And I heard the kirk-bells ringing very  
slowly,  
And the priests were in their vestments,  
and the earth  
Dripp'd awful on the hard wood, yet I bore  
it.

And I cried, "O unseen Sender of Corrup-  
tion,  
I bless Thee for the wonder of Thy mercy,  
Which steepest the mystery and the part  
ing :

"I bless thee for the change and for the  
comfort,  
The bloomless face, shut eyes, and waxen  
fingers, —  
For Sleeping, and for Silence, and Corrup-  
tion."

#### THE FAËRY FOSTER-MOTHER

BRIGHT EYES, Light Eyes! Daughter of a  
Fay!

I had not been a wedded wife a twelve-  
month and a day,

I had not nurs'd my little one a month  
upon my knee,

When down among the blue-bell banks  
rose elfins three times three,

They gripp'd me by the raven hair, I could  
not cry for fear,

They put a hempen rope around my waist  
and dragg'd me here,

They made me sit and give thee suck as  
mortal mothers can,

Bright Eyes, Light Eyes! strange and  
weak and wan!

Dim Face, Grim Face! lie ye there so  
still?

Thy red, red lips are at my breast, and thou  
may'st suck thy fill;

But know ye, tho' I hold thee firm, and  
rock thee to and fro,

'Tis not to soothe thee into sleep, but just  
to still my woe?

And know ye, when I lean so calm against  
the wall of stone,

'Tis when I shut my eyes and try to think  
thou art mine own?

And know ye, tho' my milk be here, my  
heart is far away,

Dim Face, Grim Face! Daughter of a  
Fay!

Gold Hair, Cold Hair ! Daughter to a King !  
Wrapp'd in bands of snow-white silk with  
jewels glittering,

Tiny slippers of the gold upon thy feet so  
thin,

Silver cradle velvet-lin'd for thee to slumber  
in,

Pygmy pages, crimson-hair'd, to serve thee  
on their knees,

To fan thy face with ferns and bring thee  
honey bags of bees, —

I was but a peasant lass, my babe had but  
the milk,

Gold Hair, Cold Hair ! raimented in silk !

Pale Thing, Frail Thing ! dumb and weak  
and thin,

Altho' thou ne'er dost utter sigh thou'rt  
shadow'd with a sin ;

Thy minnie scorns to suckle thee, thy minnie  
is an elf,

Upon a bed of rose's-leaves she lies and  
fans herself ;

And though my heart is aching so for one  
afar from me,

I often look into thy face and drop a tear  
for thee,

And I am but a peasant born, a lowly cotter's  
wife,

Pale Thing, Frail Thing ! sucking at my life !

Weak Thing, Meek Thing ! take no blame  
from me,

Altho' my babe may moan for lack of what  
I give to thee ;

For though thou art a faëry child, and  
though thou art my woe,

To feel thee sucking at my breast is all  
the bliss I know ;

It soothes me, tho' afar away I hear my  
daughter call,

My heart were broken if I felt no little  
lips at all !

If I had none to tend at all, to be its nurse  
and slave,

Weak Thing, Meek Thing ! I should  
shriek and rave !

Bright Eyes, Light Eyes ! lying on my knee !  
If soon I be not taken back unto mine  
own countree,

To feel my own babe's little lips, as I am  
feeling thine,

To smooth the golden threads of hair, to  
see the blue eyes shine, —

I'll lean my head against the wall and  
close my weary eyes,

And think my own babe draws the milk  
with balmy pants and sighs,

And smile and bless my little one and  
sweetly pass away,

Bright Eyes, Light Eyes ! Daughter of a  
Fay !

## THE CHURCHYARD

How slowly creeps the hand of Time

On the old clock's green-mantled face !

Yea, slowly as those ivies climb,

The hours roll round with patient pace ;

The drowsy rooks caw on the tower,

The tame doves hover round and round ;

Below, the slow grass hour by hour

Makes green God's sleeping-ground.

All moves, but nothing here is swift ;

The grass grows deep, the green boughs  
shoot ;

From east to west the shadows drift ;

The earth feels heavenward underfoot ;

The slow stream through the bridge doth  
stray

With water-lilies on its marge,

And slowly, pil'd with scented hay,

Creeps by the silent barge.

All stirs, but nothing here is loud :

The cushat broods, the cuckoo cries ;

Faint, far up, under a white cloud,

The lark trills soft to earth and skies ;

And underneath the green graves rest ;

And through the place, with slow foot-  
falls,

With snowy cambric on his breast,

The old gray Vicar crawls.

And close at hand, to see him come,

Clustering at the playground gate,

The urchins of the schoolhouse, dumb

And bashful, hang the head and wait ;

The little maidens curtsy deep,

The boys their forelocks touch mean-  
while,

The Vicar sees them, half asleep,

And smiles a sleepy smile.

Slow as the hand on the clock's face,

Slow as the white cloud in the sky,

He cometh now with tottering pace

To the old vicarage hard by .



Smother'd it stands in ivy leaves,  
 Laurels and yews make dark the ground ;  
 The swifts that build beneath the eaves  
 Wheel in still circles round.

And from the portal, green and dark,  
 He glances at the church-clock old —

Gray soul ! why seek his eyes to mark  
 The creeping of that finger cold ?  
 He cannot see, but still as stone  
 He pauses, listening for the chime,  
 And hears from that green tower intone  
 The eternal voice of Time.

## Emily Pfeiffer

### A SONG OF WINTER

BARB'D blossom of the guarded gorse,  
 I love thee where I see thee shine :  
 Thou sweetener of our common-ways,  
 And brightener of our wintry days.

Flower of the gorse, the rose is dead,  
 Thou art undying, O be mine !  
 Be mine with all thy thorns, and prest  
 Close on a heart that asks not rest.

I pluck thee and thy stigma set  
 Upon my breast and on my brow ;  
 Blow, buds, and plenish so my wreath  
 That none may know the wounds beneath.

O crown of thorn that seem'st of gold,  
 No festal coronal art thou ;  
 Thy honey'd blossoms are but hives  
 That guard the growth of winged lives.

I saw thee in the time of flowers  
 As sunshine spill'd upon the land,  
 Or burning bushes all ablaze  
 With sacred fire ; but went my ways ;

I went my ways, and as I went  
 Pluck'd kindlier blooms on either hand ;  
 Now of those blooms so passing sweet  
 None lives to stay my passing feet.

And still thy lamp upon the hill  
 Feeds on the autumn's dying sigh,  
 And from thy midst comes murmuring  
 A music sweeter than in spring.

Barb'd blossoms of the guarded gorse,  
 Be mine to wear until I die,  
 And mine the wounds of love which still  
 Bear witness to his human will.

### TO A MOTH THAT DRINKETH OF THE RIPE OCTOBER

#### I

A MOTH belated, sun and zephyr-kist,  
 Trembling about a pale arbutus bell,  
 Probing to wildering depths its honey'd  
 cell, —  
 A noonday thief, a downy sensualist !  
 Not vainly, sprite, thou drawest careless  
 breath,  
 Strikest ambrosia from the cool-cupp'd  
 flowers,  
 And flutterest through the soft, uncounted  
 hours,  
 To drop at last in unawaited death ;  
 'Tis something to be glad ! and those fine  
 thrills,  
 Which move thee, to my lip have drawn  
 the smile  
 Wherewith we look on joy. Drink ! drown  
 thine ills,  
 If ill have any part in thee ; erewhile  
 May the pent force — thy bounded life, set  
 free,  
 Fill larger sphere with equal ecstasy.

#### II

With what fine organs art thou dower'd,  
 frail elf !  
 Thy harp is pitch'd too high for dull annoy,  
 Thy life a love-feast, and a silent joy,  
 As mute and rapt as Passion's silent self.  
 I turn from thee, and see the swallow  
 sweep  
 Like a wing'd will, and the keen-scented  
 hound  
 That snuffs with rapture at the tainted  
 ground, —  
 All things that freely course, that swim or  
 leap, —

Then, hearing glad-voiced creatures men  
 call dumb,  
 I feel my heart, oft sinking 'neath the  
 weight  
 Of Nature's sorrow, lighten at the sum  
 Of Nature's joy; its half-unfolded fate  
 Breathes hope — for all but those beneath  
 the ban  
 Of the inquisitor and tyrant, man.

#### TO THE HERALD HONEYSUCKLE

DEEP Honeysuckle ! in the silent eve  
 When wild-rose cups are clos'd, and when  
 each bird  
 Is sleeping by its mate, then all unheard  
 The dew's soft kiss thy wakeful lips receive.

'Tis then the sighs that throng them seem  
 to weave  
 A spell whereby the drowsy night is stirr'd  
 To fervid meanings, which no fullest  
 word  
 Of speech or song so sweetly could achieve.  
 Herald of bliss ! whose fragrant trumpet  
 blew  
 Love's title to our hearts ere love was  
 known,  
 'T was well thy flourish told a tale so  
 true,  
 Well that Love's dazzling presence was  
 foreshown ;  
 Had his descent on us been as the dew  
 On thee, our rarer sense he had o'er-  
 thrown.

### Frederic William Henry Myers

#### FROM "SAINT PAUL"

Lo, as some bard on isles of the Aegean  
 Lovely and eager when the earth was  
 young,  
 Burning to hurl his heart into a paean,  
 Praise of the hero from whose loins he  
 sprung ; —

He, I suppose, with such a care to carry,  
 Wander'd disconsolate and waited long,  
 Smiting his breast, wherein the notes would  
 tarry,  
 Chiding the slumber of the seed of song :

Then in the sudden glory of a minute  
 Airy and excellent the poem came,  
 Rending his bosom, for a god was in it,  
 Waking the seed, for it had burst in flame.

So even I athirst for his inspiring,  
 I who have talk'd with Him forget again,  
 Yea, many days with sobs and with desiring  
 Offer to God a patience and a pain ;

Then through the mid complaint of my  
 confession,  
 Then through the pang and passion of  
 my prayer,  
 Leaps with a start the shock of his posses-  
 sion,  
 Thrills me and touches, and the Lord is  
 there.

Lo, if some pen should write upon your  
 rafter

MENE and MENE in the folds of flame,  
 Think you could any memories thereafter  
 Wholly retrace the couplet as it came ?

Lo, if some strange intelligible thunder  
 Sang to the earth the secret of a star,  
 Scarce could ye catch, for terror and for  
 wonder,  
 Shreds of the story that was peal'd so  
 far.

Scarcely I catch the words of his reveal-  
 ing,

Hardly I hear Him, dimly understand,  
 Only the Power that is within me pealing  
 Lives on my lips and beckons to my hand.

Whoso has felt the Spirit of the Highest  
 Cannot confound nor doubt Him nor  
 deny :

Yea, with one voice, O world, though thou  
 deniest,  
 Stand thou on that side, for on this am I.

Rather the earth shall doubt when her  
 retrieving

Pours in the rain and rushes from the  
 sod,

Rather than he for whom the great con-  
 ceiving  
 Stirs in his soul to quicken into God.

Ay, though thou then shouldst strike him  
 from his glory  
 Blind and tormented, madden'd and  
 alone,  
 Even on the cross would he maintain his  
 story,  
 Yes, and in hell would whisper, I have  
 known.

## A SONG

THE pouring music, soft and strong,  
 Some God within her soul has lit,  
 Her face is rosy with the song  
 And her gray eyes are sweet with it.

A woman so with singing fir'd,  
 Has earth a lovelier sight than this ?  
 Oh, he that look'd had soon desir'd  
 Those lips to fasten with a kiss.

But let not him that race begin  
 Who seeks not toward its utmost goal ;  
 Give me an hour for drinking in  
 Her fragrant and her early soul.

To happier hearts I leave the rest,  
 Who less and more than I shall know,  
 For me, world-weary, it is best  
 To listen for an hour and go :

To lift her hand, and press, and part,  
 And think upon her long and long,  
 And bear for ever in my heart  
 The tender traces of a song.

ON A GRAVE AT GRINDEL-  
WALD

HERE let us leave him ; for his shroud the  
 snow,  
 For funeral-lamps he has the planets  
 seven,  
 For a great sign the icy stair shall go.  
 Between the heights to heaven.

One moment stood he as the angels  
 stand,  
 High in the stainless eminence of air ;  
 The next, he was not, to his fatherland  
 Translated unaware.

## A LAST APPEAL

O SOMEWHERE, somewhere, God un-  
 known,  
 Exist and be !  
 I am dying ; I am all alone ;  
 I must have thee !

God ! God ! my sense, my soul, my all,  
 Dies in the cry : —  
 Saw'st thou the faint star flame and fall ?  
 Ah ! it was I.

## IMMORTALITY

So when the old delight is born anew,  
 And God re-animates the early bliss,  
 Seems it not all as one first trembling kiss  
 Ere soul knew soul with whom she has to  
 do ?

O nights how desolate, O days how few,  
 O death in life, if life be this, be this !  
 O weigh'd alone as one shall win or miss  
 The faint eternity which shines therethro' !  
 Lo, all that age is as a speck of sand  
 Lost on the long beach where the tides are  
 free,  
 And no man metes it in his hollow hand  
 Nor cares to ponder it, how small it be ;  
 At ebb it lies forgotten on the land  
 And at full tide forgotten in the sea.

## A LETTER FROM NEWPORT

*φαῖη κ' ἀθανάτους καὶ ἀγήρωσ ἐμμεναι αἰεὶ  
 ὅς τόν' ἐπαιτίσαι ὅτ' ἰδοὺς ἑλποὺ ἐλεν.*

THE crimson leafage fires the lawn,  
 The pil'd hydrangeas blazing glow ;  
 How blue the vault of breezy dawn  
 Illumes the Atlantic's crested snow !  
 'Twixt sea and sands how fair to ride  
 Through whispering airs a starlit way,  
 And watch those flashing towers divide  
 Heaven's darkness from the darkling  
 bay !

Ah, friend, how vain their pedant's part,  
 Their hurrying toils how idly spent,  
 How have they wrong'd the gentler heart  
 Which thrills the awakening continent,  
 Who have not learnt on this bright shore  
 What sweetness issues from the strong,  
 Where flowerless forest, cataract-roar,  
 Have found a blossom and a song !

Ah, what imperial force of fate  
 Links our one race in high emprise !  
 Nor aught henceforth can separate  
 Those glories mingling as they rise ;  
 For one in heart, as one in speech,  
 At last have Child and Mother grown, —  
 Fair Figures ! honoring each in each  
 A beauty kindred with her own.

Through English eyes more calmly soft  
 Looks from gray deeps the appealing  
 charm ;  
 Reddens on English cheeks more oft  
 The rose of innocent alarm ; —  
 Our old-world heart more gravely feels,  
 Has learnt more force, more self-con-  
 trol ;  
 For us through sterner music peals  
 The full accord of soul and soul.

But ah, the life, the smile untaught,  
 The floating presence feathery-fair !  
 The eyes and aspect that have caught  
 The brilliance of Columbian air !  
 No oriole through the forest flits  
 More sheeny-plum'd, more gay and free ;  
 On no nymph's marble forehead sits  
 Proudlie a glad virginity.

So once the Egyptian, gravely bold,  
 Wander'd the Ionian folk among.  
 Heard from their high Letœon roll'd  
 That song the Delian maidens sung ;  
 Danced in his eyes the dazzling gold,  
 For with his voice the tears had sprung, —  
 "They die not, these ! they wax not old,  
 They are ever-living, ever-young !"

Spread then, great land ! thine arms afar,  
 Thy golden harvest westward roll ;  
 Banner with banner, star with star,  
 Ally the tropics and the pole ; —  
 There glows no gem than these more bright  
 From ice to fire, from sea to sea ;  
 Blossoms no fairer flower to light  
 Through all thine endless empery.

And thou come hither, friend ! thou too  
 Their kingdom enter as a boy ;  
 Fed with their glorious youth renew  
 Thy dimm'd prerogative of joy : —  
 Come with small question, little thought,  
 Through thy worn veins what pulse  
 shall flow,  
 With what regrets, what fancies fraught,  
 Shall silver-footed summer go : —

If round one fairest face shall meet  
 Those many dreams of many fair,  
 And wandering homage seek the feet  
 Of one sweet queen, and linger there ;  
 Or if strange winds betwixt be driven,  
 Unvoyageable oceans foam,  
 Nor this new earth, this airy heaven,  
 For thy sad heart can find a home.

### I SAW, I SAW THE LOVELY CHILD

I SAW, I saw the lovely child,  
 I watch'd her by the way,  
 I learnt her gestures sweet and wild,  
 Her loving eyes and gay.

Her name ? — I heard not, nay, nor care ;  
 Enough it was for me  
 To find her innocently fair  
 And delicately free.

Oh, cease and go ere dreams be done,  
 Nor trace the angel's birth,  
 Nor find the Paradisal one  
 A blossom of the earth !

Thus is it with our subtlest joys, —  
 How quick the soul's alarm !  
 How lightly deed or word destroys  
 That evanescent charm !

It comes unbidden, comes unbought,  
 Unfetter'd flees away ;  
 His swiftest and his sweetest thought  
 Can never poet say.

## Edward Dowden

### RENUNCIANTS

SEEMS not our breathing light ?  
 Sound not our voices free ?  
 Bid to Life's festal bright  
 No gladder guests there be.

Ah stranger, lay aside  
 Cold prudence ! I divine  
 The secret you would hide,  
 And you conjecture mine.

You too have temperate eyes,  
Have put your heart to school,  
Are prov'd. I recognize  
A brother of the rule.

I knew it by your lip,  
A something when you smil'd,  
Which meant "close scholarship,  
A master of the guild."

Well, and how good is life ;  
Good to be born, have breath,  
The calms good, and the strife,  
Good life, and perfect death.

Come, for the dancers wheel,  
Join we the pleasant din, —  
Comrade, it serves to feel  
The sackcloth next the skin.

### LEONARDO'S "MONNA LISA"

MAKE thyself known, Sibyl, or let despair  
Of knowing thee be absolute : I wait  
Hour-long and waste a soul. What word of  
fate

Hides 'twixt the lips which smile and still  
forbear ?

Secret perfection ! Mystery too fair !  
Tangle the sense no more, lest I should hate  
The delicate tyranny, the inviolate  
Poise of thy folded hands, the fallen hair.

Nay, nay, — I wrong thee with rough words;  
still be

Serene, victorious, inaccessible ;  
Still smile but speak not ; lightest irony  
Lurk ever 'neath thy eyelids' shadow ; still  
O'ertop our knowledge ; Sphinx of Italy,  
Allure us and reject us at thy will !

### TWO INFINITIES

A LONELY way, and as I went my eyes  
Could not unfasten from the Spring's  
sweet things,

Lush-sprouted grass, and all that climbs  
and clings

In loose, deep hedges, where the primrose  
lies

In her own fairness, buried blooms surprise  
The plunderer bee and stop his murmur-  
ings,

And the glad flutter of a finch's wings  
Outstartle small blue-speckled butterflies.

Blissfully did one speedwell plot beguile  
My whole heart long ; I lov'd each sepa-  
rate flower,

Kneeling. I look'd up suddenly — Dear  
God !

There stretch'd the shining plain for many  
a mile,

The mountains rose with what invincible  
power !

And how the sky was fathomless and broad !

### Margaret Urely

#### FIRST OR LAST ?

##### A WIFE TO HER HUSBAND

My life ebbs from me — I must die.  
Must die — it has a ghostly sound,  
A far-off thunder drawing nigh,  
An echo as from underground.  
Yes, I must die who fain would live ;  
You cannot give me life — alas !  
Dear Love of mine, you can but give  
One latest kiss before I pass.

Dear, we have had our summer bliss,  
Kisses on cheek, and lip, and brow,  
But soul to soul, as now we kiss,  
I think we never kiss'd till now.

Give both your hands, and let the earth  
Roll onward — let what will befall.  
This is an hour of wondrous birth,  
And can it be the end of all ?

Ah, your sad face ! I know you think  
(Clasp me, O love, your faith is mine,  
Only my weakness made me shrink)  
That I am standing on the brink  
Of night where never dawn will shine,  
Of slumber whence I shall not wake,  
Of darkness where no life will grope ;  
I know your hopeless creed, and take  
My part therein for your dear sake, —  
We stand asunder if I hope.

And yet I dream'd of a fair land  
Where you and I were met at last,  
And face to face, and hand in hand,  
Smil'd at the sorrow overpast.

The eastern sky was touch'd with fire,  
In the dim woodlands cooed the dove,  
Earth waited, tense with strong desire,  
For day — your coming, O my love !  
The breeze awoke to breathe your name,  
And through the leafy maze I came  
With feet that could not turn aside,  
With eyes that would not be denied —  
My lips, my heart a rosy flame,  
Because you kiss'd me ere I died.  
Death could but part us for a while ;  
Beyond the boundary of years  
We met again — oh, do not smile  
That tender smile, more sad than tears !

Forget my vision sweet and vain,  
Your faith is mine — your faith is best ;  
Let others count the joys they gain,  
I am a thousand times more blest.  
They can but give a scanty dole  
Out of a life made safe in heaven,  
While I am sovereign o'er the whole,  
I can give all — and all is given !  
Faith such as ours defies the grave,  
Nor needs a dream of bliss above —  
Shall not this moment make me brave ?  
O aloe-flower of perfect love !

What though the end of all be come,  
The latest hour, the latest breath,  
This is life's triumph, and its sum,  
The aloe-flower of love and death !

And yet your kisses wake a life  
That throbs in anguish through my heart,  
Leads up to wage despairing strife,  
And shudders, loathing to depart.  
Can such desire be born in vain,  
Crush'd by inevitable doom ?  
While you let live can Love be slain ?  
Can Love lie dead within my tomb ?  
And when you die — that hopeless day  
When darkness comes and utmost need,  
And I am dead and cold, you say,  
Will Death have power to hold his  
prey ?

Shall I not know ? Shall I not heed ?  
When your last sun, with waning light,  
Below the sad horizon dips,  
Shall I not rush from out the night  
To die once more upon your lips ?

Ah, the black moment comes ! Draw  
nigh,  
Stoop down, O Love, and hold me fast.  
O empty earth ! O empty sky !  
There is no answer, though I die  
Breathing my soul out in the cry,  
Is it the first kiss — or the last ?

## Lady Currie

("VIOLET FANE")

### A MAY SONG

A LITTLE while my love and I,  
Before the mowing of the hay,  
Twin'd daisy-chains and cowslip-balls,  
And caroll'd glees and madrigals,  
Before the hay, beneath the may,  
My love (who lov'd me then) and I.

For long years now my love and I  
Tread sever'd paths to varied ends ;  
We sometimes meet, and sometimes say  
The trivial things of every day,  
And meet as comrades, meet as friends,  
My love (who lov'd me once) and I.

But never more my love and I  
Will wander forth, as once, together,

Or sing the songs we us'd to sing  
In spring-time, in the cloudless weather ;  
Some chord is mute that us'd to ring,  
Some word forgot we us'd to say  
Amongst the may, before the hay,  
My love (who loves me not) and I

### A FOREBODING

I DO not dread an alter'd heart,  
Or that long line of land or sea  
Should separate my love from me,  
I dread that drifting slow apart —  
All unresisted, unrestrain'd —  
Which comes to some when they have  
gain'd  
The dear endeavor of their soul.

As two light skiffs that sail'd together,  
Through days and nights of tranquil  
weather,

Adown some inland stream, might be  
Drifted asunder, each from each ;  
When, floating with the tide, they reach  
The hop'd-for end, the promis'd goal,  
The sudden glory of the sea.

### IN GREEN OLD GARDENS

In green old gardens, hidden away  
From sight of revel and sound of strife,  
Where the bird may sing out his soul  
ere he dies,

Nor fears for the night, so he lives his day ;  
Where the high red walls, which are grow-  
ing gray

With their lichen and moss embroi-  
deries,  
Seem sadly and sternly to shut out Life,  
Because it is often as sad as they ;

Where even the bee has time to glide  
(Gathering gayly his honey'd store)  
Right to the heart of the old-world  
flowers, —

China-asters and purple stocks,  
Dahlias and tall red hollyhocks,  
Laburnums raining their golden show-  
ers,

Columbines prim of the folded core,  
And lupins, and larkspurs, and "London  
pride";

Where the heron is waiting amongst the  
reeds,

Grown tame in the silence that reigns  
around,

Broken only, now and then,  
By shy woodpecker or noisy jay,  
By the far-off watch-dog's muffled bay ;

But where never the purposeless laugh-  
ter of men,

Or the seething city's murmurous sound  
Will float up under the river-weeds.

Here may I live what life I please,  
Married and buried out of sight, —  
Married to pleasure, and buried to  
pain, —

Hidden away amongst scenes like these,  
Under the fans of the chestnut trees ;  
Living my child-life over again,

With the further hope of a fuller delight,  
Blithe as the birds and wise as the bees.

In green old gardens hidden away  
From sight of revel and sound of  
strife, —

Here have I leisure to breathe and  
move,

And to do my work in a nobler way ;  
To sing my songs, and to say my say ;  
To dream my dreams, and to love my  
love ;

To hold my faith, and to live my life,  
Making the most of its shadowy day.

### AFTERWARDS

I KNOW that these poor rags of woman-  
hood, —

This oaten pipe, whereon the wild winds  
play'd

Making sad music, — tatter'd and out-  
fray'd,

Cast off, play'd out, — can hold no more of  
good,

Of love, or song, or sense of sun and  
shade.

What homely neighbors elbow me (hard by  
'Neath the black yews) I know I shall  
not know,

Nor take account of changing winds  
that blow,

Shifting the golden arrow, set on high  
On the gray spire, nor mark who come  
and go.

Yet would I lie in some familiar place,  
Nor share my rest with uncongenial  
dead, —

Somewhere, maybe, where friendly feet  
will tread, —

As if from out some little chink of space  
Mine eyes might see them tripping over-  
head.

And though too sweet to deck a sepulchre  
Seem twinkling daisy-buds, and meadow  
grass ;

And so, would more than serve me, lest  
they pass

Who fain would know what woman rested  
there,

What her demeanor, or her story was, —

For these I would that on a sculptur'd  
stone  
(Fenced round with ironwork to keep se-  
cure)

Should sleep a form with folded palms  
demure,  
In aspect like the dreamer that was gone,  
With these words carv'd, "*I hop'd, but was  
not sure.*"

## Samuel Waddington

### THE INN OF CARE

At Nebra, by the Unstrut, —  
So travellers declare, —  
There stands an ancient tavern,  
It is the "Inn of Care."  
To all the world 't is open ;  
It sets a goodly fare ;  
And every soul is welcome  
That deigns to sojourn there.

The landlord with his helpers,  
(He is a stalwart host),  
To please his guest still labors  
With "bouilli" and with "roast ;"  
And ho ! he laughs so roundly,  
He laughs, and loves to boast  
That he who bears the beaker  
May live to share the "toast."

*Lucus a non lucendo* —  
Thus named might seem the inn,  
So careless is its laughter,  
So loud its merry din ;  
Yet ere to doubt its title  
You do, in sooth, begin,  
Go, watch the pallid faces  
Approach and pass within.

To Nebra, by the Unstrut,  
May all the world repair,  
And meet a hearty welcome,  
And share a goodly fare ;  
The world ! 't is worn and weary —  
'T is tir'd of gilt and glare ;  
The inn ! 't is nam'd full wisely,  
It is the "Inn of Care."

### SOUL AND BODY

WHERE wert thou, Soul, ere yet my body  
born  
Became thy dwelling-place ? Didst thou  
on earth,  
Or in the clouds, await this body's birth ?  
Or by what chance upon that winter's morn  
Didst thou this body find, a babe forlorn ?  
Didst thou in sorrow enter, or in mirth ?  
Or for a jest, perchance, to try its worth  
Thou tookest flesh, ne'er from it to be torn ?  
Nay, Soul, I will not mock thee ; well I  
know  
Thou wert not on the earth, nor in the sky ;  
For with my body's growth thou too didst  
grow ;  
But with that body's death wilt thou too die ?  
I know not, and thou canst not tell me, so  
In doubt we 'll go together, — thou and I.

## Ernest Myers

### GORDON

#### I

On through the Libyan sand  
Rolls ever, mile on mile,  
League on long league, cleaving the rain-  
less land,  
Fed by no friendly wave, the immemorial  
Nile.

#### II

Down through the cloudless air,  
Undimm'd, from heaven's sheer height,  
Bend their inscrutable gaze, austere and  
bare,  
In long-proceeding pomp, the stars of Lib-  
yan night.



## III

Beneath the stars, beside the unpausing  
flood,  
Earth trembles at the wandering lion's roar ;  
Trembles again, when in blind thirst of  
blood  
Sweep the wild tribes along the startled  
shore.

## IV

They sweep and surge and struggle, and  
are gone :  
The mournful desert silence reigns again,  
The immemorial River rolleth on,  
The order'd stars gaze blank upon the  
plain.

## V

O awful Presence of the lonely Nile,  
O awful Presence of the starry sky,  
Lo, in this little while  
Unto the mind's true-seeing inward eye  
There hath arisen there  
Another haunting Presence as sublime,  
As great, as sternly fair ;  
Yea, rather fairer far  
Than stream, or sky, or star,  
To live while star shall burn or river roll,  
Unmarr'd by marring Time,  
The crown of Being, a heroic soul.

## VI

Beyond the weltering tides of worldly  
change  
He saw the invisible things,  
The eternal Forms of Beauty and of Right ;  
Wherewith well pleas'd his spirit wont to  
range,  
Rapt with divine delight,  
Richer than empires, royaler than kings.

## VII

Lover of children, lord of fiery fight,  
Saviour of empires, servant of the poor,  
Not in the sordid scales of earth, unsure,  
Deprav'd, adulterate,  
He measur'd small and great,  
But by some righteous balance wrought in  
heaven,  
To his pure hand by Powers empyreal given ;  
Therewith, by men unmov'd, as God he  
judged aright.

## VIII

As on the broad sweet-water'd river tost  
Falls some poor grain of salt,  
And melts to naught, nor leaves embitter-  
ing trace ;  
As in the o'er-arching vault  
With unrepell'd assault  
A cloudy climbing vapor, lightly lost,  
Vanisheth utterly in the starry space ;  
So from our thought, when his enthron'd  
estate  
We inly contemplate,  
All wrangling phantoms fade, and leave us  
face to face.

## IX

Dwell in us, sacred spirit, as in thee  
Dwelt the eternal Love, the eternal Life,  
Nor dwelt in only thee ; not thee alone  
We honor reverently,  
But in thee all who in some succoring  
strife,  
By day or dark, world-witness'd or un-  
known,  
Crush'd by the crowd, or in late harvest  
hail'd,  
Warring thy war have triumph'd, or have  
fail'd.

## X

Nay, but not only there  
Broods thy great Presence, o'er the Libyan  
plain.  
It haunts a kindlier clime, a dearer air,  
The liberal air of England, thy lov'd home.  
Thou through her sunlit clouds and flying  
rain  
Breathe, and all winds that sweep her island  
shore —  
Rough fields of riven foam,  
Where in stern watch her guardian break-  
ers roar.  
Ay, thron'd with all her mighty memories,  
Wherefrom her nobler sons their nurture  
draw,  
With all of good or great  
For aye incorporate  
That rears her race to faith and generous  
shame,  
To high-aspiring awe,  
To hate implacable of thick-thronging lies,  
To scorn of gold and gauds and clamorous  
fame ;

With all we guard most dear and most  
divine,  
All records rank'd with thine,  
Here be thy home, brave soul, thy undecay-  
ing shrine.

ETSI OMNES, EGO NON

HERE where under earth his head  
Finds a last and lonely bed,  
Let him speak upon the stone :  
*Etsi omnes, ego non.*

Here he shall not know the eyes  
Bent upon their sordid prize  
Earthward ever, nor the beat  
Of the hurrying faithless feet.

None to make him perfect cheer  
Join'd him on his journey drear ;  
Some too soon, who fell away ;  
Some too late, who mourn to-day.

Yet while comrades one by one  
Made denial and were gone,  
Not the less he labor'd on :  
*Etsi omnes, ego non.*

Surely his were heart and mind  
Meet for converse with his kind,  
Light of genial fancy free,  
Grace of sweetest sympathy.

But his soul had other scope,  
Holden of a larger hope,

Larger hope and larger love.  
Meat to eat men knew not of :

Knew not, know not — yet shall sound  
From this place of holy ground  
Even this legend thereupon,  
*Etsi omnes, ego non.*

“THE SEA-MAIDS’ MUSIC”

ONE moment the boy, as he wander'd by  
night  
Where the far-spreading foam in the moon-  
beam was white,  
One moment he caught on the breath of  
the breeze  
The voice of the sisters that sing in the seas.

One moment, no more : though the boy  
linger'd long,  
No more might he hear of the mermaids'   
song,  
But the pine-woods behind him moan'd  
low from the land,  
And the ripple gush'd soft at his feet on  
the sand.

Yet or ever they ceas'd, the strange sound  
of their joy  
Had lighted a light in the breast of the  
boy :  
And the seeds of a wonder, a splendor to be  
Had been breath'd through his soul from  
the songs of the sea.

George Francis Savage-Armstrong

AUTUMN MEMORIES

WHEN russet beech-leaves drift in air,  
And withering bracken gilds the ling,  
And red haws brighten hedgerows bare,  
And only plaintive robins sing ;  
When autumn whirlwinds curl the sea,  
And mountain-tops are cold with haze,  
Then saddest thoughts revisit me, —  
I sit and dream of the olden days.

When chestnut-leaves lie yellow on ground,  
And brown nuts break the prickled husk,  
And nests on naked boughs are found,  
And swallows shrill no more at dusk,

And folks are glad in house to be,  
And up the fire the faggots blaze,  
Then climb my little boys my knee  
To hear me tell of the olden days.

THE MYSTERY

YEAR after year  
The leaf and the shoot ;  
The babe and the nestling,  
The worm at the root ;  
The bride at the altar,  
The corpse on the bier —  
The Earth and its story,  
Year after year.

Whither are tending,  
 And whence do they rise,  
 The cycles of changes,  
 The worlds in their skies,  
 The seasons that roll'd  
 Ere I flash'd from the gloom,  
 And will roll on as now  
 When I'm dust in the tomb ?

### ONE IN THE INFINITE

ROLL on, and with thy rolling crust  
 That round thy poles thou twirlest,  
 Roll with thee, Earth, this grain of dust,  
 As through the Vast thou whirlest ;  
 On, on through zones of dark and light  
 Still waft me, blind and reeling,  
 Around the sun, and with his flight  
 In wilder orbits wheeling.

Speed on through deeps without a shore,  
 This Atom with thee bearing,  
 Thyself a grain of dust — no more —  
 'Mid fume of systems flaring.  
 Ah, what am I to thirst for power,  
 Or pore on Nature's pages, —  
 Whirl'd onward, living for an hour,  
 And dead through endless ages ?

### MY GUIDE

SHE leads me on through storm and calm,  
 My glorious Angel girt with light ;  
 By dazzling isles of tropic balm,  
 By coasts of ice in northern night.  
 Now far amid the mountain shades  
 Her footprints gleam like golden fire,  
 And now adown the leafy glades  
 I chase the music of her lyre.

And now amid the tangled pines  
 That darkly robe the gorgeous steep  
 She beckons where in woven lines  
 The sunbeams through the darkness  
 creep,  
 And shows in glimpses far below  
 The champaign stretching leagues away,

Fair cities veil'd in summer's glow  
 Or sparkling in the cloudless ray.

At times on seas with tempest loud,  
 The pilot of my bark, she stands,  
 And, through the rifts of driving cloud,  
 To tranquil bays of bounteous lands,  
 The grassy creek, the bowery shore,  
 The fringe of many a charmed realm,  
 She steers me safe by magic lore,  
 Her white arm leaning on the helm.

When, sick at heart and worn, mine eyes  
 I bend to earth in long despair,  
 She lifts her finger to the skies,  
 The violet deeps of lucid air,  
 The myriad myriad orbs that roll  
 In endless throngs in living space,  
 And all the vision of her soul  
 Is mirror'd in her radiant face.

### "THE FATHER"

If it were only a dream,  
 Were it not good to cherish,  
 Seeing to lose its beam  
 Is in despair to perish —  
 Maker and Father and Friend,  
 Yearning in pity to guide me,  
 Leading me on to the end,  
 Ever in love beside me,  
 Never in storm or gloom  
 Deaf to a cry of sorrow,  
 Kindling beyond the tomb  
 Light of an endless morrow ?

Yea, if 't were only a dream,  
 Better it were to clasp it,  
 Brood on it until it seem  
 Real as the lives that grasp it.  
 Helpless, feeble, and lost,  
 Groping in Wisdom's traces,  
 Whirl'd like a leaf, and tost  
 Out in the awful spaces, —  
 Oh, how the heart betray'd  
 Bounds, into life upleaping,  
 Trusting that He who made  
 Watch over all is keeping !

## James Chapman Woods

## THE SOUL STITHY

My soul, asleep between its body-throes,  
Mid leagues of darkness watch'd a furnace  
glare,  
And breastless arms that wrought labori-  
ous there, —  
Power without plan, wherefrom no purpose  
grows, —  
Welding white metal on a forge with blows,  
Whence stream'd the singing sparks like  
flaming hair,  
Which whirling gusts ever abroad would  
bear :  
And still the stithy hammers fell and rose.  
And then I knew those sparks were souls  
of men,  
And watch'd them driven like starlets down  
the wind.  
A myriad died and left no trace to tell ;  
An hour like will-o'-the-wisps some lit the  
fen ;  
Now one would leave a trail of fire behind :  
And still the stithy-hammers rose and fell.

## THE WORLD'S DEATH-NIGHT

I THINK a stormless night-time shall ensue  
Unto the world, yearning for hours of  
calm :  
Not these the end, — nor sudden-closing  
palm  
Of a God's hand beneath the skies we  
knew,  
Nor fall from a fierce heaven of fiery dew  
In place of the sweet dewfall, the world's  
balm,  
Nor swell of elemental triumph-psalm  
Round the long-buffeted bulk, rent through  
and through.  
But in the even of its endless night,  
With shoreless floods of moonlight on its  
breast,  
And baths of healing mist about its scars,  
An instant sums its circling years of flight,  
And the tir'd earth hangs crystall'd into  
rest,  
Girdled with gracious watchings of the  
stars.

## BALLADISTS AND LYRISTS

## Louisa Macartney Crawford

## KATHLEEN MAVOURNEEN

KATHLEEN MAVOURNEEN ! the gray dawn  
is breaking,  
The horn of the hunter is heard on the hill ;  
The lark from her light wing the bright  
dew is shaking, —  
Kathleen Mavourneen ! what, slumber-  
ing still ?  
Oh, hast thou forgotten how soon we must  
sever ?  
Oh ! hast thou forgotten this day we must  
part ?  
It may be for years, and it may be forever !  
Oh, why art thou silent, thou voice of  
my heart ?  
Oh ! why art thou silent, Kathleen Mavour-  
neen ?

Kathleen Mavourneen, awake from thy  
slumbers !  
The blue mountains glow in the sun's  
golden light ;  
Ah, where is the spell that once hung on  
my numbers ?  
Arise in thy beauty, thou star of my  
night !  
Mavourneen, Mavourneen, my sad tears  
are falling,  
To think that from Erin and thee I  
must part !  
It may be for years, and it may be for-  
ever !  
Then, why art thou silent, thou voice of  
my heart ?  
Then why art thou silent, Kathleen Ma-  
vourneen ?

## Sir Francis Hastings Dople

### THE OLD CAVALIER

"FOR our martyr'd Charles I pawn'd my plate,

For his son I spent my all,  
That a churl might dine, and drink my wine,  
And preach in my father's hall :  
That father died on Marston Moor,  
My son on Worcester plain ;  
But the king he turn'd his back on me  
When he got his own again.

"The other day, there came, God wot !  
A solemn, pompous ass,  
Who begged to know if I did not go  
To the sacrifice of Mass :  
I told him fairly to his face,  
That in the field of fight  
I had shouted loud for Church and King,  
When he would have run outright.

"He talk'd of the Man of Babylon  
With his rosaries and copes,  
As if a Roundhead was n't worse  
Than half a hundred Popes.  
I don't know what the people mean,  
With their horror and affright ;  
All Papists that I ever knew  
Fought stoutly for the right.

"I now am poor and lonely,  
This cloak is worn and old,  
But yet it warms my loyal heart,  
Through sleet, and rain, and cold,  
When I call to mind the Cavaliers,  
Bold Rupert at their head,  
Bursting through blood and fire, with cries  
That might have wak'd the dead.

"Then spur and sword was the battle word,  
And we made their helmets ring,  
Howling like madmen, all the while,  
For God and for the King.  
And though they snuffed psalms, to give  
The Rebel-dogs their due,  
When the roaring shot pour'd close and hot  
They were stalwart men and true.

"On the fatal field of Naseby,  
Where Rupert lost the day  
By hanging on the flying crowd  
Like a lion on his prey,

I stood and fought it out, until,  
In spite of plate and steel,  
The blood that left my veins that day  
Flow'd up above my heel.

"And certainly, it made those quail  
Who never quail'd before,  
To look upon the awful front  
Which Cromwell's horsemen wore.  
I felt that every hope was gone,  
When I saw their squadrons form,  
And gather for the final charge  
Like the coming of the storm.

"Oh ! where was Rupert in that hour  
Of danger, toil, and strife ?  
It would have been to all brave men  
Worth a hundred years of life  
To have seen that black and gloomy force,  
As it poured down in line,  
Met midway by the Royal horse  
And Rupert of the Rhine.

"All this is over now, and I  
Must travel to the tomb,  
Though the king I serv'd has got his own,  
In poverty and gloom.  
Well, well, I serv'd him for himself,  
So I must not now complain,  
But I often wish that I had died  
With my son on Worcester plain."

### THE PRIVATE OF THE BUFFS

LAST night, among his fellow roughs,  
He jested, quaff'd, and swore :  
A drunken private of the Buffs,  
Who never look'd before.  
To-day, beneath the foeman's frown,  
He stands in Elgin's place,  
Ambassador from Britain's crown,  
And type of all her race.

Poor, reckless, rude, low-born, untaught,  
Bewilder'd, and alone,  
A heart, with English instinct fraught,  
He yet can call his own.  
Ay, tear his body limb from limb,  
Bring cord, or axe, or flame :  
He only knows, that not through him  
Shall England come to shame.

Far Kentish hop-fields round him seem'd,  
 Like dreams, to come and go ;  
 Bright leagues of cherry-blossom gleam'd,  
 One sheet of living snow ;  
 The smoke, above his father's door,  
 In gray soft eddyings hung :  
 Must he then watch it rise no more,  
 Doom'd by himself, so young ?

Yes, honor calls ! — with strength like steel  
 He put the vision by.  
 Let dusky Indians whine and kneel ;  
 An English lad must die.

And thus, with eyes that would not shrink,  
 With knee to man unbent,  
 Unflinching on its dreadful brink,  
 To his red grave he went.

Vain, mightiest fleets, of iron fram'd ;  
 Vain, those all-shattering guns ;  
 Unless proud England keep, untam'd,  
 The strong heart of her sons.  
 So, let his name through Europe ring —  
 A man of mean estate,  
 Who died, as firm as Sparta's king,  
 Because his soul was great.

## William Makepeace Thackeray

### AT THE CHURCH GATE

ALTHOUGH I enter not,  
 Yet round about the spot  
 Ofttimes I hover ;  
 And near the sacred gate,  
 With longing eyes I wait,  
 Expectant of her.

The minster bell tolls out  
 Above the city's rout,  
 And noise and humming ;  
 They've hush'd the minster bell :  
 The organ 'gins to swell ;  
 She's coming, she's coming !

My lady comes at last,  
 Timid and stepping fast  
 And hastening thither,  
 With modest eyes downcast ;  
 She comes — she's here, she's past !  
 May heaven go with her !

Kneel undisturb'd, fair saint !  
 Pour out your praise or plaint  
 Meekly and duly ;  
 I will not enter there,  
 To sully your pure prayer  
 With thoughts unruly.

But suffer me to pace  
 Round the forbidden place,  
 Lingering a minute,  
 Like outcast spirits, who wait,  
 And see, through heaven's gate,  
 Angels within it.

### THE BALLAD OF BOUILLABAISSE

A STREET there is in Paris famous,  
 For which no rhyme our language yields,  
 Rue Neuve des petits Champs its name  
 is —

The New Street of the Little Fields ;  
 And there's an inn, not rich and splen-  
 did,

But still in comfortable case —  
 The which in youth I oft attended,  
 To eat a bowl of Bouillabaisse.

This Bouillabaisse a noble dish is —  
 A sort of soup, or broth, or brew,  
 Or hotchpotch of all sorts of fishes,  
 That Greenwich never could outdo ;  
 Green herbs, red peppers, mussels, saffern,  
 Soles, onions, garlic, roach, and dace ;  
 All these you eat at Terré's tavern,  
 In that one dish of Bouillabaisse.

Indeed, a rich and savory stew 't is ;  
 And true philosophers, methinks,  
 Who love all sorts of natural beauties,  
 Should love good victuals and good  
 drinks.

And Cordelier or Benedictine  
 Might gladly, sure, his lot embrace,  
 Nor find a fast-day too afflicting,  
 Which served him up a Bouillabaisse.

I wonder if the house still there is ?  
 Yes, here the lamp is as before ;  
 The smiling, red-cheeked écaillère is  
 Still opening oysters at the door.

Is Terré still alive and able ?  
 I recollect his droll grimace ;  
 He 'd come and smile before your table,  
 And hop'd you lik'd your Bouillabaisse.

We enter ; nothing 's changed or older.  
 "How 's Monsieur Terré, waiter, pray ?"  
 The waiter stares and shrugs his shoulder ;—  
 "Monsieur is dead this many a day."  
 "It is the lot of saint and sinner.  
 So honest Terré 's run his race !"  
 "What will Monsieur require for dinner ?"  
 "Say, do you still cook Bouillabaisse ?"

"Oh, oui, Monsieur," 's the waiter's answer ;  
 "Quel vin Monsieur désire-t-il ?"  
 "Tell me a good one." "That I can, sir ;  
 The Chambertin with yellow seal."  
 "So Terré 's gone," I say and sink in  
 My old accustom'd corner-place ;  
 "He 's done with feasting and with drinking,  
 With Burgundy and Bouillabaisse."

My old accustom'd corner here is —  
 The table still is in the nook ;  
 Ah ! vanish'd many a busy year is,  
 This well-known chair since last I took.  
 When first I saw ye, *Cari luoghi*,  
 I 'd scarce a beard upon my face,  
 And now a grizzled, grim old foggy,  
 I sit and wait for Bouillabaisse.

Where are you, old companions trusty  
 Of early days, here met to dine ?  
 Come, waiter ! quick, a flagon crusty —  
 I 'll pledge them in the good old wine.  
 The kind old voices and old faces  
 My memory can quick retrace ;  
 Around the board they take their places,  
 And share the wine and Bouillabaisse.

There 's Jack has made a wondrous marriage ;  
 There 's laughing Tom is laughing yet ;  
 There 's brave Augustus drives his carriage ;  
 There 's poor old Fred in the Gazette ;  
 On James's head the grass is growing ;  
 Good Lord ! the world has wagg'd apace  
 Since here we set the Claret flowing,  
 And drank, and ate the Bouillabaisse.

Ah me ! how quick the days are flitting !  
 I mind me of a time that 's gone,

When here I 'd sit, as now I 'm sitting,  
 In this same place — but not alone.  
 A fair young form was nestled near me,  
 A dear, dear face look'd fondly up,  
 And sweetly spoke and smil'd to cheer me.  
 — There 's no one now to share my cup.

I drink it as the Fates ordain it.  
 Come, fill it, and have done with rhymes ;  
 Fill up the lonely glass, and drain it  
 In memory of dear old times.  
 Welcome the wine, whate'er the seal is ;  
 And sit you down and say your grace  
 With thankful heart, whate'er the meal is.  
 — Here comes the smoking Bouillabaisse !

### THE AGE OF WISDOM

Ho ! pretty page, with the dimpled chin,  
 That never has known the barber's shear,  
 All your wish is woman to win ;  
 This is the way that boys begin :  
 Wait till you come to forty year.

Curly gold locks cover foolish brains ;  
 Billing and cooing is all your cheer —  
 Sighing, and singing of midnight strains,  
 Under Bonnybell's window panes :  
 Wait till you come to forty year.

Forty times over let Michaelmas pass ;  
 Grizzling hair the brain doth clear ;  
 Then you know a boy is an ass,  
 Then you know the worth of a lass,  
 Once you have come to forty year.

Pledge me round ; I bid ye declare,  
 All good fellows whose beards are gray,  
 Did not the fairest of the fair  
 Common grow and wearisome ere  
 Ever a month was pass'd away ?

The reddest lips that ever have kiss'd,  
 The brightest eyes that ever have shone,  
 May pray and whisper and we not list,  
 Or look away and never be miss'd,  
 Ere yet ever a month is gone.

Gillian's dead ! God rest her bier —  
 How I loved her twenty years syne !  
 Marian's married ; but I sit here,  
 Alone and merry at forty year,  
 Dipping my nose in the Gascon wine.

## SORROWS OF WERTHER

WERTHER had a love for Charlotte  
Such as words could never utter ;  
Would you know how first he met her ?  
She was cutting bread and butter.

Charlotte was a married lady,  
And a moral man was Werther,  
And for all the wealth of Indies  
Would do nothing for to hurt her.

So he sigh'd and pin'd and ogled,  
And his passion boil'd and bubbled,  
Till he blew his silly brains out,  
And no more was by it troubled.

Charlotte, having seen his body  
Borne before her on a shutter,  
Like a well-conducted person,  
Went on cutting bread and butter.

## THE PEN AND THE ALBUM

"I AM Miss Catherine's book" (the Album speaks) ;  
"I've lain among your tomes these many weeks ;  
I'm tir'd of your old coats and yellow cheeks.

"Quick, Pen ! and write a line with a good grace ;  
Come ! draw me off a funny little face ;  
And, prithee, send me back to Chesham Place."

## PEN

I am my master's faithful old Gold Pen ;  
I've serv'd him three long years, and drawn since then  
Thousands of funny women and droll men.

O Album ! could I tell you all his ways  
And thoughts, since I am his, these thousand days,  
Lord, how your pretty pages I'd amaze !

## ALBUM

His ways ? his thoughts ? Just whisper me a few ;  
Tell me a curious anecdote or two,  
And write 'em quickly off, good Mordan, do !

## PEN

Since he my faithful service did engage  
To follow him through his queer pilgrimage,  
I've drawn and written many a line and page.

Caricatures I scribbled have, and rhymes,  
And dinner cards, and picture pantomimes,  
And merry little children's books at times.

I've writ the foolish fancy of his brain ;  
The aimless jest that, striking, hath caus'd pain ;  
The idle word that he 'd wish back again.

I've help'd him to pen many a line for bread ;  
To joke, with sorrow aching in his head ;  
And make your laughter when his own heart bled.

I've spoke with men of all degree and sort —  
Peers of the land, and ladies of the Court ;  
O, but I've chonicked a deal of sport.

Feasts that were ate a thousand days ago,  
Biddings to wine that long hath ceas'd to flow,  
Gay meetings with good fellows long laid low ;

Summons to bridal, banquet, burial, ball,  
Tradesman's polite reminders of his small  
Account due Christmas last — I've answer'd all.

Poor Diddler's tenth petition for a half Guinea ;  
Miss Bunyan's for an autograph ;  
So I refuse, accept, lament, or laugh,

Condole, congratulate, invite, praise, scoff,  
Day after day still dipping in my trough,  
And scribbling pages after pages off.

Day after day the labor's to be done,  
And sure as comes the postman and the sun,  
The indefatigable ink must run.

. . . . .

Go back, my pretty little gilded tome,  
To a fair mistress and a pleasant home,  
Where soft hearts greet us whensoe'er we come.



Dear, friendly eyes, with constant kindness  
lit,

However rude my verse, or poor my wit,  
Or sad or gay my mood, you welcome it.

Kind lady ! till my last of lines is penn'd,  
My master's love, grief, laughter, at an end,  
Whene'er I write your name, may I write  
friend !

Not all are so that were so in past years ;  
Voices, familiar once, no more he hears ;  
Names, often writ, are blotted out in tears.

So be it : — joys will end and tears will  
dry —

Album ! my master bids me wish good-  
by ;

He'll send you to your mistress presently.

And thus with thankful heart he closes  
you ;

Blessing the happy hour when a friend he  
knew

So gentle, and so generous, and so true.

Nor pass the words as idle phrases by ;  
Stranger ! I never writ a flattery,  
Nor sign'd the page that register'd a lie.

### THE MAHOGANY TREE

CHRISTMAS is here ;  
Winds whistle shrill,  
Icy and chill,  
Little care we ;  
Little we fear  
Weather without,  
Shelter'd about  
The Mahogany Tree.

Once on the boughs  
Birds of rare plume  
Sang, in its bloom ;  
Night birds are we ;  
Here we carouse,  
Singing, like them,  
Perch'd round the stem  
Of the jolly old tree.

Here let us sport,  
Boys, as we sit —  
Laughter and wit  
Flashing so free.

Life is but short —  
When we are gone,  
Let them sing on,  
Round the old tree.

Evenings we knew,  
Happy as this ;  
Faces we miss,  
Pleasant to see.  
Kind hearts and true,  
Gentle and just,  
Peace to your dust !  
We sing round the tree.

Care, like a dun,  
Lurks at the gate :  
Let the dog wait ;  
Happy we'll be !  
Drink every one ;  
Pile up the coals,  
Fill the red bowls,  
Round the old tree.

Drain we the cup. —  
Friend, art afraid ?  
Spirits are laid  
In the Red Sea.  
Mantle it up ;  
Empty it yet ;  
Let us forget,  
Round the old tree.

Sorrows, begone !  
Life and its ills,  
Duns and their bills,  
Bid we to flee.  
Come with the dawn,  
Blue-devil sprite,  
Leave us to-night,  
Round the old tree.

### THE END OF THE PLAY

THE play is done — the curtain drops,  
Slow falling to the prompter's bell ;  
A moment yet the actor stops,  
And looks around, to say farewell.  
It is an irksome word and task ;  
And, when he's laugh'd and said his say,  
He shows, as he removes the mask,  
A face that's anything but gay.

One word, ere yet the evening ends :  
Let's close it with a parting rhyme,

And pledge a hand to all young friends,  
As fits the merry Christmas time ;  
On life's wide scene you, too, have parts,  
That fate ere long shall bid you play ;  
Good-night ! — with honest gentle hearts  
A kindly greeting go away !

Good-night ! — I'd say the griefs, the joys,  
Just hinted in this mimic page,  
The triumphs and defeats of boys,  
Are but repeated in our age ;  
I'd say your woes were not less keen,  
Your hopes more vain, than those of men,  
Your pangs or pleasures of fifteen  
At forty-five played o'er again.

I'd say we suffer and we strive  
Not less nor more as men than boys,  
With grizzled beards at forty-five,  
As erst at twelve in corduroys,  
And if, in time of sacred youth,  
We learn'd at home to love and pray,  
Pray heaven that early love and truth  
May never wholly pass away.

And in the world, as in the school,  
I'd say how fate may change and shift,  
The prize be sometimes with the fool,  
The race not always to the swift ;  
The strong may yield, the good may fall,  
The great man be a vulgar clown,  
The knave be lifted over all,  
The kind cast pitilessly down.

Who knows the inscrutable design ?  
Blessed be He who took and gave !  
Why should your mother, Charles, not  
mine,  
Be weeping at her darling's grave ?  
We bow to heaven that will'd it so,  
That darkly rules the fate of all,  
That sends the respite or the blow,  
That's free to give or to recall.

This crowns his feast with wine and wit —  
Who brought him to that mirth and state ?  
His betters, see, below him sit,  
Or hunger hopeless at the gate.  
Who bade the mud from Dives' wheel  
To spurn the rags of Lazarus ?  
Come, brother, in that dust we'll kneel,  
Confessing heaven that rul'd it thus.

So each shall mourn, in life's advance,  
Dear hopes, dear friends, untimely kill'd,  
Shall grieve for many a forfeit chance,  
And longing passion unfulfill'd.  
Amen ! — whatever fate be sent,  
Pray God the heart may kindly glow,  
Although the head with cares be bent,  
And whiten'd with the winter snow.

Come wealth or want, come good or ill,  
Let young and old accept their part,  
And bow before the awful will,  
And bear it with an honest heart.  
Who misses or who wins the prize —  
Go, lose or conquer as you can ;  
But if you fail, or if you rise,  
Be each, pray God, a gentleman.

A gentleman, or old or young !  
(Bear kindly with my humble lays ;)  
The sacred chorus first was sung  
Upon the first of Christmas days ;  
The shepherds heard it overhead —  
The joyful angels rais'd it then :  
Glory to heaven on high, it said,  
And peace on earth to gentle men !

My song, save this, is little worth ;  
I lay the weary pen aside,  
And wish you health, and love, and mirth,  
As fits the solemn Christmas-tide.  
As fits the holy Christmas birth,  
Be this, good friends, our carol still :  
Be peace on earth, be peace on earth,  
To men of gentle will.

## Charles Dickens

### THE IVY GREEN

Oh, a dainty plant is the Ivy green,  
That creepeth o'er ruins old !  
Of right choice food are his meals I ween,  
In his cell so lone and cold.  
The wall must be crumbled, the stone decayed,

To pleasure his dainty whim ;  
And the mouldering dust that years have  
made  
Is a merry meal for him.  
Creeping where no life is seen,  
A rare old plant is the Ivy green.

Fast he stealeth on, though he wears no wings,

And a staunch old heart has he.  
How closely he twineth, how tight he clings  
To his friend the huge Oak Tree !  
And sliely he traileth along the ground,  
And his leaves he gently waves,  
As he joyously hugs and crawleth round  
The rich mould of dead men's graves.  
Creeping where grim death has been,  
A rare old plant is the Ivy green.

Whole ages have fled and their works decayed,

And nations have scattered been ;  
But the stout old Ivy shall never fade,  
From its hale and hearty green.  
The brave old plant, in its lonely days,  
Shall fatten upon the past :  
For the stateliest building man can raise  
Is the Ivy's food at last.  
Creeping on, where time has been,  
A rare old plant is the Ivy green.

## Charles Kingsley

### FROM "THE SAINT'S TRAGEDY"

#### SONG

OH ! that we two were Maying  
Down the stream of the soft spring breeze ;  
Like children with violets playing  
In the shade of the whispering trees.

Oh ! that we two sat dreaming  
On the sward of some sheep-trimm'd  
down,  
Watching the white mist steaming  
Over river and mead and town.

Oh ! that we two lay sleeping  
In our nest in the churchyard sod,  
With our limbs at rest on the quiet earth's  
breast,  
And our souls at home with God.

#### CRUSADER CHORUS

(*Men at Arms pass singing*)

THE tomb of God before us,  
Our fatherland behind,  
Our ships shall leap o'er billows steep,  
Before a charmed wind.

Above our van great angels  
Shall fight along the sky ;  
While martyrs pure and crowned saints  
To God for rescue cry.

The red-cross knights and yeomen  
Throughout the holy town,  
In faith and might, on left and right,  
Shall tread the paynim down.

Till on the Mount Moriah  
The Pope of Rome shall stand ;  
The Kaiser and the King of France  
Shall guard him on each hand.

There shall he rule all nations,  
With crosier and with sword ;  
And pour on all the heathen  
The wrath of Christ the Lord.

(*Young Knights pass*)

The rich East blooms fragrant before us ;  
All Fairy-land beckons us forth ;  
We must follow the crane in her flight o'er  
the main,  
From the posts and the moors of the North.

Our sires in the youth of the nations  
Swept westward through plunder and blood,  
But a holier quest calls us back to the  
East,  
We fight for the kingdom of God.

Then shrink not, and sigh not, fair ladies,  
The red cross which flames on each arm  
and each shield,  
Through philter and spell, and the black  
charms of hell,  
Shall shelter our true love in camp and in  
field.

(*Old Monk looking after them*)

Jerusalem, Jerusalem !  
The burying-place of God !  
Why gay and bold, in steel and gold,  
O'er the paths where Christ hath trod ?

## THE SANDS OF DEE

"O MARY, go and call the cattle home,  
And call the cattle home,  
And call the cattle home  
Across the sands of Dee!"  
The western wind was wild and dank wi'  
foam,  
And all alone went she.

The western tide crept up along the sand,  
And o'er and o'er the sand,  
And round and round the sand,  
As far as eye could see.  
The rolling mist came down and hid the  
land —  
And never home came she.

"Oh! is it weed, or fish, or floating hair —  
A tress o' golden hair,  
A drowned maiden's hair  
Above the nets at sea?  
Was never salmon yet that shone so fair  
Among the stakes on Dee."

They row'd her in across the rolling foam,  
The cruel crawling foam,  
The cruel hungry foam,  
To her grave beside the sea:  
But still the boatmen hear her call the  
cattle home  
Across the sands of Dee!

## THE THREE FISHERS

THREE fishers went sailing out into the  
West,  
Out into the West as the sun went down;  
Each thought on the woman who lov'd  
him the best;  
And the children stood watching them  
out of the town;  
For men must work, and women must weep,  
And there's little to earn, and many to  
keep,  
Though the harbor bar be moaning.

Three wives sat up in the light-house tower,  
And they trimm'd the lamps as the sun  
went down;  
They look'd at the squall, and they look'd  
at the shower,  
And the night rack came rolling up  
ragged and brown!

But men must work, and women must weep,  
Though storms be sudden, and waters deep,  
And the harbor bar be moaning.

Three corpses lay out on the shining sands  
In the morning gleam as the tide went  
down,  
And the women are weeping and wringing  
their hands  
For those who will never come back to  
the town;  
For men must work, and women must  
weep,  
And the sooner it's over, the sooner to  
sleep —  
And good-by to the bar and its moan-  
ing.

## A MYTH

A FLOATING, a floating  
Across the sleeping sea,  
All night I heard a singing bird  
Upon the topmast tree.

"Oh, came you from the isles of Greece  
Or from the banks of Seine;  
Or off some tree in forests free,  
Which fringe the western main?"

"I came not off the old world  
Nor yet from off the new —  
But I am one of the birds of God  
Which sing the whole night through."

"Oh, sing and wake the dawning —  
Oh, whistle for the wind;  
The night is long, the current strong,  
My boat it lags behind."

"The current sweeps the old world,  
The current sweeps the new;  
The wind will blow, the dawn will glow,  
Ere thou hast sail'd them through."

## THE DEAD CHURCH

WILD, wild wind, wilt thou never cease thy  
sighing?  
Dark, dark night, wilt thou never wear  
away?  
Cold, cold church, in thy death sleep lying,  
Thy Lent is past, thy Passion here, but not  
thine Easterday.

Peace, faint heart, though the night be  
dark and sighing ;  
Rest, fair corpse, where thy Lord himself  
hath lain.  
Weep, dear Lord, where thy bride is lying ;  
Thy tears shall wake her frozen limbs to  
life and health again.

### ANDROMEDA AND THE SEA- NYMPHS

#### FROM "ANDROMEDA"

Aw'd by her own rash words she was  
still : and her eyes to the seaward  
Look'd for an answer of wrath : far off, in  
the heart of the darkness,  
Bright white mists rose slowly ; beneath  
them the wandering ocean  
Glimmer'd and glow'd to the deepest  
abyss ; and the knees of the maiden  
Trembled and sank in her fear, as afar, like  
a dawn in the midnight,  
Rose from their seaweed chamber the choir  
of the mystical sea-maids.  
Onward toward her they came, and her  
heart beat loud at their coming,  
Watching the bliss of the gods, as waken'd  
the cliffs with their laughter.  
Onward they came in their joy, and before  
them the roll of the surges  
Sank, as the breeze sank dead, into smooth  
green foam-fleck'd marble,  
Aw'd ; and the crags of the cliff, and the  
pines of the mountain were silent.  
Onward they came in their joy, and  
around them the lamps of the sea-  
nymphs,  
Myriad fiery globes, swam panting and  
heaving ; and rainbows,  
Crimson and azure and emerald, were  
broken in star-showers, lighting  
Far through the wine-dark depths of the  
crystal, the gardens of Nereus,  
Coral and sea-fan and tangle, the blooms  
and the palms of the ocean.  
Onward they came in their joy, more  
white than the foam which they scat-  
ter'd,  
Laughing and singing, and tossing and twin-  
ing, while eager, the Tritons  
Blinded with kisses their eyes, unprov'd,  
and above them in worship  
Hover'd the terns, and the seagulls swept  
past them on silvery pinions

Echoing softly their laughter ; around them  
the wantoning dolphins  
Sigh'd as they plunged, full of love ; and  
the great sea-horses which bore them  
Curv'd up their crests in their pride to the  
delicate arms of the maiden,  
Pawing the spray into gems, till the fiery  
rainfall, unharmed,  
Sparkled and gleam'd on the limbs of the  
nymphs, and the coils of the mermen.  
Onward they went in their joy, bath'd  
round with the fiery coolness,  
Needing nor sun nor moon, self-lighted,  
immortal : but others,  
Pitiful, floated in silence apart ; in their  
bosoms the sea-boys,  
Slain by the wrath of the seas, swept down  
by the anger of Nereus ;  
Hapless, whom never again on strand or on  
quay shall their mothers  
Welcome with garlands and vows to the  
temple, but wearily pining  
Gaze over island and bay for the sails of  
the sunken ; they heedless  
Sleep in soft bosoms forever, and dream of  
the surge and the sea-maids.  
Onward they pass'd in their joy ; on their  
brows neither sorrow nor anger ;  
Self-sufficing, as gods, never heeding the  
woe of the maiden.

### THE LAST BUCCANEER

Oh, England is a pleasant place for them  
that 's rich and high ;  
But England is a cruel place for such poor  
folks as I ;  
And such a port for mariners I ne'er shall  
see again,  
As the pleasant Isle of Avès, beside the  
Spanish main.  
There were forty craft in Avès that were  
both swift and stout,  
All furnish'd well with small arms and  
cannons round about ;  
And a thousand men in Avès made laws so  
fair and free  
To choose their valiant captains and obey  
them loyally.  
Thence we sail'd against the Spaniard with  
his hoards of plate and gold,  
Which he wrung by cruel tortures from the  
Indian folk of old ;

Likewise the merchant captains, with hearts  
as hard as stone,  
Which flog men and keel-haul them and  
starve them to the bone.

Oh, the palms grew high in Avès and fruits  
that shone like gold,  
And the colibris and parrots they were  
gorgeous to behold ;  
And the negro maids to Avès from bondage  
fast did flee,  
To welcome gallant sailors a sweeping in  
from sea.

Oh, sweet it was in Avès to hear the land-  
ward breeze  
A-swing with good tobacco in a net between  
the trees,  
With a negro lass to fan you while you list-  
en'd to the roar  
Of the breakers on the reef outside that  
never touched the shore.

But Scripture saith, an ending to all fine  
things must be,  
So the King's ships sail'd on Avès and  
quite put down were we.  
All day we fought like bulldogs, but they  
burst the booms at night ;  
And I fled in a piragua sore wounded from  
the fight.

Nine days I floated starving, and a negro  
lass beside,  
Till for all I tried to cheer her, the poor  
young thing she died ;  
But as I lay a gasping a Bristol sail came by,  
And brought me home to England here to  
beg until I die.

And now I'm old and going I'm sure I  
can't tell where ;  
One comfort is, this world 's so hard I can't  
be worse off there :  
If I might but be a sea-dove I'd fly across  
the main,  
To the pleasant Isle of Avès, to look at it  
once again.

#### LORRAINE

"ARE you ready for your steeple-chase,  
Lorraine, Lorraine, Lorrèe ?  
Barum, Barum, Barum, Barum,  
Barum, Barum, Baree.

You 're booked to ride your capping race  
to-day at Coulterlee,  
You 're booked to ride Vindictive, for all the  
world to see,  
To keep him straight, and keep him first,  
and win the run for me."  
Barum, Barum, Barum, Barum,  
Barum, Barum, Baree.

She clasp'd her new-born baby, poor Lor-  
raine, Lorraine, Lorrèe,  
Barum, Barum, Barum, Barum,  
Barum, Barum, Baree.  
"I cannot ride Vindictive, as any man  
might see,  
And I will not ride Vindictive, with this  
baby on my knee ;  
He's kill'd a boy, he's kill'd a man, and  
why must he kill me ?"

"Unless you ride Vindictive, Lorraine,  
Lorraine, Lorrèe,  
Unless you ride Vindictive to-day at Coul-  
terlee,  
And land him safe across the brook, and  
win the blank for me,  
It's you may keep your baby, for you 'll get  
no keep from me."

"That husbands could be cruel," said Lor-  
raine, Lorraine, Lorrèe,  
"That husbands could be cruel, I have  
known for seasons three ;  
But oh, to ride Vindictive while a baby cries  
for me,  
And be kill'd across a fence at last for all  
the world to see !"

She master'd young Vindictive — O, the  
gallant lass was she !  
And kept him straight and won the race as  
near as near could be ;  
But he kill'd her at the brook against a  
pollard willow tree ;  
Oh ! he kill'd her at the brook, the brute  
for all the world to see,  
And no one but the baby cried for poor  
Lorraine, Lorrèe.

#### A FAREWELL

My fairest child, I have no song to give you ;  
No lark could pipe to skies so dull and gray :  
Yet, ere we part, one lesson I can leave you  
For every day.

Be good, sweet maid, and let who will be  
clever ;  
Do noble things, not dream them, all day  
long :

And so make life, death, and that vast for-  
ever  
One grand, sweet song.

## Adelaide Anne Procter

### A WOMAN'S QUESTION

BEFORE I trust my fate to thee,  
Or place my hand in thine,  
Before I let thy future give  
Color and form to mine,  
Before I peril all for thee, question thy soul  
to-night for me.

I break all slighter bonds, nor feel  
A shadow of regret :  
Is there one link within the Past  
That holds thy spirit yet ?  
Or is thy faith as clear and free as that  
which I can pledge to thee ?

Does there within thy dimmest dreams  
A possible future shine,  
Wherein thy life could henceforth breathe,  
Untouch'd, unshar'd by mine ?  
If so, at any pain or cost, O, tell me before  
all is lost.

Look deeper still. If thou canst feel,  
Within thy inmost soul,  
That thou hast kept a portion back,  
While I have stak'd the whole ;  
Let no false pity spare the blow, but in true  
mercy tell me so.

Is there within thy heart a need  
That mine cannot fulfil ?  
One chord that any other hand  
Could better wake or still ?  
Speak now — lest at some future day my  
whole life wither and decay.

Lives there within thy nature hid  
The demon-spirit Change,  
Shedding a passing glory still  
On all things new and strange ?  
It may not be thy fault alone — but shield  
my heart against thy own.

Couldst thou withdraw thy hand one day  
And answer to my claim,

That Fate, and that to-day's mistake —  
Not thou — had been to blame ?  
Some soothe their conscience thus ; but thou  
wilt surely warn and save me now.

Nay, answer *not*, — I dare not hear,  
The words would come too late ;  
Yet I would spare thee all remorse,  
So, comfort thee, my fate —  
Whatever on my heart may fall — remem-  
ber, I would risk it all !

### A DOUBTING HEART

WHERE are the swallows fled ?  
Frozen and dead,  
Perchance, upon some bleak and stormy  
shore.  
O doubting heart !  
Far over purple seas  
They wait, in sunny ease,  
The balmy southern breeze,  
To bring them to their northern homes once  
more.

Why must the flowers die ?  
Prison'd they lie  
In the cold tomb, heedless of tears or rain.  
O doubting heart !  
They only sleep below  
The soft white ermine snow,  
While winter winds shall blow,  
To breathe and smile upon you soon  
again.

The sun has hid its rays  
These many days ;  
Will dreary hours never leave the earth ?  
O doubting heart !  
The stormy clouds on high  
Veil the same sunny sky,  
That soon (for spring is nigh)  
Shall wake the summer into golden mirth.

Fair hope is dead, and light  
Is quench'd in night.

What sound can break the silence of despair ?

O doubting heart !

Thy sky is overcast,  
Yet stars shall rise at last,  
Brighter for darkness past,  
And angels' silver voices stir the air.

### THE REQUITAL

LOUD roared the tempest,  
Fast fell the sleet ;  
A little Child Angel  
Passed down the street,  
With trailing pinions  
And weary feet.

The moon was hidden ;  
No stars were bright ;  
So she could not shelter  
In heaven that night,  
For the Angels' ladders  
Are rays of light.

She beat her wings  
At each window-pane,  
And pleaded for shelter,  
But all in vain ; —  
" Listen," they said,  
" To the pelting rain !"

She sobb'd, as the laughter  
And mirth grew higher,  
" Give me rest and shelter  
Beside your fire,  
And I will give you  
Your heart's desire."

The dreamer sat watching  
His embers gleam,  
While his heart was floating  
Down hope's bright stream ;  
. . . So he wove her wailing  
Into his dream.

The worker toil'd on,  
For his time was brief ;  
The mourner was nursing  
Her own pale grief ;  
They heard not the promise  
That brought relief.

But fiercer the tempest  
Rose than before,

When the Angel paus'd  
At a humble door,  
And ask'd for shelter  
And help once more.

A weary woman,  
Pale, worn, and thin,  
With the braud upon her  
Of want and sin,  
Heard the Child Angel  
And took her in :

Took her in gently,  
And did her best  
To dry her pinions ;  
And made her rest  
With tender pity  
Upon her breast.

When the eastern morning  
Grew bright and red,  
Up the first sunbeam  
The Angel fled ;  
Having kiss'd the woman  
And left her — dead.

### PER PACEM AD LUCEM

I do not ask, O Lord, that life may be  
A pleasant road ;  
I do not ask that Thou wouldst take from  
me  
Aught of its load ;

I do not ask that flowers should always  
spring  
Beneath my feet ;  
I know too well the poison and the sting  
Of things too sweet.

For one thing only, Lord, dear Lord, I plead,  
Lead me aright —  
Though strength should falter, and though  
heart should bleed —  
Through Peace to Light.

I do not ask, O Lord, that thou shouldst  
shed  
Full radiance here ;  
Give but a ray of peace, that I may tread  
Without a fear.

I do not ask my cross to understand,  
My way to see ;



Better in darkness just to feel Thy hand  
And follow Thee.

Joy is like restless day; but peace divine  
Like quiet night.

Lead me, O Lord, — till perfect Day shall  
shine,  
Through Peace to Light.

### Dinah Maria Mulock Craik

#### PHILIP, MY KING

Look at me with thy large brown eyes,  
Philip, my king!  
Round whom the enshadowing purple lies  
Of babyhood's royal dignities.  
Lay on my neck thy tiny hand  
With love's invisible sceptre laden;  
I am thine Esther to command  
Till thou shalt find a queen-handmaiden,  
Philip, my king.

Oh the day when thou goest a-wooing,  
Philip, my king!  
When some beautiful lips 'gin suing,  
And some gentle heart's bars undoing  
Thou dost enter, love-crown'd, and there  
Sittest love-glorified. Rule kindly,  
Tenderly, over thy kingdom fair,  
For we that love, ah! we love so blindly,  
Philip, my king.

Up from thy sweet mouth, — up to thy  
brow,  
Philip, my king!  
The spirit that here lies sleeping now  
May rise like a giant and make men  
bow  
As to one heaven-chosen among his peers.  
My Saul, than thy brethren taller and  
fairer,  
Let me behold thee in future years!  
Yet thy head needeth a circlet rarer,  
Philip, my king.

— A wreath not of gold, but palm. One  
day,  
Philip, my king!  
Thou too must tread, as we trod, a way  
Thorny and cruel and cold and gray:

Rebels within thee, and foes without,  
Will snatch at thy crown. But march  
on, glorious,  
Martyr, yet monarch! till angels shout,  
As thou sit'st at the feet of God victo-  
rious,  
"Philip, the king!"

#### TOO LATE

"DOWGLAS, DOWGLAS, TENDIR AND TREU"  
COULD ye come back to me, Douglas,  
Douglas,  
In the old likeness that I knew,  
I would be so faithful, so loving, Douglas,  
Douglas, Douglas, tender and true.

Never a scornful word should grieve ye,  
I'd smile on ye sweet as the angels do:  
Sweet as your smile on me shone ever,  
Douglas, Douglas, tender and true.

Oh, to call back the days that are not!  
My eyes were blinded, your words were  
few:  
Do you know the truth now, up in heaven,  
Douglas, Douglas, tender and true?

I never was worthy of you, Douglas;  
Not half worthy the like of you:  
Now all men beside seem to me like  
shadows —  
I love you, Douglas, tender and true.

Stretch out your hand to me, Douglas,  
Douglas,  
Drop forgiveness from heaven like dew;  
As I lay my heart on your dead heart,  
Douglas,  
Douglas, Douglas, tender and true!

## Earl of Southesk

(SIR JAMES CARNEGIE)

### THE FLITCH OF DUNMOW

COME Micky and Molly and dainty Dolly,  
Come Betty and blithesome Bill;  
Ye gossips and neighbors, away with your  
labors!

Come to the top of the hill.  
For there are Jenny and jovial Joe;  
Jolly and jolly, jolly they go,  
Jogging over the hill.

By apple and berry, 'tis twelve months  
merry

Since Jenny and Joe were wed!  
And never a bother or quarrelsome pother  
To trouble the board or bed.  
So Joe and Jenny are off to Dunmow:  
Happy and happy, happy they go,  
Young and rosy and red.

Oh, Jenny's as pretty as doves in a ditty;  
And Jenny, her eyes are black;  
And Joey's a fellow as merry and mellow  
As ever shoulder'd a sack.  
So quick, good people, and come to the  
show!

Merry and merry, merry they go,  
Bumping on Dobbin's back.

They've prank'd up old Dobbin with ribands  
and bobbin,

And tether'd his tail in a string!  
The fat flitch of bacon is not to be taken  
By many that wear the ring!

Good luck, good luck, to Jenny and Joe!  
Jolly and jolly, jolly they go.

Hark! how merry they sing.

"O merry, merry, merry are we,  
Happy as birds that sing in a tree!

All of the neighbors are merry to-day,  
Merry are we and merry are they.  
O merry are we! for love, you see,  
Fetters a heart and sets it free.

"O happy, happy, happy is life  
For Joe (that's me) and Jenny my wife!  
All of the neighbors are happy, and say—  
'Never were folk so happy as they!'  
O happy are we! for love, you see,  
Fetters a heart and sets it free.

"O jolly, jolly, jolly we go,  
I and my Jenny, and she and her Joe.  
All of the neighbors are jolly, and sing—  
'She is a queen, and he is a king!'  
O jolly are we! for love, you see,  
Fetters a heart and sets it free."

### NOVEMBER'S CADENCE

THE bees about the Linden-tree,  
When blithely summer blooms were spring-  
ing,

Would hum a heartsome melody,  
The simple baby-soul of singing;  
And thus my spirit sang to me  
When youth its wanton way was wing-  
ing:

"Be glad, be sad—thou hast the choice—  
But mingle music with thy voice."

The linnets on the Linden-tree,  
Among the leaves in autumn dying,  
Are making gentle melody,  
A mild, mysterious, mournful sighing;  
And thus my spirit sings to me  
While years are flying, flying, flying:

"Be sad, be sad, thou hast no choice,  
But mourn with music in thy voice."

## Mortimer Collins

### A GREEK IDYL

HE sat the quiet stream beside,  
His white feet laving in the tide,

And watch'd the pleasant waters glide  
Beneath the skies of summer.  
She singing came from mound to mound,  
Her footfall on the thymy ground

Unheard ; his tranquil haunt she found —  
That beautiful new comer.

He said — " My own Glycerium !  
The pulses of the woods are dumb,  
How well I knew that thou wouldst come,  
Beneath the branches gliding."  
The dreamer fancied he had heard  
Her footstep, whensoever stirr'd  
The summer wind or languid bird  
Amid the boughs abiding.

She dipp'd her fingers in the brook,  
And gaz'd awhile with happy look  
Upon the windings of a book  
Of Cyprian hymnings tender.  
The ripples to the ocean raced —  
The flying minutes pass'd in haste :  
His arm was round the maiden's waist,  
That waist so very slender.

O cruel Time ! O tyrant Time !  
Whose winter all the streams of rhyme,  
The flowing waves of love sublime,  
In bitter passage freezes.  
I only see the scrambling goat,  
The lotos on the waters float,  
While an old shepherd with an oat  
Pipes to the autumn breezes.

#### KATE TEMPLE'S SONG

ONLY a touch, and nothing more :  
Ah ! but never so touch'd before !  
Touch of lip, was it ? Touch of hand ?  
Either is easy to understand.  
Earth may be smitten with fire or frost —  
Never the touch of true love lost.

Only a word, was it ? Scarce a word !  
Musical whisper, softly heard,  
Syllabled nothing — just a breath —  
'T will outlast life, and 't will laugh at  
death.

Love with so little can do so much —  
Only a word, sweet ! Only a touch !

#### THE IVORY GATE

*Sunt geminae Somni portae : quarum altera fertur  
Cornes ; qua veris facilis datur exitus umbris :  
Altera candenti perfecta nitens elephanto ;  
Sed falsa ad ocelum mittunt insomnia Manes.*  
VIRGIL.

WHEN, lov'd by poet and painter,  
The sunrise fills the sky,  
When night's gold urns grow fainter,  
And in depths of amber die —  
When the morn-breeze stirs the curtain,  
Bearing an odorous freight —  
Then visions strange, uncertain,  
Pour thick through the Ivory Gate.

Then the oars of Ithaca dip so  
Silently into the sea  
That they wake not sad Calypso,  
And the Hero wanders free :  
He breasts the ocean-furrows,  
At war with the words of Fate,  
And the blue tide's low susurrus  
Comes up to the Ivory Gate.

Or, clad in the hide of leopard,  
'Mid Ida's freshest dews,  
Paris, the Teucrian shepherd,  
His sweet Oenone woos :  
On the thought of her coming bridal  
Unutter'd joy doth wait,  
While the tune of the false one's idyl  
Rings soft through the Ivory Gate.

Or down from green Helvellyn  
The roar of streams I hear,  
And the lazy sail is swelling  
To the winds of Windermere :  
That girl with the rustic bodice  
'Mid the ferry's laughing freight  
Is as fair as any goddess  
Who sweeps through the Ivory Gate.

Ah, the vision of dawn is leisure —  
But the truth of day is toil ;  
And we pass from dreams of pleasure  
To the world's unstay'd turmoil.  
Perchance, beyond the river  
Which guards the realms of Fate,  
Our spirits may dwell forever  
'Mong dreams of the Ivory Gate.

## William Allingham

## THE FAIRIES

## A CHILD'S SONG

Up the airy mountain,  
 Down the rushy glen,  
 We dare n't go a-hunting  
 For fear of little men ;  
 Wee folk, good folk,  
 Trooping all together ;  
 Green jacket, red cap,  
 And white owl's feather !

Down along the rocky shore  
 Some make their home, —  
 They live on crispy pancakes  
 Of yellow tide-foam ;  
 Some in the reeds  
 Of the black mountain-lake,  
 With frogs for their watch-dogs,  
 All night awake.

High on the hill-top  
 The old King sits ;  
 He is now so old and gray  
 He's nigh lost his wits.  
 With a bridge of white mist  
 Columbkil he crosses,  
 On his stately journeys  
 From Slieveleague to Rosses ;  
 Or going up with music  
 On cold starry nights,  
 To sup with the Queen  
 Of the gay Northern Lights.

They stole little Bridget  
 For seven years long ;  
 When she came down again  
 Her friends were all gone.  
 They took her lightly back,  
 Between the night and morrow,  
 They thought that she was fast asleep,  
 But she was dead with sorrow.  
 They have kept her ever since  
 Deep within the lakes,  
 In a bed of flag-leaves,  
 Watching till she wakes.

By the craggy hill-side,  
 Through the mosses bare,  
 They have planted thorn-trees  
 For pleasure here and there.

Is any man so daring  
 As dig one up in spite,  
 He shall find the thornies set  
 In his bed at night.

Up the airy mountain,  
 Down the rushy glen,  
 We dare n't go a-hunting  
 For fear of little men ;  
 Wee folk, good folk,  
 Trooping all together ;  
 Green jacket, red cap,  
 And white owl's feather !

## LOVELY MARY DONNELLY

Oh, lovely Mary Donnelly, it's you I love  
 the best !  
 If fifty girls were round you I'd hardly see  
 the rest.  
 Be what it may the time of day, the place  
 be where it will,  
 Sweet looks of Mary Donnelly, they bloom  
 before me still.

Her eyes like mountain water that's flow-  
 ing on a rock,  
 How clear they are, how dark they are ! and  
 they give me many a shock.  
 Red rowans warm in sunshine and wetted  
 with a show'r,  
 Could ne'er express the charming lip that  
 has me in its pow'r.

Her nose is straight and handsome, her  
 eyebrows lifted up,  
 Her chin is very neat and pert, and smooth  
 like a china cup,  
 Her hair's the brag of Ireland, so weighty  
 and so fine ;  
 It's rolling down upon her neck, and  
 gather'd in a twine.

The dance o' last Whit-Monday night ex-  
 ceeded all before ;  
 No pretty girl for miles about was missing  
 from the floor ;  
 But Mary kept the belt of love, and O but  
 she was gay !  
 She danced a jig, she sung a song, that took  
 my heart away.

When she stood up for dancing, her steps  
were so complete,  
The music nearly kill'd itself to listen to  
her feet ;  
The fiddler moan'd his blindness, he heard  
her so much prais'd,  
But bless'd himself he was n't deaf when  
once her voice she rais'd.

And evermore I'm whistling or lilting what  
you sung,  
Your smile is always in my heart, your  
name beside my tongue ;  
But you've as many sweethearts as you'd  
count on both your hands,  
And for myself there's not a thumb or  
little finger stands.

Oh, you're the flower o' womankind in  
country or in town ;  
The higher I exalt you, the lower I'm cast  
down.  
If some great lord should come this way,  
and see your beauty bright,  
And you to be his lady, I'd own it was but  
right.

O might we live together in a lofty palace  
hall,  
Where joyful music rises, and where scar-  
let curtains fall !  
O might we live together in a cottage mean  
and small,  
With sods of grass the only roof, and mud  
the only wall !

O lovely Mary Donnelly, your beauty's my  
distress :  
It's far too beauteous to be mine, but I'll  
never wish it less.  
The proudest place would fit your face, and  
I am poor and low ;  
But blessings be about you, dear, wherever  
you may go !

### THE SAILOR

#### A ROMAIC BALLAD

THOU that hast a daughter  
For one to woo and wed,  
Give her to a husband  
With snow upon his head ;  
Oh, give her to an old man,  
Though little joy it be,

Before the best young sailor  
That sails upon the sea !

How luckless is the sailor  
When sick and like to die ;  
He sees no tender mother,  
No sweetheart standing by.  
Only the captain speaks to him, —  
Stand up, stand up, young man,  
And steer the ship to haven,  
As none beside thee can.

Thou say'st to me, "Stand up, stand up ;"  
I say to thee, take hold,  
Lift me a little from the deck,  
My hands and feet are cold.  
And let my head, I pray thee,  
With handkerchiefs be bound ;  
There, take my love's gold handkerchief,  
And tie it tightly round.

Now bring the chart, the doleful chart ;  
See, where these mountains meet —  
The clouds are thick around their head,  
The mists around their feet ;  
Cast anchor here ; 't is deep and safe  
Within the rocky cleft ;  
The little anchor on the right,  
The great one on the left.

And now to thee, O captain,  
Most earnestly I pray,  
That they may never bury me  
In church or cloister gray ;  
But on the windy sea-beach,  
At the ending of the land,  
All on the surfy sea-beach,  
Deep down into the sand.

For there will come the sailors,  
Their voices I shall hear,  
And at casting of the anchor  
The yo-ho loud and clear ;  
And at hauling of the anchor  
The yo-ho and the cheer, —  
Farewell, my love, for to thy bay  
I nevermore may steer !

### A DREAM

I HEARD the dogs howl in the moonlight  
night ;  
I went to the window to see the sight ;  
All the Dead that ever I knew  
Going one by one and two by two.

On they pass'd, and on they pass'd ;  
 Townsfellows all, from first to last ;  
 Born in the moonlight of the lane,  
 Quench'd in the heavy shadow again.

Schoolmates, marching as when we play'd  
 At soldiers once—but now more staid ;  
 Those were the strangest sight to me  
 Who were drown'd, I knew, in the awful  
 sea.

Straight and handsome folk ; bent and  
 weak, too ;  
 Some that I lov'd, and gasp'd to speak  
 to ;  
 Some but a day in their churchyard bed ;  
 Some that I had not known were dead.

A long, long crowd—where each seem'd  
 lonely,  
 Yet of them all there was one, one only,  
 Raised a head or look'd my way :  
 She linger'd a moment,—she might not  
 stay.

How long since I saw that fair pale face !  
 Ah ! Mother dear ! might I only place  
 My head on thy breast, a moment to  
 rest,  
 While thy hand on my tearful cheek were  
 prest !

On, on, a moving bridge they made  
 Across the moon-stream, from shade to  
 shade,  
 Young and old, women and men ;  
 Many long-forgot, but remember'd then.

And first there came a bitter laughter ;  
 A sound of tears the moment after ;  
 And then a music so lofty and gay,  
 That every morning, day by day,  
 I strive to recall it if I may.

#### HALF-WAKING

I THOUGHT it was the little bed  
 I slept in long ago ;  
 A straight white curtain at the head,  
 And two smooth knobs below.

I thought I saw the nursery fire,  
 And in a chair well-known  
 My mother sat, and did not tire  
 With reading all alone.

If I should make the slightest sound  
 To show that I'm awake,  
 She'd rise, and lap the blankets round,  
 My pillow softly shake ;

Kiss me, and turn my face to see  
 The shadows on the wall,  
 And then sing "Rousseau's Dream" to me,  
 Till fast asleep I fall.

But this is not my little bed ;  
 That time is far away :  
 With strangers now I live instead,  
 From dreary day to day.

#### DAY AND NIGHT SONGS

THESE little Songs,  
 Found here and there,  
 Floating in air  
 By forest and lea,  
 Or hill-side heather,  
 In houses and throngs,  
 Or down by the sea—  
 Have come together,  
 How, I can't tell :  
 But I know full well  
 No witty goose-wing  
 On an inkstand begot 'em ;  
 Remember each place  
 And moment of grace,  
 In summer or spring,  
 Winter or autumn,  
 By sun, moon, stars,  
 Or a coal in the bars,  
 In market or church,  
 Graveyard or dance,  
 When they came without search,  
 Were found as by chance.  
 A word, a line,  
 You may say are mine ;  
 But the best in the songs,  
 Whatever it be,  
 To you, and to me,  
 And to no one belongs.

## George Walter Thornbury

## THE THREE SCARS

THIS I got on the day that Goring  
Fought through York, like a wild beast  
roaring —

The roofs were black, and the streets were  
full,

The doors built up with packs of wool ;  
But our pikes made way through a storm  
of shot,

Barrel to barrel till locks grew hot ;  
Frere fell dead, and Lucas was gone,  
But the drum still beat and the flag went on.

This I caught from a swinging sabre,  
All I had from a long night's labor ;  
When Chester flam'd, and the streets were  
red,

In splashing shower fell the molten lead,  
The fire sprang up, and the old roof split,  
The fire-ball burst in the middle of it ;  
With a clash and a clang the troopers they  
ran,

For the siege was over ere well began.

This I got from a pistol butt  
(Lucky my head 's not a hazel nut) ;  
The horse they raced, and scudded and  
swore ;

There were Leicestershire gentlemen, sev-  
enty score ;

Up came the "Lobsters," cover'd with  
steel —

Down we went with a stagger and reel ;  
Smash at the flag, I tore it to rag,  
And carried it off in my foraging bag.

## MELTING OF THE EARL'S PLATE

HERE's the gold cup all bossy with satyrs  
and saints,

And my race-bowl (now, women, no whin-  
ing and complaints !)

From the paltriest spoon to the costliest  
thing,

We'll melt it all down for the use of the  
king.

Here's the chalice stamp'd over with sigil  
and cross, —

Some day we'll make up to the chapel the  
loss.

Now bring me my father's great emerald  
ring,

For I'll melt down the gold for the good  
of the king.

And bring me the casket my mother has got.  
And the jewels that fall to my Barbara's  
lot ;

Then dry up your eyes and do nothing but  
sing,

For we're helping to coin the gold for the  
king.

This dross we'll transmute into weapons of  
steel,

Temper'd blades for the hand, sharpest  
spurs for the heel ;

And when Charles, with a shout, into Lon-  
don we bring,

We'll be glad to remember this deed for  
the king.

Bring the hawk's silver bells and the nurs-  
ery spoon,

The crucible's ready — we're nothing too  
soon ;

For I hear the horse neigh that shall carry  
the thing

That'll bring up a smile in the eyes of the  
king.

There go my old spurs, and the old silver  
jug, —

'T was just for a moment a pang and a tug ;  
But now I am ready to dance and to sing,  
To think I've thrown gold in the chest of  
my king.

The earrings lose shape, and the coronet  
too,

I feel my eyes dim with a sort of a dew.

Hurrah for the posset dish ! — Everything  
Shall run into bars for the use of the king.

That spoon is a sword, and this thimble a  
pike ;

It's but a week's garret in London be-  
like —

Then a dash at Whitehall, and the city  
shall ring

With the shouts of the multitude bringing  
the king.

# THE THREE TROOPERS

DURING THE PROTECTORATE

INTO the Devil tavern

Three booted troopers strode,  
From spur to feather spotted and splash'd  
With the mud of a winter road.  
In each of their cups they dropp'd a crust,  
And star'd at the guests with a frown ;  
Then drew their swords, and roar'd for a  
toast,

"God send this Crum-well-down !"

A blue smoke rose from their pistol locks,  
Their sword blades were still wet ;  
There were long red smears on their jer-  
kins of buff,

As the table they overset.

Then into their cups they stirr'd the crusts,  
And curs'd old London town ;  
Then wav'd their swords, and drank with  
a stamp,

"God send this Crum-well-down !"

The 'prentice dropp'd his can of beer,  
The host turn'd pale as a clout ;  
The ruby nose of the toping squire  
Grew white at the wild men's shout.  
Then into their cups they flung the crusts,  
And show'd their teeth with a frown ;  
They flash'd their swords as they gave the  
toast,

"God send this Crum-well-down !"

The gambler dropp'd his dog's-ear'd cards,  
The waiting-women scream'd,  
As the light of the fire, like stains of  
blood,

On the wild men's sabres gleam'd.

Then into their cups they splash'd the  
crusts,

And curs'd the fool of a town,  
And leap'd on the table, and roar'd a toast,  
"God send this Crum-well-down !"

Till on a sudden fire-bells rang,  
And the troopers sprang to horse ;  
The eldest mutter'd between his teeth,  
Hot curses — deep and coarse.

In their stirrup cups they flung the crusts,  
And cried as they spurr'd through town,  
With their keen swords drawn and their  
pistols cock'd,

"God send this Crum-well-down !"

Away they dash'd through Temple Bar,  
Their red cloaks flowing free,  
Their scabbards clash'd, each back-piece  
shone —

None lik'd to touch the three.  
The silver cups that held the crusts  
They flung to the startled town,  
Shouting again, with a blaze of swords,  
"God send this Crum-well-down !"

# THE WHITE ROSE OVER THE WATER

EDINBURGH, 1744

THE old men sat with hats pull'd down,  
Their claret cups before them :  
Broad shadows hid their sullen eyes,  
The tavern lamps shone o'er them,  
As a brimming bowl, with crystal fill'd,  
Came borne by the landlord's daughter,  
Who wore in her bosom the fair white rose,  
That grew best over the water.

Then all leap'd up, and join'd their hands  
With hearty clasp and greeting,  
The brimming cups, outstretch'd by all,  
Over the wide bowl meeting.  
"A health," they cried, "to the witching eyes  
Of Kate, the landlord's daughter !  
But don't forget the white, white rose  
That grows best over the water."

Each others' cups they touch'd all round,  
The last red drop outpouring ;  
Then with a cry that warm'd the blood,  
One heart-born chorus roaring —  
"Let the glass go round, to pretty Kate,  
The landlord's black-eyed daughter ;  
But never forget the white, white rose  
That grows best over the water."

Then hats flew up and swords sprang out,  
And lusty rang the chorus —  
"Never," they cried, "while Scots are Scots,  
And the broad Frith's before us."  
A ruby ring the glasses shine  
As they toast the landlord's daughter,  
Because she wore the white, white rose  
That grew best over the water.

A poet cried, "Our thistle's brave,  
With all its stings and prickles ;  
The shamrock with its holy leaf  
Is spar'd by Irish sickles.



But bumpers round, for what are these  
To Kate, the landlord's daughter,  
Who wears at her bosom the rose as white,  
That grows best over the water ? "

They dash'd the glasses at the wall,  
No lip might touch them after ;  
The toast had sanctified the cups  
That smash'd against the rafter ;  
Then chairs thrown back, they up again  
To toast the landlord's daughter,  
But never forgot the white, white rose  
That grew best over the water.

#### THE JACOBITE ON TOWER HILL

HE tripp'd up the steps with a bow and a smile,  
Offering snuff to the chaplain the while,  
A rose at his button-hole that afternoon —  
'Twas the tenth of the month, and the month  
it was June.

Then shrugging his shoulders he look'd at  
the man  
With the mask and the axe, and a murmur-  
ing ran  
Through the crowd, who, below, were all  
pushing to see  
The gaoler kneel down, and receiving his fee.

He look'd at the mob, as they roar'd, with  
a stare,  
And took snuff again with a cynical air.  
" I'm happy to give but a moment's delight  
To the flower of my country agog for a  
sight."

Then he look'd at the block, and with  
scented cravat  
Dusted room for his neck, gaily doffing  
his hat,  
Kiss'd his hand to a lady, bent low to the  
crowd,  
Then smiling, turn'd round to the heads-  
man and bow'd.

" God save King James ! " he cried bravely  
and shrill,  
And the cry reach'd the houses at foot of  
the hill,  
" My friend, with the axe, à votre service,"  
he said ;  
And ran his white thumb 'long the edge of  
the blade.

When the multitude hiss'd he stood firm as  
a rock ;  
Then kneeling, laid down his gay head or  
the block ;  
He kiss'd a white rose, — in a moment  
't was red  
With the life of the bravest of any that  
bled.

#### THE DEATH OF MARLBOROUGH

THE sun shines on the chamber wall,  
The sun shines through the tree,  
Now, though unshaken by the wind,  
The leaves fall ceaselessly ;  
The bells from Woodstock's steeple  
Shake Blenheim's fading bough.  
" This day you won Malplaquet," —  
" Aye, something then, but now ! "

They lead the old man to a chair,  
Wandering, pale and weak ;  
His thin lips move — so faint the sound  
You scarce can hear him speak.  
They lift a picture from the wall,  
Bold eyes and swelling brow ;  
" The day you won Malplaquet," —  
" Aye, something then, but now ! "

They reach him down a rusty sword,  
In faded velvet sheath :  
The old man drops the heavy blade,  
And mutters 'tween his teeth ;  
There's sorrow in his fading eye,  
And pain upon his brow ;  
" With this you won Malplaquet," —  
" Aye, something then, but now ! "

Another year, a stream of lights  
Flows down the avenue ;  
A mile of mourners, sable clad,  
Walk weeping two by two ;  
The steward looks into the grave  
With sad and downcast brow :  
" This day he won Malplaquet, —  
Aye, something then, but now ! "

#### THE OLD GRENADIER'S STORY

TOLD ON A BENCH OUTSIDE THE INVALIDES

'T WAS the day beside the Pyramids,  
It seems but an hour ago,  
That Kleber's Foot stood firm in squares,  
Returning blow for blow.

The Mamelukes were tossing  
 Their standards to the sky,  
 When I heard a child's voice say, "My men,  
 Teach me the way to die!"

'T was a little drummer, with his side  
 Torn terribly with shot;  
 But still he feebly beat his drum,  
 As though the wound were not.  
 And when the Mameluke's wild horse  
 Burst with a scream and cry,  
 He said, "O men of the Forty-third,  
 Teach me the way to die!"

"My mother has got other sons,  
 With stouter hearts than mine,  
 But none more ready blood for France  
 To pour out free as wine.  
 Yet still life's sweet," the brave lad moan'd,  
 "Fair are this earth and sky;  
 Then, comrades of the Forty-third,  
 Teach me the way to die!"

I saw Salenche, of the granite heart,  
 Wiping his burning eyes —  
 It was by far more pitiful  
 Than mere loud sobs and cries.  
 One bit his cartridge till his lip  
 Grew black as winter sky,  
 But still the boy moan'd, "Forty-third,  
 Teach me the way to die!"

O never saw I sight like that!  
 The sergeant hung down flag,  
 Even the fifer bound his brow  
 With a wet and bloody rag,  
 Then look'd at locks and fix'd their steel,  
 But never made reply,  
 Until he sobb'd out once again,  
 "Teach me the way to die!"

Then, with a shout that flew to God,  
 They strode into the fray;

I saw their red plumes join and wave,  
 But slowly melt away.  
 The last who went — a wounded man —  
 Bade the poor boy good-bye,  
 And said, "We men of the Forty-third  
 Teach you the way to die!"

I never saw so sad a look  
 As the poor youngster cast,  
 When the hot smoke of cannon  
 In cloud and whirlwind pass'd.  
 Earth shook, and Heaven answer'd;  
 I watch'd his eagle eye,  
 As he faintly moan'd, "The Forty-third  
 Teach me the way to die!"

Then, with a musket for a crutch,  
 He limp'd unto the fight;  
 I, with a bullet in my hip,  
 Had neither strength nor might.  
 But, proudly beating on his drum,  
 A fever in his eye,  
 I heard him moan "The Forty-third  
 Taught me the way to die!"

They found him on the morrow,  
 Stretch'd on a heap of dead;  
 His hand was in the grenadier's  
 Who at his bidding bled.  
 They hung a medal round his neck,  
 And clos'd his dauntless eye;  
 On the stone they cut, "*The Forty-third*  
*Taught him the way to die!*"

'Tis forty years from then till now —  
 The grave gapes at my feet —  
 Yet when I think of such a boy  
 I feel my old heart beat.  
 And from my sleep I sometimes wake,  
 Hearing a feeble cry,  
 And a voice that says, "Now, Forty-third,  
 Teach me the way to die!"

## John Veitch

### THE LAIRD OF SCHELYNLAW

SCHELYNLAW TOWER is fair on the brae,  
 Its muirs are green and wide,  
 And Schelynlaw's ewes are the bravest  
 ewes  
 In a' the country-side.

The birk grows there and the rowan  
 red,  
 And the burnie brattles down,  
 And there are nae sic knowes as Schelyn-  
 law's,  
 With the heather and bent sae brown.

But wife, three bairns are a' frae him gane,  
Twa sons in a deidly raid ;  
And but yestreen his bonnie lass Jean  
In Traquair kirkyard was laid.

A lane auld man in his ain auld keep, —  
What ane could wish him ill ?  
Not e'en Traquair wi' his black fause heart  
And his loons that range the hill.

Out in the morn to the muirland dun  
Rode ane frae Schelynlaw's gate,  
Into the mist of the hill he rode,  
His errand might not wait.

The opening arms of the grey hill haur  
Folded the rider dim ;  
Oh, cloud of the muir ! 't is a gruesome deed  
Ye hide in your misty rim.

Up he made for the Black Syke Rig,  
And round by the Fingland Glen,  
But he turn'd and turn'd him aye in the  
mist ;  
Its glower was as faces of men !

And oft a voice sounded low in his ear,  
"The sun is no' gaun to daw —  
For that straik o' blude and that clot o'  
blude,  
On the breist o' auld Schelynlaw !"

'T was late o' nicht — to the House of  
Traquair  
A horseman came jaded and rude,  
None asked him whence or why he came,  
Nor whose on his hands was the blude.

"But hae ye the Bond?" said hard  
Traquair.

"The Bond i' faith I hae ;  
The deid sign nae mair, the lands are thine,  
But foul was the stroke I gae :

"I've ridden wi' you ower moss and fell,  
In moonlight and in mirk,  
And monie a stalwart man I've hewn, —  
So shrive me, Haly Kirk !

"Lewinshope Tam and Wulrus Will  
I slew, and Jock o' the Ha' ;  
But there's my richt hand to burn in flame,  
Could I bring back auld Schelynlaw !"

Schelynlaw's lands were ne'er bought or  
sold,  
Yet they fell to the house of Traquair ;  
But Jock o' Grieston that rode that morn  
Was ne'er seen to ride ony mair.

High in state rose the noble Earl,  
Well did he please the King ;  
He could tell any lie to the States or the  
Kirk,  
His warrant the signet-ring.

Many a year has come and gone,  
His pride and his power are away,  
A graceless son has the old lord's lands,  
And the father's hairs are grey.

The Court is back to Edinburgh town,  
Lairds and braw leddies ride there ;  
A dole some give to a bow'd-down man,  
In pity, — 't is auld Traquair !

## Jean Ingelouw

### THE HIGH TIDE ON THE COAST OF LINCOLNSHIRE

(1571)

THE old mayor climb'd the belfry tower,  
The ringers ran by two, by three ;  
"Pull, if ye never pull'd before ;  
Good ringers, pull your best," quoth he.  
"Play uppe, play uppe, O Boston bells !  
Ply all your changes, all your swells,  
Play uppe, 'The Brides of Enderby.'"

Men say it was a stolen tyde —  
The Lord that sent it, He knows all ;  
But in myne ears doth still abide  
The message that the bells let fall :  
And there was nought of strange, beside  
The flight of mews and peewits pied  
By millions crouch'd on the old sea wall.

I sat and spun within the doore,  
My thread brake off, I rais'd myne eyes  
The level sun, like ruddy ore,  
Lay sinking in the barren skies ;

And dark against day's golden death  
She moved where Lindis wandereth,  
My sonne's faire wife, Elizabeth.

"Cusha ! Cusha ! Cusha !" calling,  
Ere the early dews were falling,  
Farre away I heard her song,  
"Cusha ! Cusha !" all along ;  
Where the reedy Lindis floweth,  
Floweth, floweth,  
From the meads where melick groweth  
Faintly came her milking song —

"Cusha ! Cusha ! Cusha !" calling,  
"For the dews will soone be falling ;  
Leave your meadow grasses mellow,  
Mellow, mellow ;  
Quit your cowslips, cowslips yellow ;  
Come uppe, Whitefoot, come uppe, Light-  
foot ;  
Quit the stalks of parsley hollow,  
Hollow, hollow ;  
Come uppe, Jetty, rise and follow,  
From the clovers lift your head ;  
Come uppe, Whitefoot, come uppe, Light-  
foot,  
Come uppe, Jetty, rise and follow,  
Jetty, to the milking shed."

If it be long, ay, long ago,  
When I beginne to think howe long,  
Againe I hear the Lindis flow,  
Swift as an arrowe, sharpe and strong ;  
And all the aire, it seemeth mee,  
Bin full of floating bells (sayth shee),  
That ring the tune of Enderby.

Alle fresh the level pasture lay,  
And not a shadowe mote be seene,  
Save where full fyve good miles away  
The steeple tower'd from out the greene ;  
And lo ! the great bell farre and wide  
Was heard in all the country side  
That Saturday at eventide.

The swanherds where their sedges are  
Mov'd on in sunset's golden breath,  
The shepherde lads I heard afarre,  
And my sonne's wife, Elizabeth ;  
Till floating o'er the grassy sea  
Came downe that kyndly message free,  
The "Brides of Mavis Enderby."

Then some look'd uppe into the sky,  
And all along where Lindis flows

To where the goodly vessels lie,  
And where the lordly steeple shows.  
They sayde, "And why should this thing  
be ?

What danger lowers by land or sea ?  
They ring the tune of Enderby !

"For evil news from Mablethorpe,  
Of pyrate galleys warping down ;  
For shippes ashore beyond the scorpe,  
They have not spar'd to wake the towne :  
But while the west bin red to see,  
And storms be none, and pyrates flee,  
Why ring 'The Brides of Enderby' ?"

I look'd without, and lo ! my sonne  
Came riding downe with might and main :  
He rais'd a shout as he drew on,  
Till all the welkin rang again,  
"Elizabeth ! Elizabeth !"  
(A sweeter woman ne'er drew breath  
Than my sonne's wife, Elizabeth.)

"The olde sea wall (he cried) is downe,  
The rising tide comes on apace,  
And boats adrift in yonder towne  
Go sailing uppe the market-place."  
He shook as one that looks on death :  
"God save you, mother !" straight he saith ;  
"Where is my wife, Elizabeth ?"

"Good sonne, where Lindis winds her way,  
With her two bairns I marked her long ;  
And ere yon bells beganne to play  
Afar I heard her milking song."  
He looked across the grassy lea,  
To right, to left, "Ho, Enderby !"  
They rang "The Brides of Enderby !"

With that he cried and beat his breast ;  
For, lo ! along the river's bed  
A mighty eygre rear'd his crest,  
And uppe the Lindis raging sped.  
It swept with thunderous noises lond ;  
Shap'd like a curling snow-white cloud,  
Or like a demon in a shroud.

And rearing Lindis backward press'd  
Shook all her trembling bankes amaine ;  
Then madly at the eygre's breast  
Flung uppe her weltering walls again.  
Then bankes came downe with ruin and  
rout —  
Then beaten foam flew round about —  
Then all the mighty floods were out.

So farre, so fast the eygre drave,  
 The heart had hardly time to beat  
 Before a shallow seething wave  
 Sobb'd in the grasses at oure feet :  
 The feet had hardly time to flee  
 Before it brake against the knee,  
 And all the world was in the sea.

Upon the roofe we sate that night,  
 The noise of bells went sweeping by ;  
 I mark'd the lofty beacon light  
 Stream from the church tower, red and  
 high —  
 A lurid mark and dread to see ;  
 And awsome bells they were to mee,  
 That in the dark rang "Enderby."

They rang the sailor lads to guide  
 From roofe to roofe who fearless row'd ;  
 And I — my sonne was at my side,  
 And yet the ruddy beacon glow'd :  
 And yet he moan'd beneath his breath,  
 "O come in life, or come in death !  
 O lost ! my love, Elizabeth."

And didst thou visit him no more ?  
 Thou didst, thou didst, my daughter  
 deare ;  
 The waters laid thee at his doore,  
 Ere yet the early dawn was clear.  
 Thy pretty bairns in fast embrace,  
 The lifted sun shone on thy face,  
 Downe drifted to thy dwelling-place.

That flow str-w'd wrecks about the grass,  
 That ebbe swept out the flocks to  
 sea ;  
 A fatal ebbe and flow, alas !  
 To manye more than myne and mee ;  
 But each will mourn his own (she saith) ;  
 And sweeter woman ne'er drew breath  
 Than my sonne's wife, Elizabeth.

I shall never hear her more  
 By the reedy Lindis shore,  
 "Cusha ! Cusha ! Cusha !" calling,  
 Ere the early dews be falling ;  
 I shall never hear her song,  
 "Cusha ! Cusha !" all along  
 Where the sunny Lindis floweth,  
 Goeth, floweth ;  
 From the meads where melick groweth,  
 When the water winding down,  
 Onward floweth to the town.

I shall never see her more  
 Where the reeds and rushes quiver,  
 Shiver, quiver ;  
 Stand beside the sobbing river,  
 Sobbing, throbbing, in its falling  
 To the sandy lonesome shore ;  
 I shall never hear her calling,  
 "Leave your meadow grasses mellow,  
 Mellow, mellow ;  
 Quit your cowslips, cowslips yellow :  
 Come uppe, Whitefoot, come uppe, Light-  
 foot ;  
 Quit your pipes of parsley hollow,  
 Hollow, hollow ;  
 Come uppe, Lightfoot, rise and follow ;  
 Lightfoot, Whitefoot,  
 From your clovers lift the head ;  
 Come uppe, Jetty, follow, follow,  
 Jetty, to the milking shed."

### SAILING BEYOND SEAS

METHOUGHT the stars were blinking  
 bright,  
 And the old brig's sails unfurl'd ;  
 I said, "I will sail to my love this night  
 At the other side of the world."  
 I stepp'd aboard, — we sail'd so fast, —  
 The sun shot up from the bourn ;  
 But a dove that perch'd upon the mast  
 Did mourn, and mourn, and mourn.  
 O fair dove ! O fond dove !  
 And dove with the white breast,  
 Let me alone, the dream is my own,  
 And my heart is full of rest.

My true love fares on this great hill,  
 Feeding his sheep for aye ;  
 I look'd in his hut, but all was still,  
 My love was gone away.  
 I went to gaze in the forest creek,  
 And the dove mourn'd on apace ;  
 No flame did flash, nor fair blue reek  
 Rose up to show me his place.  
 O last love ! O first love !  
 My love with the true heart,  
 To think I have come to this your  
 home,  
 And yet — we are apart !

My love ! He stood at my right hand,  
 His eyes were grave and sweet.  
 Methought he said, "In this far land,  
 O, is it thus we meet ?

Ah, maid most dear, I am not here ;  
 I have no place, — no part, —  
 No dwelling more by sea or shore,  
 But only in thy heart.”  
 O fair dove ! O fond dove !  
 Till night rose over the bourn,  
 The dove on the mast, as we sail'd fast,  
 Did mourn, and mourn, and mourn.

### THE LONG WHITE SEAM

As I came round the harbor buoy,  
 The lights began to gleam,  
 No wave the land-lock'd water stirr'd,  
 The crags were white as cream ;  
 And I mark'd my love by candle-light  
 Sewing her long white seam.  
 It's aye sewing ashore, my dear,  
 Watch and steer at sea,  
 It's reef and furl, and haul the line,  
 Set sail and think of thee.

I climb'd to reach her cottage door ;  
 O sweetly my love sings !  
 Like a shaft of light her voice breaks forth,  
 My soul to meet it springs  
 As the shining water leap'd of old,  
 When stirr'd by angel wings.  
 Aye longing to list anew,  
 Awake and in my dream,  
 But never a song she sang like this,  
 Sewing her long white seam.

Fair fall the lights, the harbor lights,  
 That brought me in to thee,  
 And peace drop down on that low roof  
 For the sight that I did see,  
 And the voice, my dear, that rang so  
 clear  
 All for the love of me.  
 For O, for O, with brows bent low  
 By the candle's flickering gleam,  
 Her wedding gown it was she wrought,  
 Sewing the long white seam.

## Robert Dwyer Joyce

### CROSSING THE BLACKWATER

A. D. 1603

WE stood so steady,  
 All under fire,  
 We stood so steady,  
 Our long spears ready  
 To vent our ire :  
 To dash on the Saxon,  
 Our mortal foe,  
 And lay him low  
 In the bloody mire.

'T was by Blackwater,  
 When snows were white,  
 'T was by Blackwater,  
 Our foes for the slaughter  
 Stood full in sight ;  
 But we were ready  
 With our long spears,  
 And we had no fears  
 But we'd win the fight.

Their bullets came whistling  
 Upon our rank,  
 Their bullets came whistling,

Their spears were bristling  
 On th' other bank :  
 Yet we stood steady,  
 And each good blade,  
 Ere the morn did fade,  
 At their life-blood drank.

“ Hurrah ! for Freedom ! ”  
 Came from our van,  
 “ Hurrah ! for Freedom !  
 Our swords — we'll feed 'em  
 As best we can —  
 With vengeance we'll feed 'em ! ”  
 Then down we crash'd,  
 Through the wild ford dash'd,  
 And the fray began.

Horses to horses,  
 And man to man :  
 O'er dying horses,  
 And blood and corpses,  
 O'Sullivan,  
 Our general, thunder'd,  
 And we were not slack  
 To slay at his back  
 Till the fight began.

O, how we scatter'd  
 The foemen then, —  
 Slaughter'd and scatter'd,  
 And chas'd and shatter'd,  
 By shore and glen !  
 To the wall of Moyallo  
 Few fled that day :  
 Will they bar our way  
 When we come again ?

Our dead freres we buried,  
 They were but few,  
 Our dead freres we buried  
 Where the dark waves hurried,  
 And flash'd and flew :  
 O sweet be their slumber  
 Who thus have died  
 In the battle's tide,  
 Inisfail, for you !

### Ellen O'Leary

#### TO GOD AND IRELAND TRUE

I sit beside my darling's grave,  
 Who in the prison died,  
 And though my tears fall thick and fast  
 I think of him with pride :  
 Ay, softly fall my tears like dew,  
 For one to God and Ireland true.

"I love my God o'er all," he said,  
 "And then I love my land,  
 And next I love my Lily sweet,  
 Who pledged me her white hand :  
 To each — to all — I'm ever true,  
 To God, to Ireland, and to you."

No tender nurse his hard bed smooth'd  
 Or softly rais'd his head ;  
 He fell asleep and woke in heaven  
 Ere I knew he was dead ;  
 Yet why should I my darling rue ?  
 He was to God and Ireland true.

Oh, 't is a glorious memory !  
 I'm prouder than a queen,  
 To sit beside my hero's grave  
 And think on what has been ;  
 And, O my darling, I am true  
 To God — to Ireland — and to you !

### Hamilton Aidé

#### REMEMBER OR FORGET

I SAT beside the streamlet,  
 I watch'd the water flow,  
 As we together watch'd it  
 One little year ago :  
 The soft rain patter'd on the leaves,  
 The April grass was wet.  
 Ah ! folly to remember ;  
 'T is wiser to forget.

The nightingales made vocal  
 June's palace pav'd with gold ;  
 I watch'd the rose you gave me  
 Its warm red heart unfold ;  
 But breath of rose and bird's song  
 Were fraught with wild regret.  
 'T is madness to remember ;  
 'T were wisdom to forget.

I stood among the gold corn,  
 Alas ! no more, I knew,

To gather gleaner's measure  
 Of the love that fell from you.  
 For me, no gracious harvest —  
 Would God we ne'er had met !  
 'T is hard, Love, to remember, but  
 'T is harder to forget.

The streamlet now is frozen,  
 The nightingales are fled,  
 The cornfields are deserted,  
 And every rose is dead.  
 I sit beside my lonely fire,  
 And pray for wisdom yet .  
 For calmness to remember,  
 Or courage to forget.

#### THE DANUBE RIVER

Do you recall that night in June,  
 Upon the Danube river ?  
 We listen'd to a Ländler tune,  
 We watch'd the moonbeams quiver.

I oft since then have watch'd the moon,  
But never, love, oh ! never,  
Can I forget that night in June,  
Adown the Danube river.

Our boat kept measure with its oar,  
The music rose in snatches,  
From peasants dancing on the shore  
With boisterous songs and catches.  
I know not why that Ländler rang  
Through all my soul — but never  
Can I forget the songs they sang  
Adown the Danube river.

### WHEN WE ARE PARTED

WHEN we are parted let me lie  
In some far corner of thy heart,  
Silent, and from the world apart,  
Like a forgotten melody :  
Forgotten of the world beside,  
Cherish'd by one, and one alone,  
For some lov'd memory of its own ;  
So let me in thy heart abide  
When we are parted.

When we are parted, keep for me  
The sacred stillness of the night ;  
That hour, sweet Love, is mine by right ;  
Let others claim the day of thee !  
The cold world sleeping at our feet,  
My spirit shall discourse with thine ; —

When stars upon thy pillow shine,  
At thy heart's door I stand and beat,  
Though we are parted.

### THE FORSAKEN

SHE sat beside the mountain springs,  
Her feet were on the water's brink,  
And oft she wept when she beheld  
The birds that lighted there to drink ;  
She wept : but as they spread their wings,  
Her sweet voice follow'd them on high :  
" He will return — I know him well ;  
He would not leave me here to die."

And there she sat, as months roll'd on,  
Unmindful of the changing year ;  
She heeded not the sun, or snow,  
All seasons were alike to her.  
She look'd upon the frozen stream,  
She listen'd to the night bird's cry :  
" He will return — I know him well ;  
He would not leave me here to die."

And still she sits beside the springs,  
And combs the gold drips of her hair ;  
Red berries for a bridal crown  
At early morn she places there.  
At every shadow on the grass  
She starts, and murmurs with a sigh,  
" He will return — I know him well ;  
He would not leave me here to die."

## Joseph Skipsey

### MOTHER WEPT

MOTHER wept, and father sigh'd ;  
With delight a-glow  
Cried the lad, " To-morrow," cried,  
" To the pit I go."

Up and down the place he sped,  
Greeted old and young,  
Far and wide the tidings spread,  
Clapp'd his hands and sung.

Came his cronies, some to gaze  
Rapt in wonder ; some  
Free with counsel ; some with praise ;  
Some with envy dumb.

" May he," many a gossip cried,  
" Be from peril kept ;"  
Father hid his face and sighed,  
Mother turned and wept.

### THE DEWDROP

Ah, be not vain. In yon flower-bell,  
As rare a pearl, did I appear,  
As ever grew in ocean shell,  
To dangle at a Helen's ear.

So was I till a cruel blast  
Arose and swept me to the ground,  
When, in the jewel of the past,  
Earth but a drop of water found.



## THE BUTTERFLY

THE butterfly from flower to flower  
 The urchin chas'd ; and, when at last  
 He caught it in my lady's bower,  
 He cried, " Ha, ha ! " and held it fast.

Awhile he laugh'd, but soon he wept,  
 When looking at the prize he'd caught  
 He found he had to ruin swept  
 The very glory he had sought.

## Richard Barnett

## THE ISLAND OF SHADOWS

YES, Cara mine, I know that I shall stand  
 Upon the seashore soon,  
 And watch the waves that die upon the  
 strand,  
 And the immortal moon.

One mew will hover 'mid the drowsy  
 damp  
 That clogs the breezes there,  
 One star suspend her solitary lamp,  
 High in the viewless air.

My straining eyes will mark a distant  
 oar,  
 Grazing the supple sea,  
 And a light pinnacle speeding to the shore,  
 And in it thou wilt be.

The empty veins with life no more are  
 warm,  
 The eyes no longer shine,  
 The pale star gazes through the pallid form,  
 What matter ? thou art mine.

The Love which, while it walk'd the earth,  
 could meet  
 No place to lay its head,  
 Now reigns unchallenged in the winding-  
 sheet,  
 Nor fears its kindred dead.

For Love dwells with the dead, though  
 more sedate,  
 Chasten'd, and mild it seems ;  
 While Avarice, Envy, Jealousy, and Hate,  
 With them are only dreams.

I step into the boat, our steady prone  
 Furrows the still moonlight ;  
 The sea is merry with our plashing oar,  
 With our quick rudder white.

No word has pass'd thy lips, but yet I know  
 Well where our course will be ;  
 We leave the worn-out world — is it not  
 so ? —  
 The uncorrupted sea

To cross, and gain some isle in whose sweet  
 shade  
 Even Slavery is free ;  
 And careless Care on smoothest rose-leaves  
 laid  
 Becomes Tranquillity.

Far, far the haunts where, rob'd in gory  
 weeds,  
 Grim War his court doth hold,  
 And mumbling Superstition counts his  
 beads,  
 And Avarice his gold.

But Love and Death, the comrades and the  
 twins,  
 Uninterrupted reign ;  
 Where is it that one ends and one be-  
 gins ?  
 And are they one or twain ?

And all is like thy soul, pensive and fair,  
 Veil'd in a shadowy dress,  
 And strewn with gems more rich were they  
 more rare,  
 And steep'd in balminess.

No drossy shape of earthliness appears  
 On the phantastic coast,  
 No grosser sound strikes the attuned ears  
 Than footfall of a ghost.

Seclusion, quiet, silence, slumber, dreams,  
 No murmur of a breath ;  
 The same still image on the same still  
 streams,  
 Of Love caressing Death.

So let us hasten, Love ! Our steady  
 prone  
 Furrows the still moonlight ;  
 The sea is merry with our plashing oar,  
 With our quick rudder white.

### THE FAIR CIRCASSIAN

Forty Viziers saw I go  
 Up to the Seraglio,  
 Burning, each and every man,  
 For the fair Circassian.

Ere the morn had disappear'd,  
 Every Vizier wore a beard ;  
 Ere the afternoon was born,  
 Every Vizier came back shorn.

"Let the man that woos to win  
 Woo with an unhairly chin ;"  
 Thus she said, and as she bid  
 Each devoted Vizier did.

From the beards a cord she made,  
 Loop'd it to the balustrade,  
 Glided down and went away  
 To her own Circassia.

When the Sultan heard, wax'd he  
 Somewhat wroth, and presently  
 In the noose themselves did lend  
 Every Vizier did suspend.

Sages all, this rhyme who read,  
 Guard your beards with prudent heed,  
 And beware the wily plans  
 Of the fair Circassians.

### THE BALLAD OF THE BOAT

The stream was smooth as glass, we said :  
 "Arise and let's away ;"  
 The Siren sang beside the boat that in the  
 rushes lay ;  
 And spread the sail, and strong the oar, we  
 gaily took our way.  
 When shall the sandy bar be cross'd ?  
 When shall we find the bay ?

The broadening flood swells slowly out o'er  
 cattle-dotted plains,  
 The stream is strong and turbulent, and  
 dark with heavy rains,

The laborer looks up to see our shallop  
 speed away.  
 When shall the sandy bar be cross'd ?  
 When shall we find the bay ?

Now are the clouds like fiery shrouds ; the  
 sun, superbly large,  
 Slow as an oak to woodman's stroke sinks  
 flaming at their marge.  
 The waves are bright with mirror'd light  
 as jacinths on our way.  
 When shall the sandy bar be cross'd ?  
 When shall we find the bay ?

The moon is high up in the sky, and now  
 no more we see  
 The spreading river's either bank, and  
 surging distantly  
 There booms a sullen thunder as of break-  
 ers far away.  
 Now shall the sandy bar be cross'd, now  
 shall we find the bay !

The seagull shrieks high overhead, and  
 dimly to our sight  
 The moonlit crests of foaming waves gleam  
 towering through the night.  
 We'll steal upon the mermaid soon, and  
 start her from her lay,  
 When once the sandy bar is cross'd, and  
 we are in the bay.

What rises white and awful as a shroud-  
 enfolded ghost ?  
 What roar of rampant tumult bursts in  
 clangor on the coast ?  
 Pull back ! pull back ! The raging flood  
 sweeps every oar away.  
 O stream, is this thy bar of sand ? O boat,  
 is this the bay ?

### THE LYRICAL POEM

PASSION the fathomless spring, and words  
 the precipitate waters,  
 Rhythm the bank that binds these to their  
 musical bed.

### THE DIDACTIC POEM

SOULLESS, colorless strain, thy words are  
 the words of wisdom.  
 Is not a mule a mule, bear he a burden of  
 gold ?

## ON AN URN

BOTH thou and I alike, my Bacchic urn,  
From clay are sprung, and must to clay re-  
turn ;

But happier fate this day is mine and thine,  
For I am full of life, and thou of wine ;  
Our powers for mutual aid united be,  
Keep thou me blithe, and flowing I'll keep  
thee.

## AGE

I WILL not rail, or grieve when torpid old  
Frosts the slow-journeying blood, for I shall  
see

The lovelier leaves hang yellow on the  
tree,

The nimbler brooks in icy fetters held.  
Methinks the aged eye, that first beheld  
The fitful ravage of December wild,  
Then knew himself indeed dear Nature's  
child,

Seeing the common doom, that all com-  
pell'd.

No kindred we to her beloved broods,  
If, dying these, we drew a selfish breath ;  
But one path travel all her multitudes,  
And none dispute the solemn Voice that  
saith :

"Sun, to thy setting ; to your autumn,  
woods ;  
Stream, to thy sea ; and man, unto thy  
death !"

## TO AMERICA

AFTER READING SOME UNGENEROUS  
CRITICISMS

WHAT though thy Muse the singer's art  
essay

With lip now over-loud, now over-low ?  
'Tis but the augury that makes her so  
Of the high things she hath in charge to  
say.

How shall the giantess of gold and clay,  
Girt with two oceans, crown'd with Arctic  
snow,

Sandall'd with shining seas of Mexico,  
Be par'd to trim proportion in a day ?  
Thou art too great ! Thy million-billow'd  
surge

Of life bewilders speech, as shoreless sea  
Confounds the ranging eye from verge to  
verge

With mazy strife or smooth immensity.  
Not soon or easily shall thence emerge  
A Homer or a Shakespeare worthy thee.

## John Todhunter

## THE BANSHEE

GREEN, in the wizard arms  
Of the foam-bearded Atlantic,  
An isle of old enchantment,  
A melancholy isle,  
Enchanted and dreaming lies :  
And there, by Shannon's flowing,  
In the moonlight, spectre-thin,  
The spectre Erin sits.

An aged desolation,  
She sits by old Shannon's flowing,  
A mother of many children,  
Of children exil'd and dead,  
In her home, with bent head, homeless,  
Clasping her knees she sits,  
Keening, keening !

And at her keene the fairy-grass  
Trembles on dun and barrow ;

Around the foot of her ancient crosses  
The grave-grass shakes and the nettle  
swings ;

In haunted glens the meadow-sweet  
Flings to the night wind  
Her mystic mournful perfume ;  
The sad spearmint by holy wells  
Breathes melancholy balm.

Sometimes she lifts her head,  
With blue eyes tearless,  
And gazes athwart the reck of night  
Upon things long past,  
Upon things to come.

And sometimes, when the moon  
Brings tempest upon the deep,  
And rous'd Atlantic thunders from his  
caverns in the west,  
The wolfhound at her feet  
Springs up with a mighty bay,

And chords of mystery sound from the  
 wild harp at her side,  
 Strung from the heart of poets ;  
 And she flies on the wings of tempest  
 Around her shuddering isle,  
 With gray hair streaming :  
 A meteor of evil omen,  
 The spectre of hope forlorn,  
 Keening, keening !

She keenes, and the strings of her wild  
 harp shiver  
 On the gusts of night :  
 O'er the four waters she keenes — over  
 Moyle she keenes,  
 O'er the sea of Milith, and the Strait of  
 Strongbow,  
 And the Ocean of Columbus.

And the Fianna hear, and the ghost of her  
 cloudy hovering heroes ;

And the Swan, Fianoula, wails o'er the  
 waters of Inisfail,  
 Chanting her song of destiny,  
 The rune of the weaving Fates.  
 And the nations hear in the void and quak-  
 ing time of night,  
 Sad unto dawning, dirges,  
 Solemn dirges,  
 And snatches of bardic song ;  
 Their souls quake in the void and quaking  
 time of night,  
 And they dream of the weird of kings,  
 And tyrannies moulting, sick  
 In the dreadful wind of change.

Wail no more, lonely one, mother of exiles,  
 wail no more,  
 Banshee of the world — no more !  
 Thy sorrows are the world's, thou art no  
 more alone ;  
 Thy wrongs, the world's.

## R. St. John Tyrwhitt

### THE GLORY OF MOTION

THREE twangs of the horn, and they're all  
 out of cover !

Must brave you, old bull-finch, that's  
 right in the way !

A rush, and a bound, and a crash, and I'm  
 over !

They're silent and racing and for'ard  
 away ;

Fly, Charley, my darling ! Away and we  
 follow ;

There's no earth or cover for mile upon  
 mile ;

We're wing'd with the flight of the stork  
 and the swallow ;

The heart of the eagle is ours for a  
 while.

The pasture-land knows not of rough  
 plough or harrow !

The hoofs echo hollow and soft on the  
 sward ;

The soul of the horses goes into our  
 marrow ;

My saddle's a kingdom, and I am its  
 lord :

And rolling and flowing beneath us like  
 ocean,

Gray waves of the high ridge and furrow  
 glide on,

And small flying fences in musical motion,  
 Before us, beneath us, behind us, are  
 gone.

O puissant of bone and of sinew availing,  
 On thee how I've long'd for the brooks  
 and the showers !

O white-breasted camel, the meek and un-  
 failing,

To speed through the glare of the long  
 desert hours !

And, bright little barbs, ye make worthy  
 pretences

To go with the going of Solomon's sires ;  
 But you stride not the stride, and you fly  
 not the fences !

And all the wide Hejaz is naught to the  
 shires.

O gay gondolier ! from thy night-fitting  
 shallop

I have heard the soft pulses of oar and  
 guitar ;

But sweeter the rhythmical rush of the  
gallop,  
The fire in the saddle, the flight of the  
star.  
Old mare, my beloved, no stouter or  
faster  
Hath ever strode under a man at his  
need ;  
Be glad in the hand and embrace of thy  
master,  
And pant to the passionate music of  
speed.

Can there e'er be a thought to an elderly  
person  
So keen, so inspiring, so hard to forget,  
So fully adapted to break into burgeon  
As this — that the steel is n't out of him  
yet ;  
That flying speed tickles one's brain with a  
feather ;  
That one's horse can restore one the  
years that are gone ;  
That, spite of gray winter and weariful  
weather,  
The blood and the pace carry on, carry on ?

### Clement Scott

#### RUS IN URBE

POETS are singing the whole world over  
Of May in melody, joys for June ;  
Dusting their feet in the careless clover,  
And filling their hearts with the black-  
bird's tune.  
The "brown bright nightingale" strikes  
with pity  
The sensitive heart of a count or clown ;  
But where is the song for our leafy city,  
And where the rhymes for our lovely  
town ?

"O for the Thames, and its rippling  
reaches,  
Where almond rushes, and breezes  
sport !  
Take me a walk under Burnham Beeches ;  
Give me a dinner at Hampton Court !"  
Poets, be still, though your hearts I harden ;  
We've flowers by day and have scents at  
dark,  
The limes are in leaf in the cockney garden,  
And lilacs blossom in Regent's Park.

"Come for a blow," says a reckless fellow,  
Burn'd red and brown by passionate  
sun ;  
"Come to the downs, where the gorse is  
yellow ;  
The season of kisses has just begun !  
Come to the fields where bluebells shiver,  
Hear cuckoo's carol, or plaint of dove ;  
Come for a row on the silent river ;  
Come to the meadows and learn to  
love !"

Yes, I will come when this wealth is  
over  
Of soften'd color and perfect tone —  
The lilac's better than fields of clover ;  
I'll come when blossoming May has  
flown.  
When dust and dirt of a trampled city  
Have dragg'd the yellow laburnum  
down,  
I'll take my holiday — more's the pity —  
And turn my back upon London town.

Margaret ! am I so wrong to love it,  
This misty town that your face shines  
through ?  
A crown of blossom is wav'd above it ;  
But heart and life of the whirl — 't is  
you !  
Margaret ! pearl ! I have sought and  
found you ;  
And, though the paths of the wind are  
free,  
I'll follow the ways of the world around  
you,  
And build my nest on the nearest tree !

#### LILIAN ADELAIDE NEILSON

WHAT shall my gift be to the dead one  
lying  
Wrapp'd in the mantle of her mother  
earth ?  
No tear, no voice, no prayer, or any sigh-  
ing,  
Gives back her face made beautiful by  
birth.

Honor was due to one whose soul was  
tender,

Whose nature quicken'd at the touch of  
art ;

Now that the struggle's over, God will send  
her

Mercy and peace to soothe her troubled  
heart.

Tears will be shed ; for who dare raise the  
finger

Of scorn when all is buried in the grave ?  
Some pity near her memory will linger :

Upon life's stormy sea she toss'd — a  
wave !

Life's weary hill she bravely fell in breast-  
ing,

Her work was done ; "Oh, take me  
home," she sighs ;

Whisper it low, she sleeps not, "she is  
resting," —

So fell the curtain, and she clos'd her eyes.

The flowers she lov'd will deck the cross  
that shows us

Where all remains of what was once so  
fair.

Yes ! she is dead, but still, perhaps, she  
knows us

Who say "Implora pace !" for our  
prayer.

They gave love's playthings, who were  
wont to win her,

As Juliet coax'd to happiness her nurse ;  
But I, who knew the goodness that was in  
her,

Place humbly on her grave — this leaf of  
verse !

## Sarah Williams

### OMAR AND THE PERSIAN

THE victor stood beside the spoil, and by  
the grinning dead :

"The land is ours, the foe is ours, now  
rest, my men," he said.

But while he spoke there came a band of  
foot-sore, panting men :

"The latest prisoner, my lord, we took  
him in the glen,

And left behind dead hostages that we  
would come again."

The victor spoke : "Thou, Persian dog !  
hast cost more lives than thine.

That was thy will, and thou shouldst die  
full thrice, if I had mine.

Dost know thy fate, thy just reward ?"  
The Persian bent his head,

"I know both sides of victory, and only  
grieve," he said,

"Because there will be none to fight  
'gainst thee when I am dead.

No Persian faints at sight of Death, — we  
know his face too well, —

He waits for us on mountain side, in town,  
or shelter'd dell ;

But I crave a cup of wine, thy first and  
latest boon,

For I have gone three days athirst, and  
fear lest I may swoon,

Or even wrong mine enemy, by dying now,  
too soon."

The cup was brought ; but ere he drank  
the Persian shudder'd white.

Omar replied, "What fearest thou ? The  
wine is clear and bright ;

We are no poisoners, not we, nor traitors  
to a guest,

No dart behind, nor dart within, shall  
pierce thy gallant breast ;

Till thou hast drain'd the draught, O foe,  
thou dost in safety rest."

The Persian smil'd, with parched lips, upon  
the foemen round,

Then pour'd the precious liquid out, un-  
tasted, on the ground.

"Till that is drunk, I live," said he, "and  
while I live, I fight ;

So, see you to your victory, for 't is undone  
this night ;

Omar the worthy, battle fair is but thy  
god-like right."

Upsprang a wrathful army then, — Omar  
 restrain'd them all,  
 Upon no battle-field had rung more clear  
 his martial call,  
 The dead men's hair beside his feet as by a  
 breeze was stirr'd,

The farthest henchman in the camp the  
 noble mandate heard :  
 " Hold ! if there be a sacred thing, it is  
 the warrior's word."

### Sir Walter Besant

#### TO DAPHNE

LIKE apple-blossom, white and red ;  
 Like hues of dawn, which fly too  
 soon ;  
 Like bloom of peach, so softly spread ;  
 Like thorn of May and rose of June —  
 Oh, sweet ! oh, fair ! beyond compare,  
 Are Daphne's cheeks,  
 Are Daphne's blushing cheeks, I swear.  
 That pretty rose, which comes and goes  
 Like April sunshine in the sky,

I can command it when I choose —  
 See how it rises if I cry.  
 Oh, sweet ! oh, fair ! beyond compare,  
 Are Daphne's cheeks,  
 Are Daphne's blushing cheeks, I swear.

Ah ! when it lies round lips and eyes,  
 And fades away, again to spring,  
 No lover, sure, could ask for more  
 Than still to cry, and still to sing:  
 Oh, sweet ! oh, fair ! beyond compare,  
 Are Daphne's cheeks,  
 Are Daphne's blushing cheeks, I swear.

### Lady Lindsay

#### SONNET

(SUGGESTED BY MR. WATTS'S PICTURE OF LOVE  
 AND DEATH)

YEA, Love is strong as life ; he casts out  
 fear,  
 And wrath, and hate, and all our envious  
 foes ;  
 He stands upon the threshold, quick to close  
 The gate of happiness ere should appear  
 Death's dreaded presence — ay, but Death  
 draws near,  
 And large and gray the towering outline  
 grows,  
 Whose face is veil'd and hid ; and yet Love  
 knows  
 Full well, too well, alas ! that Death ' is  
 here.  
 Death tramples on the roses ; Death comes  
 in,  
 Though Love, with outstretch'd arms and  
 wings outspread,

Would bar the way — poor Love, whose  
 wings begin  
 To droop, half-torn as are the roses dead  
 Already at his feet — but Death must win,  
 And Love grows faint beneath that ponder-  
 ous tread !

#### MY HEART IS A LUTE

ALAS, that my heart is a lute,  
 Whereon you have learn'd to play !  
 For a many years it was mute,  
 Until one summer's day  
 You took it, and touch'd it, and made it  
 thrill,  
 And it thrills and throbs, and quivers still !

I had known you, dear, so long !  
 Yet my heart did not tell me why  
 It should burst one morn into song,  
 And wake to new life with a cry,

Like a babe that sees the light of the sun,  
And for whom this great world has just  
begun.

Your lute is enshrin'd, cas'd in,  
Kept close with love's magic key,

So no hand but yours can win  
And wake it to minstrelsy ;  
Yet leave it not silent too long, nor  
alone,  
Lest the strings should break, and the  
music be done.

## VARIOUS DISTINCTIVE POETS

### Thomas Gordon Hake

#### OLD SOULS

THE world, not hush'd, lay as in trance ;  
It saw the future in its van,  
And drew its riches in advance  
To meet the greedy wants of man ;  
Till length of days, untimely sped,  
Left its account unaudited.

The sun, untir'd, still rose and set, —  
Swerv'd not an instant from its beat ;  
It had not lost a moment yet,  
Nor used in vain its light and heat ;  
But, as in trance, from when it rose  
To when it sank, man crav'd repose.

A holy light that shone of yore  
He saw, despis'd, and left behind :  
His heart was rotting to the core  
Lock'd in the slumbers of the mind :  
Not beat of drum, nor sound of fife,  
Could rouse it to a sense of life.

A cry was heard, inton'd and slow,  
Of one who had no wares to vend :  
His words were gentle, dull, and low,  
And he call'd out, "Old souls to  
mend !"

He peddled on from door to door,  
And look'd not up to rich or poor.

His step kept on as if in pace  
With some old timepiece in his head,  
Nor ever did its way retrace ;  
Nor right nor left turn'd he his tread,  
But utter'd still his tinker's cry  
To din the ears of passers-by.

So well they knew the olden note  
Few heeded what the tinker spake,  
Though here and there an ear it smote  
And seem'd a sudden hold to take ;  
But they had not the time to stay,  
And it would do some other day.

Still on his way the tinker wends,  
Though jobs be far between and few ;  
But here and there a soul he mends  
And makes it look as good as new.  
Once set to work, once fairly hir'd,  
His dull old hammer seems inspir'd.

Over the task his features glow ;  
He knocks away the rusty flakes ;  
A spark flies off at every blow ;  
At every rap new life awakes.  
The soul once cleans'd of outward sins,  
His subtle handicraft begins.

Like iron unanneal'd and crude,  
The soul is plunged into the blast ;  
To temper it, however rude,  
'Tis next in holy water cast ;  
Then on the anvil it receives  
The nimblest stroke the tinker gives.

The tinker's task is at an end :  
Stamp'd was the cross by that last blow  
Again his cry, "Old souls to mend !"  
Is heard in accents dull and low.  
He pauses not to seek his pay, —  
That too will do another day.

One stops and says, "This soul of mine  
Has been a tidy piece of ware,



But rust and rot in it combine,  
And now corruption lays it bare.  
Give it a look : there was a day  
When it the morning hymn could say."

The tinker looks into his eye,  
And there detects besetting sin,  
The decent old-establish'd lie,  
That creeps through all the chinks  
within.

Lank are its tendrils, thick its shoots,  
And like a worm's nest coil the roots.

Like flowers that deadly berries bear,  
His seed, if tended from the pod,  
Had grown in beauty with the year,  
Like deodara drawn to God ;  
Now, like a dank and curly brake,  
It fosters venom for the suake.

The tinker takes the weed in tow,  
And roots it out with tooth and nail ;  
His labor patient to bestow,  
Lest like the herd of men he fail.  
How best to extirpate the weed  
Has grown with him into a creed.

His tack is steady, slow, and sure :  
He plucks it out, despite the howl,  
With gentle hand and look demure,  
As cunning maiden draws a fowl.  
He knows the job he is about,  
And pulls till all the lie is out.

"Now steadfastly regard the man  
Who wrought your cure of rust and  
rot !

You saw him ere the work began :  
Is he the same, or is he not ?  
You saw the tinker ; now behold  
The Envoy of a God of old."

This said, he on the forehead stamps  
The downward stroke and one across,  
Then straight upon his way he tramps ;  
His time for profit, not for loss ;  
His task no sooner at an end  
Than out he cries, "Old souls to mend !"

As night comes on he enters doors,  
He crosses halls, he goes upstairs,  
He reaches first and second floors,  
Still busied on his own affairs.  
None stop him or a question ask ;  
None heed the workman at his task.

Despite his cry, "Old souls to mend !"  
Which into dull expression breaks,  
Not mov'd are they, nor ear they lend  
To him who from old habit speaks ;  
Yet does the deep and one-ton'd cry  
Send thrills along eternity.

He gads where out-door wretches walk,  
Where outcasts under arches creep ;  
Among them holds his simple talk.  
He lets them hear him in their sleep.  
They who his name have still denied,  
He lets them see him crucified.

On royal steps he takes a stand  
To light the beauties to the ball ;  
He holds a lantern in his hand,  
And lets this simple saying fall.  
They deem him but some sorry wit  
Serving the Holy Spirit's writ.

They know not souls can rust and rot,  
And deem him, while he says his say,  
The tipsy watchman who forgot  
To call out, "Carriage stops the way !"  
They know not what it can portend,  
This mocking cry, "Old souls to mend !"

While standing on the palace stone,  
He is in workhouse, brothel, jail ;  
He is to play and ball-room gone,  
To hear again the beauties rail ;  
With tender pity to behold  
The dead alive in pearls and gold.

In meaning deep, in whispers low  
As bubble bursting on the air,  
He lets the solemn warning flow  
Through jewell'd ears of creatures fair,  
Who, while they dance, their paces blend  
With his mild words, "Old souls to mend !"

And when to church their sins they take,  
And bring them back to lunch again,  
And fun of empty sermons make,  
He whispers softly in their train ;  
And sits with them if two or more  
Think of a promise made of yore.

Of those who stay behind to sup,  
And in remembrance eat the bread,  
He leads the conscience to the cup,  
His hands across the table spread.  
When contrite hearts before him bend,  
Glad are his words, "Old souls to mend !"

The little ones before the font  
 He clasps within his arms to bless ;  
 For Childhood's pure and guileless front  
 Smiles back his own sweet gentleness.  
 "Of such," he says, "my kingdom is,  
 For they betray not with a kiss."

He goes to hear the vicars preach :  
 They do not always know his face,  
 Him they pretend the way to teach,  
 And, as one absent, ask his grace.  
 Not then his words, "Old souls to mend !"  
 Their spirits pierce or bosoms rend.

He goes to see the priests revere  
 His image as he lay in death :  
 They do not know that he is there ;  
 They do not feel his living breath,  
 Though to his secret they pretend  
 With incense sweet, old souls to mend.

He goes to hear the grand debate  
 That makes his own religion law ;  
 But him the members, as he sate  
 Below the gangway, never saw.  
 They us'd his name to serve their end,  
 And others left old souls to mend.

Before the church-exchange he stands,  
 Where those who buy and sell him, meet :  
 He sees his livings changing hands,  
 And shakes the dust from off his feet.  
 Maybe his weary head he bows,  
 While from his side fresh ichor flows.

From mitred peers he turns his face.  
 Where priests convok'd in session plot,  
 He would remind them of his grace  
 But for his now too humble lot ;  
 So his dull cry on ears devout  
 He murmurs sadly from without.

He goes where judge the law defends,  
 And takes the life he can't bestow,  
 And soul of sinner recommends  
 To grace above, but not below ;  
 Reserving for a fresh surprise  
 Whom it shall meet in Paradise.

He goes to meeting, where the saint  
 Exempts himself from deadly ire,  
 But in a strain admir'd and quaint  
 Consigns all others to the fire,  
 While of the damn'd he mocks the howl,  
 And on the tinkler drops his sowl.

Go here, go there, they cite his word,  
 While he himself is nigh forgot.  
 He hears them use the name of Lord,  
 He present though they know him not.  
 Though he be there, they vision lack,  
 And talk of him behind his back.

Such is the Church and such the State.  
 Both set him up and put him down, —  
 Below the houses of debate,  
 Above the jewels of the crown.  
 But when "Old souls to mend !" he says,  
 They send him off about his ways.

He is the humble, lowly one,  
 In coat of rusty velvetene,  
 Who to his daily work has gone ;  
 In sleeves of lawn not ever seen.  
 No mitre on his forehead sticks :  
 His crown is thorny, and it pricks.

On it the dews of mercy shine ;  
 From heaven at dawn of day they fell ;  
 And it he wears by right divine,  
 Like earthly kings, if truth they tell ;  
 And up to heaven the few to send,  
 He still cries out, "Old souls to mend !"

## THE SIBYL

A MAID who mindful of her playful time  
 Steps to her summer, bearing childhood  
 on  
 To woman's beauty, heedless of her prime :  
 The early day but not the pastime gone :  
 She is the Sibyl, uttering a doom  
 Out of her spotless bloom.

She is the Sibyl ; seek not, then, her voice ; —  
 A laugh, a song, a sorrow, but thy share,  
 With woes at hand for many who rejoice  
 That she shall utter ; that shall many  
 hear ;  
 That warn all hearts who seek of her their  
 fates,  
 Her love but one awaits.

She is the Sibyl ; days that distant lie  
 Bend to the promise that her word shall  
 give ;  
 Already has she eyes that prophesy,  
 For of her beauty shall all beauty live ;  
 Unknown to her, in her slow opening bloom,  
 She turns the leaves of doom.

## Edward FitzGerald

FROM HIS PARAPHRASE OF THE  
RUBÁIYÁT OF OMAR KHAYYÁM

## OVERTURE

WAKE! For the Sun who scatter'd into  
flight  
The stars before him from the field of  
night,  
Drives night along with them from  
Heav'n, and strikes  
The Sultán's turret with a shaft of light.

Before the phantom of false morning died,  
Methought a Voice within the tavern cried,  
"When all the temple is prepar'd  
within,  
Why nods the drowsy worshipper outside?"

And, as the Cock crew, those who stood  
before  
The tavern shouted — "Open then the  
door!  
You know how little while we have to  
stay,  
And, once departed, may return no more."

## PARADISE ENOW

With me along the strip of herbage strown  
That just divides the desert from the sown,  
Where name of slave and sultán is for-  
got —  
And peace to Máhmúd on his golden  
throne!

A book of verses underneath the bough,  
A jug of wine, a loaf of bread — and Thou  
Beside me singing in the wilderness —  
Oh, wilderness were Paradise enow!

Some for the glories of this world; and  
some  
Sigh for the Prophet's Paradise to come;  
Ah, take the cash, and let the credit go,  
Nor heed the rumble of a distant drum!

Look to the blowing Rose about us — "Lo,  
Laughing," she says, "into the world I  
blow,  
At once the silken tassel of my purse  
Tear, and its treasure on the garden throw."

And those who husbanded the golden grain,  
And those who flung it to the winds like  
rain,

Alike to no such aureate earth are turn'd  
As, buried once, men want dug up again.

The worldly hope men set their hearts  
upon  
Turns ashes — or it prospers; and anon,  
Like snow upon the desert's dusty face,  
Lighting a little hour or two — was gone.

Think, in this batter'd caravanserai  
Whose portals are alternate Night and  
Day,  
How Sultán after Sultán with his pomp  
Abode his destin'd hour, and went his  
way.

They say the lion and the lizard keep  
The courts where Jamshyd gloried and  
drank deep:  
And Bahrá'm, that great hunter — the  
wild ass  
Stamps o'er his head, but cannot break his  
sleep.

I sometimes think that never blows so red  
The rose as where some buried Caesar bled;  
That every hyacinth the garden wears  
Dropp'd in her lap from some once lovely  
head.

And this reviving herb whose tender green  
Fledges the river-lip on which we lean —  
Ah, lean upon it lightly! for who knows  
From what once lovely lip it springs un-  
seen!

Ah, my Beloved, fill the cup that clears  
To-day of past regrets and future fears:  
To-morrow! — Why to-morrow I may be  
Myself with Yesterday's sev'n thousand  
years.

For some we lov'd, the loveliest and the  
best  
That from his vintage rolling Time has  
prest,  
Have drunk their cup a round or two be-  
fore,  
And one by one crept silently to rest.

And we, that now make merry in the room  
They left, and Summer dresses in new  
bloom,

Ourselves must we beneath the couch of  
earth

Descend — ourselves to make a couch —  
for whom ?

Ah, make the most of what we yet may  
spend,

Before we too into the dust descend ;

Dust into dust, and under dust, to lie,  
Sans wine, sans song, sans singer, and —  
sans end !

#### THE MASTER-KNOT

Up from Earth's centre through the  
Seventh Gate

I rose, and on the throne of Saturn sate,

And many a knot unravell'd by the road ;  
But not the master-knot of human fate.

There was the door to which I found no key ;  
There was the veil through which I could  
not see ;

Some little talk awhile of Me and Thee  
There was — and then no more of Thee  
and Me.

Earth could not answer ; nor the seas that  
mourn

In flowing purple, of their Lord forlorn ;  
Nor rolling Heaven, with all his signs  
reveal'd

And hidden by the sleeve of night and morn.

Then of the Thee in Me who works behind  
The veil, I lifted up my hands to find

A lamp amid the darkness ; and I heard,  
As from Without — "*The Me within Thee*  
*blind !*"

Then to the lip of this poor earthen urn  
I lean'd, the secret of my life to learn :

And lip to lip it murmur'd — " While  
you live,

Drink ! — for, once dead, you never shall  
return."

I think the Vessel, that with fugitive  
Articulation answer'd, once did live,

And drink ; and ah ! the passive lip I  
kiss'd,

How many kisses might it take — and give !

For I remember stopping by the way  
To watch a Potter thumping his wet Clay :  
And with its all-obliterated tongue  
It murmur'd — " Gently, brother, gently,  
pray ! "

Listen — a moment listen ! — Of the same  
Poor earth from which that human whisper  
came

The luckless mould in which mankind  
was cast

They did compose, and call'd him by the  
name.

And not a drop that from our cups we  
throw

For earth to drink of, but may steal below  
To quench the fire of anguish in some  
eye

There hidden — far beneath, and long ago.

#### THE PHANTOM CARAVAN

And if the wine you drink, the lip you  
press,

End in what all begins and ends in — Yes ;  
Think then you are To-day what Yester-  
day

You were — To-morrow you shall not be  
less.

So when the Angel of the darker drink

At last shall find you by the river-brink,

And, offering his cup, invite your Soul  
Forth to your lips to quaff — you shall not  
shrink.

Why, if the Soul can fling the dust aside,

And naked on the air of Heaven ride,

Wer't not a shame — wer't not a shame  
for him

In this clay carcase crippled to abide ?

'T is but a tent where takes his one-day's  
rest

A Sultan to the realm of Death address ;

The Sultan rises, and the dark Ferrâsh  
Strikes, and prepares it for another guest.

And fear not lest existence closing your  
Account, and mine, should know the like  
no more ;

The Eternal Sâki from that bowl has  
pour'd

Millions of bubbles like us, and will pour.

When you and I behind the veil are past,  
Oh but the long long while the world shall  
last,

Which of our coming and departure heeds  
As the Sev'n Seas should heed a pebble-  
cast.

A moment's halt — a momentary taste  
Of Being from the well amid the waste —  
And lo! — the phantom caravan has  
reach'd  
The Nothing it set out from — Oh, make  
haste!

#### THE MOVING FINGER WRITES

I sent my Soul through the invisible,  
Some letter of that after-life to spell :  
And by and by my Soul return'd to me,  
And answer'd "I myself am Heav'n and  
Hell."

Heav'n but the vision of fulfill'd desire,  
And Hell the shadow of a soul on fire,  
Cast on the darkness into which our-  
selves,  
So late emerged from, shall so soon expire.

We are no other than a moving row  
Of magic shadow-shapes that come and go  
Round with this sun-illumin'd lantern  
held  
In midnight by the Master of the Show;

Impotent pieces of the game He plays  
Upon this checker-board of nights and  
days ;

Hither and thither moves, and checks,  
and slays,  
And one by one back in the closet lays.

The ball no question makes of ayes and noes  
But right or left as strikes the Player goes ;  
And He that toss'd you down into the  
field,  
He knows about it all — HE knows — HE  
knows !

The Moving Finger writes ; and, having  
writ,  
Moves on : nor all your piety nor wit  
Shall lure it back to cancel half a line,  
Nor all your tears wash out a word of it.

And that inverted bowl they call the Sky,  
Whereunder crawling coop'd we live and  
die,

Lift not your hands to It for help — for  
It  
As impotently rolls as you or I.

#### AND YET — AND YET !

Yet ah, that Spring should vanish with the  
rose !

That Youth's sweet-scented manuscript  
should close !

The nightingale that in the branches  
sang,  
Ah whence, and whither flown again, who  
knows !

Would but the desert of the fountain yield  
One glimpse — if dimly, yet indeed, re-  
veal'd,

To which the fainting traveller might  
spring,  
As springs the trampled herbage of the  
field !

Would but some winged Angel ere too late  
Arrest the yet unfolded roll of fate,  
And make the stern Recorder otherwise  
Enregister, or quite obliterate !

Ah Love ! could you and I with Him con-  
spire

To grasp this sorry scheme of things entire,  
Would not we shatter it to bits — and  
then

Re-mould it nearer to the heart's desire !

. . . . .

Yon rising moon that looks for us again —  
How oft hereafter will she wax and wane ;  
How oft hereafter rising look for us  
Through this same garden — and for one  
in vain !

And when like her, oh Sáki, you shall pass  
Among the guests star-scatter'd on the  
grass,

And in your blissful errand reach the  
spot

Where I made one — turn down an empty  
glass !

## Robert Browning

## SONG FROM "PARACELSUS"

OVER the sea our galleys went,  
With cleaving prows in order brave,  
To a speeding wind and a bounding wave —  
A gallant armament :

Each bark built out of a forest-tree,  
Left leafy and rough as first it grew,  
And nail'd all over the gaping sides,  
Within and without, with black-bull hides,  
Seeth'd in fat and suppl'd in flame,  
To bear the playful billow's game ;  
So each good ship was rude to see,  
Rude and bare to the outward view,

But each upbore a stately tent ;  
Where cedar-pales in scented row  
Kept out the flakes of the dancing brine :  
And an awning droop'd the mast below,  
In fold on fold of the purple fine,  
That neither noontide, nor star-shine,  
Nor moonlight cold which maketh mad,

Might pierce the regal tenement.  
When the sun dawn'd, oh, gay and glad  
We set the sail and plied the oar ;  
But when the night-wind blew like breath,  
For joy of one day's voyage more,  
We sang together on the wide sea,  
Like men at peace on a peaceful shore ;  
Each sail was loos'd to the wind so free,  
Each helm made sure by the twilight star,  
And in a sleep as calm as death,  
We, the strangers from afar,

Lay stretch'd along, each weary crew  
In a circle round its wondrous tent,  
Whence gleam'd soft light and curl'd rich  
scent,

And, with light and perfume, music too :  
So the stars wheel'd round, and the darkness  
past,

And at morn we started beside the mast,  
And still each ship was sailing fast !

One morn, the land appear'd ! — a speck  
Dim trembling betwixt sea and sky —  
Avoid it, cried our pilot, check

The shout, restrain the longing eye !  
But the heaving sea was black behind  
For many a night and many a day,  
And land, though but a rock, drew nigh ;  
So we broke the cedar pales away,  
Let the purple awning flap in the wind,  
And a statue bright was on every deck !

We shouted, every man of us,  
And steer'd right into the harbor thus,  
With pomp and pæan glorious.

An hundred shapes of lucid stone !

All day we built a shrine for each —  
A shrine of rock for every one —  
Nor paus'd we till in the westering sun

We sate together on the beach  
To sing, because our task was done ;  
When lo ! what shouts and merry songs !  
What laughter all the distance stirs !  
What raft comes loaded with its throngs  
Of gentle islanders ?

"The isles are just at hand," they cried ;  
"Like cloudlets faint at even sleeping,  
Our temple-gates are open'd wide,  
Our olive-groves thick shade are keep-  
ing  
For the lucid shapes you bring" — they  
cried.

Oh, then we awoke with sudden start  
From our deep dream ; we knew, too late,  
How bare the rock, how desolate,  
To which we had flung our precious freight :  
Yet we call'd out — "Depart !  
Our gifts, once given, must here abide :  
Our work is done ; we have no heart  
To mar our work, though vain" — we cried.

## CAVALIER TUNES

## I

## MARCHING ALONG

KENTISH Sir Byng stood for his King,  
Bidding the crop-headed Parliament swing :  
And, pressing a troop unable to stoop  
And see the rogues flourish and honest folk  
droop,  
Marching along, fifty-score strong,  
Great-hearted gentlemen, singing this song

God for King Charles ! Pym and such carles  
To the Devil that prompts 'em their trea-  
sonous parles !  
Cavaliers, up ! Lips from the cup,  
Hands from the pasty, nor bite take nor sup  
Till you 're —

## (Chorus)

*Marching along, fifty-score strong,  
Great-hearted gentlemen, singing this song.*

Hampden to hell, and his obsequies' knell  
Serve Hazelrig, Fiennes, and young Harry  
as well !

England, good cheer ! Rupert is near !  
Kentish and loyalists, keep we not here,

(Chorus)

*Marching along, fifty-score strong,  
Great-hearted gentlemen, singing this song !*

Then, God for King Charles ! Pym and  
his snarls

To the Devil that pricks on such pestilent  
carles !

Hold by the right, you double your might ;  
So, onward to Nottingham, fresh for the  
fight,

(Chorus)

*March we along, fifty-score strong,  
Great-hearted gentlemen, singing this song !*

## II

### GIVE A ROUSE

KING CHARLES, and who'll do him right  
now ?

King Charles, and who's ripe for fight  
now ?

Give a rouse : here 's, in hell's despite  
now,

King Charles !

Who gave me the goods that went since ?  
Who rais'd me the house that sank once ?  
Who help'd me to gold I spent since ?  
Who found me in wine you drank once ?

(Chorus)

*King Charles, and who'll do him right  
now ?*

*King Charles, and who's ripe for fight  
now ?*

*Give a rouse : here 's, in hell's despite now,  
King Charles !*

To whom us'd my boy George quaff else,  
By the old fool's side that begot him ?  
For whom did he cheer and laugh else,  
While Noll's damn'd troopers shot him ?

(Chorus)

*King Charles, and who'll do him right  
now ?*

*King Charles, and who's ripe for fight  
now ?*

*Give a rouse : here 's, in hell's despite now,  
King Charles !*

## III

### BOOT AND SADDLE

BOOT, saddle, to horse, and away !  
Rescue my castle before the hot day  
Brightens to blue from its silvery gray,

(Chorus)

*Boot, saddle, to horse, and away !*

Ride past the suburbs, asleep as you'd  
say ;

Many's the friend there, will listen and  
pray

"God's luck to gallants that strike up the  
lay —

(Chorus)

*Boot, saddle, to horse, and away ! "*

Forty miles off, like a roebuck at bay,  
Flouts Castle Brancepeth the Roundheads'  
array :

Who laughs, "Good fellows ere this, by  
my fay,

(Chorus)

*Boot, saddle, to horse, and away ! "*

Who ? My wife Gertrude ; that, honest  
and gay,

Laughs when you talk of surrendering,  
"Nay !

I've better counsellors ; what counsel they ?

(Chorus)

*' Boot, saddle, to horse, and away ! ' "*

## MY LAST DUCHESS

### FERRARA

THAT's my last Duchess painted on the  
wall,

Looking as if she were alive. I call

That piece a wonder, now : Frà Pandolf's  
hands

Work'd busily a day, and there she stands.  
Will't please you sit and look at her ? I

said

"Frà Pandolf" by design : for never read  
Strangers like you that pictur'd counte-  
nance,

The depth and passion of its earnest glance,  
But to myself they turn'd (since none puts

by

The curtain I have drawn for you, but I)

And seem'd as they would ask me, if they  
durst,  
How such a glance came there ; so, not the  
first  
Are you to turn and ask thus. Sir, 't was  
not  
Her husband's presence only, call'd that  
spot  
Of joy into the Duchess' cheek : perhaps  
Frà Pandolf chanced to say " Her mantle  
laps  
Over my lady's wrist too much," or  
" Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat : " such  
stuff  
Was courtesy, she thought, and cause  
enough  
For calling up that spot of joy. She had  
A heart — how shall I say ? — too soon  
made glad,  
Too easily impress'd ; she lik'd whate'er  
She look'd on, and her looks went every-  
where.  
Sir, 't was all one ! My favor at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace — all and  
each  
Would draw from her alike the approving  
speech,  
Or blush, at least. She thank'd men, —  
good ! but thank'd  
Somehow — I know not how — as if she  
rank'd  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who 'd stoop to blame  
This sort of trifling ? Even had you skill  
In speech — (which I have not) — to make  
your will  
Quite clear to such an one, and say, " Just  
this  
Or that in you disgusts me ; here you miss,  
Or there exceed the mark " — and if she  
let  
Herself be lesson'd so, nor plainly set  
Her wits to yours, forsooth, and made ex-  
cuse,  
— E'en then would be some stooping ; and  
I choose  
Never to stoop. Oh sir, she smil'd, no  
doubt,  
Whene'er I pass'd her ; but who pass'd  
without

Much the same smile ? This grew ; I gave  
commands ;  
Then all smiles stopp'd together. There  
she stands  
As if alive. Will 't please you rise ? We 'll  
meet  
The company below, then. I repeat,  
The Count your master's known munifi-  
cence  
Is ample warrant that no just pretence  
Of mine for dowry will be disallow'd ;  
Though his fair daughter's self, as I avow'd  
At starting, is my object. Nay, we 'll go  
Together down, sir. Notice Neptune,  
though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze  
for me ?

#### INCIDENT OF THE FRENCH CAMP

You know, we French storm'd Ratisbon :  
A mile or so away  
On a little mound, Napoleon  
Stood on our storming-day ;  
With neck out-thrust, you fancy how,  
Legs wide, arms lock'd behind,  
As if to balance the prone brow  
Oppressive with its mind.  
Just as perhaps he mus'd " My plans  
That soar, to earth may fall,  
Let once my army leader Lannes  
Waver at yonder wall, " —  
Out 'twixt the battery smokes there flew  
A rider, bound on bound  
Full-galloping ; nor bridle drew  
Until he reach'd the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy :  
You hardly could suspect —  
(So tight he kept his lips compress'd,  
Scarce any blood came through)  
You look'd twice ere you saw his breast  
Was all but shot in two.

" Well," cried he, " Emperor, by God's  
grace  
We 've got you Ratisbon !  
The Marshal's in the market-place,  
And you 'll be there anon



To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perch'd him ! " The chief's eye flash'd ;  
his plans  
Soar'd up again like fire.

The chief's eye flash'd ; but presently  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes.  
" You 're wounded ! " " Nay," the soldier's  
pride  
Touch'd to the quick, he said :  
" I 'm kill'd, Sire ! " And his chief beside,  
Smiling the boy fell dead.

### IN A GONDOLA

#### *He sings*

I SEND my heart up to thee, all my heart  
In this my singing.  
For the stars help me, and the sea bears  
part ;  
The very night is clinging  
Closer to Venice' streets to leave one space  
Above me, whence thy face  
May light my joyous heart to thee its  
dwelling-place.

#### *She speaks*

Say after me, and try to say  
My very words, as if each word  
Came from you of your own accord,  
In your own voice, in your own way :  
" This woman's heart and soul and brain  
Are mine as much as this gold chain  
She bids me wear ; which " (say again)  
" I choose to make by cherishing  
A precious thing, or choose to fling  
Over the boat-side, ring by ring."  
And yet once more say . . . no word  
more !  
Since words are only words. Give o'er !

Unless you call me, all the same,  
Familiarly by my pet name,  
Which if the Three should hear you call,  
And me reply to, would proclaim  
At once our secret to them all.  
Ask of me, too, command me, blame —  
Do, break down the partition-wall  
"Twixt us, the daylight world beholds  
Curtain'd in dusk and splendid folds !

What's left but — all of me to take ?  
I am the Three's : prevent them, slake  
Your thirst ! 'Tis said, the Arab sage,  
In practising with gems, can loose  
Their subtle spirit in his cruce  
And leave but ashes : so, sweet mage,  
Leave them thy ashes when thy use  
Sucks out my soul, thy heritage !

#### *He sings*

Past we glide, and past, and past !  
What's that poor Agnese doing  
Where they make the shutters fast ?  
Gray Zanobi's just a-wooing  
To his couch the purchas'd bride :  
Past we glide !

Past we glide, and past, and past !  
Why's the Pucci Palace flaring  
Like a beacon to the blast ?  
Guests by hundreds, not one caring  
If the dear host's neck were wried :  
Past we glide !

#### *She sings*

The moth's kiss, first !  
Kiss me as if you made believe  
You were not sure, this eve,  
How my face, your flower, had purs'd  
Its petals up ; so, here and there  
You brush it, till I grow aware  
Who wants me, and wide ope I burst.

The bee's kiss, now !  
Kiss me as if you enter'd gay  
My heart at some noonday, —  
A bud that dares not disallow  
The claim, so, all is render'd up,  
And passively its shatter'd cup  
Over your head to sleep I bow.

#### *He sings*

What are we two ?  
I am a Jew,  
And carry thee, farther than friends can  
pursue,  
To a feast of our tribe ;  
Where they need thee to bribe  
The devil that blasts them unless he imbibe  
Thy . . . Scatter the vision for ever ! And  
now,  
As of old, I am I, thou art thou !

Say again, what we are ?  
 The sprite of a star,  
 I lure thee above where the destinies bar  
 My plumes their full play  
 Till a ruddier ray  
 Than my pale one announce there is withering away  
 Some . . . Scatter the vision for ever !  
 And now,  
 As of old, I am I, thou art thou !

*He muses*

Oh, which were best, to roam or rest ?  
 The land's lap or the water's breast ?  
 To sleep on yellow millet-sheaves,  
 Or swim in lucid shallows, just  
 Eluding water-lily leaves,  
 An inch from Death's black fingers, thrust  
 To lock you, whom release he must ;  
 Which life were best on Summer eves ?

*He speaks, musing*

Lie back : could thought of mine improve  
 you ?  
 From this shoulder let there spring  
 A wing ; from this, another wing ;  
 Wings, not legs and feet, shall move  
 you !  
 Snow-white must they spring, to blend  
 With your flesh, but I intend  
 They shall deepen to the end,  
 Broader, into burning gold,  
 Till both wings crescent-wise enfold  
 Your perfect self, from 'neath your feet  
 To o'er your head, where, lo, they meet  
 As if a million sword-blades hurl'd  
 Defiance from you to the world !  
 Rescue me thou, the only real !  
 And scare away this mad ideal  
 That came, nor motions to depart !  
 Thanks ! Now, stay ever as thou art !

*Still he muses*

What if the Three should catch at last  
 Thy serenader ? While there's cast  
 Paul's cloak about my head, and fast  
 Gian pinions me, Himself has past  
 His stylet through my back ; I reel ;  
 And . . . is it thou I feel ?

They trail me, these three godless knaves,  
 Past every church that saints and saves,

Nor stop till, where the cold sea raves  
 By Lido's wet accursed graves,  
 They scoop mine, roll me to its brink,  
 And . . . on thy breast I sink !

*She replies, musing*

Dip your arm o'er the boat side, elbow-deep,  
 As I do : thus : were death so unlike sleep,  
 Caught this way ? Death's to fear from  
 flame or steel,  
 Or poison doubtless ; but from water—  
 feel !

Go find the bottom ! Would you stay me ?  
 There !  
 Now pluck a great blade of that ribbon-grass  
 To plait in where the foolish jewel was,  
 I flung away : since you have prais'd my  
 hair,  
 'T is proper to be choice in what I wear.

*He speaks*

Row home ? must we row home ? Too surely  
 Know I where its front's demurely  
 Over the Guidecca pil'd ;  
 Window just with window mating,  
 Door on door exactly waiting,  
 All's the set face of a child :  
 But behind it, where's a trace  
 Of the staidness and reserve,  
 And formal lines without a curve,  
 In the same child's playing-face ?  
 No two windows look one way  
 O'er the small sea-water thread  
 Below them. Ah, the autumn day  
 I, passing, saw you overhead !  
 First, out a cloud of curtain blew,  
 Then a sweet cry, and last came you—  
 To catch your lory that must needs  
 Escape just then, of all times then,  
 To peck a tall plant's fleecy seeds  
 And make me happiest of men.  
 I scarce could breathe to see you reach  
 So far back o'er the balcony,  
 To catch him ere he climb'd too high  
 Above you in the Smyrna peach,  
 That quick the round smooth cord of gold,  
 This coil'd hair on your head, unroll'd,  
 Fell down you like a gorgeous snake  
 The Roman girls were wont, of old,  
 When Rome there was, for coolness' sake

To let lie curling o'er their bosoms.  
 Dear lory, may his beak retain  
 Ever its delicate rose stain,  
 As if the wounded lotus-blossoms  
 Had mark'd their thief to know again.  
 Stay longer yet, for others' sake  
 Than mine! What should your chamber  
 do?

— With all its rarities that ache  
 In silence while day lasts, but wake  
 At night-time and their life renew,  
 Suspended just to pleasure you  
 Who brought against their will together  
 These objects, and, while day lasts, weave  
 Around them such a magic tether  
 That dumb they look: your harp, believe,  
 With all the sensitive tight strings  
 Which dare not speak, now to itself  
 Breaths slumberously, as if some elf  
 Went in and out the chords, — his wings  
 Make murmur, wheresoe'er they graze,  
 As an angel may, between the maze  
 Of midnight palace-pillars, on  
 And on, to sow God's plagues, have gone  
 Through guilty glorious Babylon.  
 And while such murmurs flow, the nymph  
 Bends o'er the harp-top from her shell  
 As the dry limpet for the lymph  
 Come with a tune he knows so well.  
 And how your statues' hearts must swell!  
 And how your pictures must descend  
 To see each other, friend with friend!  
 Oh, could you take them by surprise,  
 You'd find Schidone's eager Duke  
 Doing the quaintest courtesies  
 To that prim saint by Haste-thee-Luke!  
 And, deeper into her rock den,  
 Bold Castelfranco's Magdalen  
 You'd find retreated from the ken  
 Of that rob'd counsel-keeping Ser —  
 As if the Tizian thinks of her,  
 And is not, rather, gravely bent  
 On seeing for himself what toys  
 Are these his progeny invent,  
 What litter now the board employs  
 Whereon he sign'd a document  
 That got him murder'd! Each enjoys  
 Its night so well, you cannot break  
 The sport up: so, indeed must make  
 More stay with me, for others' sake.

*She speaks*

To-morrow, if a harp-string, say,  
 Is used to tie the jasmine back

That overfloods my room with sweets,  
 Contrive your Zorzi somehow meets  
 My Zanze! If the ribbon's black,  
 The Three are watching: keep away!

Your gondola — let Zorzi wreath  
 A mesh of water-weeds about  
 Its prow, as if he unaware  
 Had struck some quay or bridge-foot  
 stair!  
 That I may throw a paper out  
 As you and he go underneath.

There's Zanze's vigilant taper; safe are  
 we.

Only one minute more to-night with me?  
 Resume your past self of a month ago!  
 Be you the bashful gallant, I will be  
 The lady with the colder breast than snow.  
 Now bow you, as becomes, nor touch my  
 hand  
 More than I touch yours when I step to  
 land.

Just say, "All thanks, Siora!" —

Heart to heart  
 And lips to lips! Yet once more, ere we  
 part,  
 Clasp me and make me thine, as mine thou  
 art!

*He is surprised, and stabbed*

It was ordain'd to be so, sweet! — and best  
 Comes now, beneath thine eyes, upon thy  
 breast.  
 Still kiss me! Care not for the cowards!  
 Care  
 Only to put aside thy beauteous hair  
 My blood will hurt! The Three, I do not  
 scorn  
 To death, because they never liv'd: but I  
 Have liv'd indeed, and so — (yet one more  
 kiss) — can die!

#### SONG FROM "PIPPA PASSES"

THE year's at the spring,  
 And day's at the morn;  
 Morning's at seven;  
 The hill-side's dew-pearl'd;  
 The lark's on the wing;  
 The snail's on the thorn;  
 God's in His heaven —  
 All's right with the world.

"HOW THEY BROUGHT THE  
GOOD NEWS FROM GHENT  
TO AIX"

[16—]

I SPRANG to the stirrup, and Joris, and he ;  
I gallop'd, Dirck gallop'd, we gallop'd all  
three ;

"Good speed !" cried the watch, as the  
gate-bolts undrew ;

"Speed !" echoed the wall to us galloping  
through ;

Behind shut the postern, the lights sank to  
rest,

And into the midnight we gallop'd abreast.

Not a word to each other ; we kept the  
great pace

Neck by neck, stride by stride, never  
changing our place ;

I turn'd in my saddle and made its girths  
tight,

Then shorten'd each stirrup, and set the  
pique right,

Rebuckled the cheek-strap, chain'd slacker  
the bit,

Nor gallop'd less steadily Roland a whit.

'T was moonset at starting ; but while we  
drew near

Lokeren, the cocks crew and twilight  
dawn'd clear ;

At Boom, a great yellow star came out to  
see ;

At Düffeld, 't was morning as plain as could  
be ;

And from Mechelm church-steeple we heard  
the half chime,

So, Joris broke silence with, "Yet there is  
time !"

At Aershot, up leap'd of a sudden the sun,  
And against him the cattle stood black  
every one,

To stare thro' the mist at us galloping past,  
And I saw my stout galloper Roland at  
last,

With resolute shoulders, each butting away  
he haze, as some bluff river headland its  
spray :

And his low head and crest, just one sharp  
ear bent back

For my voice, and the other prick'd out  
on his track ;

And one eye's black intelligence, — ever  
that glance  
O'er its white edge at me, his own master,  
askance !

And the thick heavy spume-flakes which  
aye and anon

His fierce lips shook upwards in galloping  
on.

By Hasselt, Dirck groan'd ; and cried  
Joris "Stay spur !

Your Roos gallop'd bravely, the fault's  
not in her,

We'll remember at Aix" — for one heard  
the quick wheeze

Of her chest, saw the stretch'd neck and  
staggering knees,

And sunk tail, and horrible heave of the  
flank,

As down on her haunches she shudder'd  
and sank.

So, we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in  
the sky ;

The broad sun above laugh'd a pitiless  
laugh,

'Neath our feet broke the brittle bright  
stubble like chaff ;

Till over by Dalhem a dome-spire sprang  
white,

And "Gallop," gasped Joris, "for Aix is in  
sight !

"How they'll greet us !" — and all in a  
moment his roan

Roll'd neck and croup over, lay dead as a  
stone ;

And there was my Roland to bear the  
whole weight

Of the news which alone could save Aix  
from her fate,

With his nostrils like pits full of blood to  
the brim,

And with circles of red for his eye-sockets'  
rim.

Then I cast loose my buffcoat, each holster  
let fall,

Shook off both my jack-boots, let go belt  
and all,

Stood up in the stirrup, lean'd, patted his  
ear,

Call'd my Roland his pet name, my horse  
without peer ;

Clapp'd my hands, laugh'd and sang, any  
noise, bad or good,  
Till at length into Aix Roland gallop'd  
and stood.

And all I remember is, friends flocking  
round  
As I sat with his head 'twixt my knees on  
the ground ;  
And no voice but was praising this Roland  
of mine,  
As I pour'd down his throat our last  
measure of wine,  
Which (the burgesses voted by common  
consent)  
Was no more than his due who brought  
good news from Ghent.

### THE LOST LEADER

JUST for a handful of silver he left us,  
Just for a ribbon to stick in his coat —  
Found the one gift of which fortune bereft  
us,

Lost all the others she lets us devote ;  
They, with the gold to give, dol'd him out  
silver,  
So much was theirs who so little allow'd ;  
How all our copper had gone for his service !

Rags — were they purple, his heart had  
been proud !  
We that had lov'd him so, follow'd him,  
honor'd him,  
Liv'd in his mild and magnificent eye,  
Learn'd his great language, caught his  
clear accents,  
Made him our pattern to live and to  
die !

Shakespeare was of us, Milton was for us,  
Burns, Shelley, were with us, — they  
wax'd from their graves !  
He alone breaks from the van and the free-  
men,  
He alone sinks to the rear and the slaves !

We shall march prospering, — not thro'  
his presence ;  
Songs may inspirit us, — not from his  
lyre ;  
Deeds will be done, — while he boasts his  
quiescence,  
Still bidding crouch whom the rest bade  
aspire.

Blot out his name, then, record one lost  
soul more,  
One task more declin'd, one more foot-  
path untrod,  
One more devil's-triumph and sorrow for  
angels,  
One wrong more to man, one more insult  
to God !  
(Life's night begins : let him never come  
back to us !  
There would be doubt, hesitation, and  
pain,  
Forced praise on our part — the glimmer of  
twilight,  
Never glad confident morning again !  
Best fight on well, for we taught him —  
strike gallantly,  
Menace our heart ere we master his own ;  
Then let him receive the new knowledge  
and wait us,  
Pardon'd in heaven, the first by the  
throne !

### YOUTH AND ART

It once might have been, once only :  
We lodged in a street together,  
You, a sparrow on the housetop lonely,  
I, a lone she-bird of his feather.

Your trade was with sticks and clay,  
You thump'd, thrust, patted and polish'd,  
Then laugh'd, "They will see, some day,  
Smith made, and Gibson demolish'd."

My business was song, song, song ;  
I chirp'd, cheep'd, trill'd and twitter'd,  
"Kate Brown's on the boards ere long,  
And Grisi's existence embitter'd !"

I earn'd no more by a warble  
Than you by a sketch in plaster ;  
You wanted a piece of marble,  
I needed a music-master.

We studied hard in our styles,  
Chipp'd each at a crust like Hindoos,  
For air, look'd out on the tiles,  
For fun, watch'd each other's windows.

You lounged, like a boy of the South,  
Cap and blouse — nay, a bit of beard too ;  
Or you got it, rubbing your mouth  
With fingers the clay adher'd to.

And I — soon managed to find  
Weak points in the flower-fence facing,  
Was forced to put up a blind  
And be safe in my corset-lacing.

No harm ! It was not my fault  
If you never turn'd your eye's tail up  
As I shook upon *E in alt*,  
Or ran the chromatic scale up :

For spring bade the sparrows pair,  
And the boys and girls gave guesses,  
And stalls in our street look'd rare  
With bulrush and watercresses.

Why did not you pinch a flower  
In a pellet of clay and fling it ?  
Why did not I put a power  
Of thanks in a look, or sing it ?

I did look, sharp as a lynx,  
(And yet the memory rankles)  
When models arriv'd, some minx  
Tripp'd up stairs, she and her ankles.

But I think I gave you as good !  
" That foreign fellow, — who can know  
How she pays, in a playful mood,  
For his tuning her that piano ? "

Could you say so, and never say,  
" Suppose we join hands and fortunes,  
And I fetch her from over the way,  
Her, piano, and long tunes and short  
tunes ? "

No, no : you would not be rash,  
Nor I rasher and something over ;  
You've to settle yet Gibson's hash,  
And Grisi yet lives in clover.

But you meet the Prince at the Board,  
I'm queen myself at *bals-parés*,  
I've married a rich old lord,  
And you're dubb'd knight and an R. A.

Each life's unfulfill'd, you see ;  
It hangs still, patchy and serappy :  
We have not sigh'd deep, laugh'd free,  
Starv'd, feasted, despair'd, — been happy ;

And nobody calls you a dunce,  
And people suppose me clever ;  
This could but have happen'd once,  
And we miss'd it, lost it forever.

## HOME THOUGHTS FROM ABROAD

### I

OH, to be in England now that April's  
there  
And whoever wakes in England sees, some  
morning, unaware,  
That the lowest boughs and the brushwood  
sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard  
bough  
In England — now !

### II

And after April, when May follows  
And the white-throat builds, and all the  
swallows !  
Hark, where my blossom'd pear-tree in  
the hedge  
Leans to the field and scatters on the clover  
Blossoms and dewdrops — at the bent  
spray's edge —  
That's the wise thrush : he sings each song  
twice over  
Lest you should think he never could re-  
capture  
The first fine careless rapture !  
And, though the fields look rough with  
hoary dew,  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower,  
Far brighter than this gaudy melon-flower !

### A FACE

If one could have that little head of  
hers !  
Painted upon a background of pale gold,  
Such as the Tuscan's early art prefers !  
No shade encroaching on the matchless  
mould  
Of those two lips, which should be opening  
soft  
In the pure profile ; not as when she  
laughs,  
For that spoils all : but rather as if aloft  
Yon hyacinth, she loves so, lean'd its  
staff's  
Burthen of honey-color'd buds to kiss  
And capture 'twixt the lips apart for this.

Then her lithe neck, three fingers might  
surround,  
How it should waver, on the pale gold  
ground,  
Up to the fruit-shap'd, perfect chin it  
lifts !  
I know, Correggio loves to mass, in rifts  
Of heaven, his angel faces, orb on orb  
Breaking its outline, burning shades ab-  
sorb ;  
But these are only mass'd there, I should  
think,  
Waiting to see some wonder momentarily  
Grow out, stand full, fade slow against the  
sky  
(That's the pale ground you'd see this  
sweet face by),  
All heaven, meanwhile, condens'd into one  
eye  
Which fears to lose the wonder, should it  
wink.

“DE GUSTIBUS —”

I

YOUR ghost will walk, you lover of trees,  
(If our loves remain)  
In an English lane,  
By a cornfield-side a-flutter with poppies.  
Hark, those two in the hazel coppice —  
A boy and a girl, if the good fates please,  
Making love, say, —  
The happier they !  
Draw yourself up from the light of the  
moon,  
And let them pass, as they will too soon,  
With the beanflower's bonny,  
And the blackbird's tune,  
And May, and June !

II

What I love best in all the world  
Is a castle, precipice-encurl'd,  
In a gash of the wind-griev'd Apennine.  
Or look for me, old fellow of mine,  
(If I get my head from out the mouth  
O' the grave, and loose my spirit's bands,  
And come again to the land of lands) —  
In a sea-side house to the farther South,  
Where the bak'd cicala dies of drouth,  
And one sharp tree — 't is a cypress —  
stands,

By the many hundred years red-rusted,  
Rough iron-spik'd, ripe fruit-o'ererusted,  
My sentinel to guard the sands  
To the water's edge. For, what expands  
Before the house, but the great opaque  
Blue breadth of sea without a break ?  
While, in the house, for ever crumbles  
Some fragment of the frescoed walls,  
From blisters where a scorpion sprawls.  
A girl bare-footed brings, and tumbles  
Down on the pavement, green-flesh melons.  
And says there's news to-day — the king  
Was shot at, touch'd in the liver-wing,  
Goes with his Bourbon arm in a sling :  
— She hopes they have not caught the felons.  
Italy, my Italy !  
Queen Mary's saying serves for me —  
(When fortune's malice  
Lost her Calais)  
Open my heart and you will see  
Grav'd inside of it, “Italy.”  
Such lovers old are I and she :  
So it always was, so shall ever be.

THE BISHOP ORDERS HIS TOMB  
AT SAINT PRAXED'S CHURCH

ROME, 15 —

VANITY, saith the preacher, vanity !  
Draw round my bed : is Anselm keeping  
back ?  
Nephews — sons mine . . . ah God, I know  
not ! Well —  
She, men would have to be your mother  
once,  
Old Gandolf envied me, so fair she was !  
What's done is done, and she is dead be-  
side,  
Dead long ago, and I am Bishop since,  
And as she died so must we die ourselves,  
And thence ye may perceive the world's a  
dream.  
Life, how and what is it ? As here I lie  
In this state-chamber, dying by degrees,  
Hours and long hours in the dead night, I  
ask,  
“Do I live, am I dead ?” Peace, peace  
seems all.  
Saint Praxed's ever was the church for  
peace ;  
And so, about this tomb of mine. I fought  
With tooth and nail to save my niche, ye  
know :

—Old Gandolf cozen'd me, despite my care;  
 Shrewd was that snatch from out the corner South  
 He graced his carrion with, God curse the same!  
 Yet still my niche is not so cramp'd but thence  
 One sees the pulpit on the epistle-side,  
 And somewhat of the choir, those silent seats,  
 And up into the airy dome where live  
 The angels, and a sunbeam's sure to lurk:  
 And I shall fill my slab of basalt there,  
 And 'neath my tabernacle take my rest,  
 With those nine columns round me, two and two,  
 The odd one at my feet where Anselm stands:  
 Peach-blossom marble all, the rare, the ripe  
 As fresh-pour'd red wire of a mighty pulse,  
 — Old Gandolf with his paltry onion-stone.  
 Put me where I may look at him! True peach,  
 Rosy and flawless: how I earn'd the prize!  
 Draw close: that conflagration of my church  
 — What then? So much was sav'd if aught were miss'd!  
 My sons, ye would not be my death? Go dig  
 The white-grape vineyard where the oil-press stood,  
 Drop water gently till the surface sink,  
 And if ye find . . . Ah God, I know not,  
 I! . . .  
 Bedded in store of rotten figleaves soft,  
 And corded up in a tight olive-frail,  
 Some lump, ah God, of *lapis lazuli*,  
 Big as a Jew's head cut off at the nape,  
 Blue as a vein o'er the Madonna's breast . .  
 Sons, all have I bequeathed you, villas, all,  
 That brave Frascati villa with its bath,  
 So, let the blue lump poise between my knees,  
 Like God the Father's globe on both his hands  
 Ye worship in the Jesu Church so gay,  
 For Gandolf shall not choose but see and burst!  
 Swift as a weaver's shuttle fleet our years:  
 Man goeth to the grave, and where is he?  
 Did I say, basalt for my slab, sons?  
 Black —

'Twas ever antique-black I meant! How else  
 Shall ye contrast my frieze to come beneath?  
 The bas-relief in bronze ye promis'd me,  
 Those Pans and Nymphs ye wot of, and perchance  
 Some tripod, thyrsus, with a vase or so,  
 The Saviour at his sermon on the mount,  
 Saint Praxed in a glory, and one Pan  
 Ready to twitch the Nymph's last garment off,  
 And Moses with the tables . . . but I know  
 Ye mark me not! What do they whisper thee,  
 Child of my bowels, Anselm? Ah, ye hope  
 To revel down my villas while I gasp  
 Brick'd o'er with beggar's mouldy travertine  
 Which Gandolf from his tomb-top chuckles at!  
 Nay, boys, ye love me — all of jasper, then!  
 'Tis jasper ye stand pledged to, lest I grieve  
 My bath must needs be left behind, alas!  
 One block, pure green as a pistachio-nut,  
 There's plenty jasper somewhere in the world —  
 And have I not Saint Praxed's ear to pray  
 Horses for ye, and brown Greek manuscripts,  
 And mistresses with great smooth marbly limbs?  
 — That's if ye carve my epitaph aright,  
 Choice Latin, pick'd phrase, Tully's every word,  
 No gaudy ware like Gandolf's second line —  
 Tully, my masters? Ulpian serves his need!  
 And then how shall I lie through centuries,  
 And hear the blessed mutter of the mass,  
 And see God made and eaten all day long,  
 And feel the steady candle-flame, and taste  
 Good strong thick stupefying incense-smoke!  
 For as I lie here, hours of the dead night,  
 Dying in state and by such slow degrees,  
 I fold my arms as if they clasp'd a crook,  
 And stretch my feet forth straight as stone  
 can point,  
 And let the bedclothes, for a mortcloth, drop  
 Into great laps and folds of sculptor's work:  
 And as yon tapers dwindle, and strange thoughts



Grow, with a certain humming in my ears,  
About the life before I liv'd this life,  
And this life too, popes, cardinals and  
priests,

Saint Praxed at his sermon on the mount,  
Your tall pale mother with her talking eyes,  
And new-found agate urns as fresh as day,  
And marble's language, Latin pure, discrete,

— Aha, ELUCESCEBAT quoth our friend ?

No Tully, said I, Ulpian at the best !

Evil and brief hath been my pilgrimage.

All *lapis*, all, sons ! Else I give the Pope

My villas ! Will ye ever eat my heart ?

Ever your eyes were as a lizard's quick,  
They glitter like your mother's for my  
soul,

Or ye would heighten my impoverish'd  
frieze,

Piece out its starv'd design, and fill my  
vase

With grapes, and add a vizor and a Term,

And to the tripod ye would tie a lynx-

That in his struggle throws the thyrsus  
down,

To comfort me on my entablature

Wherein I am to lie till I must ask,

"Do I live, am I dead ?" There, leave me,  
there !

For ye have stabb'd me with ingratitude

To death : ye wish it — God, ye wish it !  
Stone —

Gritstone, a-crumble ! Clammy squares  
which sweat

As if the corpse they keep were oozing  
through —

And no more *lapis* to delight the world !

Well, go ! I bless ye. Fewer tapers  
there,

But in a row : and, going, turn your backs

— Ay, like departing altar-ministrants,

And leave me in my church, the church for  
peace

That I may watch at leisure if he leers —

Old Gandolf — at me, from his onion-stone,

As still he envied me, so fair she was !

### MEETING AT NIGHT

THE gray sea and the long black land ;  
And the yellow half-moon large and  
low :

And the startled little waves that leap  
In fiery ringlets from their sleep,

As I gain the cove with pushing prow,  
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach ;  
Three fields to cross till a farm appears ;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match,  
And a voice less loud, through joys and  
fears,

Than the two hearts beating each to each !

### PARTING AT MORNING

ROUND the cape of a sudden came the sea,  
And the sun look'd over the mountain's rim :  
And straight was a path of gold for him,  
And the need of a world of men for me.

### EVELYN HOPE

BEAUTIFUL Evelyn Hope is dead !

Sit and watch by her side an hour.

That is her book-shelf, this her bed ;

She pluck'd that piece of geranium-  
flower,

Beginning to die too, in the glass ;

Little has yet been changed, I think :

The shutters are shut, no light may pass

Save two long rays thro' the hinge's chink.

Sixteen years old when she died !

Perhaps she had scarcely heard my name ;

It was not her time to love ; beside,

Her life had many a hope and aim,

Duties enough and little cares,

And now was quiet, now astir,

Till God's hand beckon'd unawares, —

And the sweet white brow is all of her.

Is it too late then, Evelyn Hope ?

What, your soul was pure and true,

The good stars met in your horoscope,

Made you of spirit, fire and dew —

And, just because I was thrice as old

And our paths in the world diverged so  
wide,

Each was nought to each, must I be told ?

We were fellow mortals, nought beside ?

No, indeed ! for God above

Is great to grant, as mighty to make,

And creates the love to reward the love :

I claim you still, for my own love's sake !

Delay'd it may be for more lives yet,  
Through worlds I shall traverse, not a  
few :

Much is to learn, much to forget  
Ere the time be come for taking you.

But the time will come, at last it will,  
When, Evelyn Hope, what meant (I  
shall say)

In the lower earth, in the years long still,  
That body and soul so pure and gay ?

Why your hair was amber, I shall divine,  
And your mouth of your own geranium's  
red —

And what you would do with me, in fine,  
In the new life come in the old one's  
stead.

I have liv'd (I shall say) so much since  
then,

Given up myself so many times,  
Gain'd me the gains of various men,  
Ransack'd the ages, spoil'd the climes ;  
Yet one thing, one, in my soul's full scope,  
Either I miss'd or itself miss'd me :  
And I want and find you, Evelyn Hope !  
What is the issue ? let us see !

I lov'd you, Evelyn, all the while !  
My heart seem'd full as it could hold ;  
There was place and to spare for the frank  
young smile,  
And the red young mouth, and the hair's  
young gold.  
So hush, — I will give you this leaf to  
keep :

See, I shut it inside the sweet cold  
hand !

There, that is our secret : go to sleep !  
You will wake, and remember, and  
understand.

#### "CHILDE ROLAND TO THE DARK TOWER CAME"<sup>1</sup>

I'r first thought was, he lied in every  
word,

That hoary cripple, with malicious eye  
Askance to watch the working of his lie  
On mine, and mouth scarce able to afford  
Suppression of the glee, that purs'd and  
scor'd

Its edge, at one more victim gain'd  
thereby.

What else should he be set for, with his  
staff ?

What, save to waylay with his lies, en-  
snare

All travellers who might find him posted  
there,

And ask the road ? I guess'd what skull-  
like laugh

Would break, what crutch 'gin write my  
epitaph

For pastime in the dusty thoroughfare,

If at his counsel I should turn aside  
Into that ominous tract which, all agree,  
Hides the Dark Tower. Yet acquiescingly  
I did turn as he pointed : neither pride  
Nor hope rekindling at the end descried,  
So much as gladness that some end  
might be.

For, what with my whole world-wide  
wandering,

What with my search drawn out thro'  
years, my hope

Dwindled into a ghost not fit to cope  
With that obstreperous joy success would  
bring, —

I hardly tried now to rebuke the spring  
My heart made, finding failure in its  
scope.

As when a sick man very near to death  
Seems dead indeed, and feels begin and  
end

The tears and takes the farewell of each  
friend,

And hears one bid the other go, draw breath  
Freelier outside, ("since all is o'er," he  
saith,

"And the blow fallen no grieving can  
amend ;")

While some discuss if near the other graves  
Be room enough for this, and when a day  
Suits best for carrying the corpse away,  
With care about the banners, scarves and  
staves,

And still the man hears all, and only craves  
He may not shame such tender love and  
stay.

Thus, I had so long suffer'd, in this quest,  
Heard failure prophesied so oft, been writ  
So many times among "The Band" — to  
wit,

<sup>1</sup> See Edgar's song in "Lear."

The knights who to the Dark Tower's  
search address'd

Their steps — that just to fail as they,  
seem'd best.

And all the doubt was now — should I  
be fit ?

So, quiet as despair, I turn'd from him,  
That hateful cripple, out of his highway  
Into the path he pointed. All the day  
Had been a dreary one at best, and dim  
Was settling to its close, yet shot one grim  
Red leer to see the plain catch its estray.

For mark ! no sooner was I fairly found  
Pledged to the plain, after a pace or two,  
Than, pausing to throw backward a last  
view

O'er the safe road, 't was gone ; gray plain  
all round :

Nothing but plain to the horizon's bound.  
I might go on ; nought else remain'd to do.

So, on I went. I think I never saw  
Such starv'd ignoble nature ; nothing  
throve :

For flowers — as well expect a cedar  
grove !

But cockle, spurge, according to their law  
Might propagate their kind, with none to  
awe,

You 'd think ; a burr had been a treasure  
trove.

No ! penury, inertness and grimace,  
In some strange sort, were the land's  
portion. "See

Or shut your eyes," said Nature peevishly,  
"It nothing skills : I cannot help my case :  
'T is the Last Judgment's fire must cure this  
place,

Calcine its clods and set my prisoners  
free."

If there push'd any ragged thistle-stalk  
Above its mates, the head was chopp'd ;  
the bents

Were jealous else. What made those  
holes and rents

In the dock's harsh swarth leaves, bruise'd  
as to baulk

All hope of greenness ? 'T is a brute must  
walk

Pushing their life out, with a brute's in-  
tents.

As for the grass, it grew as scant as hair  
In leprosy ; thin dry blades prick'd the  
mud

Which underneath look'd kneaded up  
with blood.

One stiff blind horse, his every boae  
a-stare,

Stood stupefied, however he came there :  
Thrust out past service from the devil's  
stud !

Alive ? he might be dead for aught I  
know,

With that red, gaunt and collop'd neck  
a-strain,

And shut eyes underneath the rusty  
mane ;

Seldom went such grotesqueness with such  
woe ;

I never saw a brute I hated so ;  
He must be wicked to deserve such pain.

I shut my eyes and turn'd them on my  
heart.

As a man calls for wine before he fights,  
I ask'd one draught of earlier, happier  
sights,

Ere fitly I could hope to play my part.  
Think first, fight afterwards — the soldier's  
art :

One taste of the old time sets all to  
rights.

Not it ! I fancied Cuthbert's reddening  
face

Beneath its garniture of curly gold,  
Dear fellow, till I almost felt him fold

An arm in mine to fix me to the place,  
That way he us'd. Alas, one night's dis-  
grace !

Out went my heart's new fire and left it  
cold.

Giles then, the soul of honor — there he  
stands

Frank as ten years ago when knighted  
first.

What honest man should dare (he said)  
he durst.

Good — but the scene shifts — faugh !  
what hangman hands

Pin to his breast a parchment ? His own  
bands

Read it. Poor traitor, spit upon and  
curst !

Better this present than a past like that ;  
Back therefore to my darkening path  
again !

No sound, no sight as far as eye could  
strain.

Will the night send a howlet or a bat ?

I asked : when something on the dismal flat  
Came to arrest my thoughts and change  
their train.

A sudden little river cross'd my path

As unexpected as a serpent comes.

No sluggish tide congenial to the glooms ;  
This, as it froth'd by, might have been a  
bath

For the fiend's glowing hoof — to see the  
wrath

Of its black eddy bespate with flakes and  
spumes.

So petty yet so spiteful ! All along,

Low scrubby alders kneel'd down over  
it ;

Drench'd willows flung them headlong  
in a fit

Of mute despair, a suicidal throng :

The river which had done them all the  
wrong,

Whate'er that was, roll'd by, deterr'd  
no whit.

Which, while I forded, — good saints, how  
I fear'd

To set my foot upon a dead man's cheek,  
Each step, or feel the spear I thrust to  
seek

For hollows, tangled in his hair or beard !  
— It may have been a water-rat I spear'd,

But, ugh ! it sounded like a baby's shriek.

Glad was I when I reach'd the other bank.

Now for a better country. Vain pre-  
sage !

Who were the strugglers, what war did  
they wage

Whose savage trample thus could pad the  
dank

Soil to a plash ? Toads in a poison'd tank,  
Or wild cats in a red-hot iron cage —

The fight must so have seem'd in that fell  
cirque.

What penn'd them there, with all the  
plain to choose ?

No foot-print leading to that horrid mews,

None out of it. Mad brewage set to work  
Their brains, no doubt, like galley-slaves  
the Turk

Pits for his pastime, Christians against  
Jews.

And more than that — a furlong on — why,  
there !

What bad use was that engine for, that  
wheel,

Or brake, not wheel — that harrow fit to  
reel

Men's bodies out like silk ? with all the  
air

Of Tophet's tool, on earth left unaware,

Or brought to sharpen its rusty teeth of  
steel.

Then came a bit of stubb'd ground, once a  
wood,

Next a marsh, it would seem, and now  
mere earth

Desperate and done with ; (so a fool finds  
mirth,

Makes a thing and then mars it, till his  
mood

Changes and off he goes ! ) within a rood —  
Bog, clay, and rubble, sand and stark

black dearth.

Now blotches rankling, color'd gay and grim,  
Now patches where some leanness of the  
soil's

Broke into moss or substances like boils ;  
Then came some palsied oak, a cleft in him

Like a distorted mouth that splits its rim  
Gaping at death, and dies while it recoils.

And just as far as ever from the end,

Nought in the distance but the evening,  
nought

To point my footstep further ! At the  
thought,

A great black bird, Apollyon's bosom-  
friend,

Sail'd past, nor beat his wide wing dragon-  
penn'd

That brush'd my cap — perchance the  
guide I sought.

For, looking up, aware I somehow grew,  
Spite of the dusk, the plain had given  
place

All round to mountains — with such  
name to grace

Mere ugly heights and heaps now stolen in view.

How thus they had surpris'd me, — solve it, you !

How to get from them was no clearer case.

Yet half I seem'd to recognize some trick  
Of mischief happen'd to me, God knows when —

In a bad dream perhaps. Here ended, then,

Progress this way. When, in the very nick  
Of giving up, one time more, came a click  
As when a trap shuts — you're inside the den.

Burningly it came on me all at once,  
This was the place ! those two hills on the right,

Couch'd like two bulls lock'd horn in horn in fight,

While, to the left, a tall scalp'd mountain . . . Duncie,

Dotard, a-dozing at the very nonce,  
After a life spent training for the sight !

What in the midst lay but the Tower itself ?  
The round squat turret, blind as the fool's heart,

Built of brown stone, without a counter-part

In the whole world. The tempest's mocking elf

Points to the shipman thus the unseen shelf  
He strikes on, only when the timbers start.

Not see ? because of night perhaps ? — why, day

Came back again for that ! before it left,  
The dying sunset kindled through a cleft :

The hills, like giants at a hunting, lay,  
Chin upon hand, to see the game at bay, —

“ Now stab and end the creature — to the heft ! ”

Not hear ? when noise was everywhere ! it toll'd

Increasing like a bell. Names in my ears  
Of all the lost adventurers my peers, —

How such a one was strong, and such was bold,

And such was fortunate, yet each of old  
Lost, lost ! one moment knell'd the woe of years.

There they stood, ranged along the hill-sides, met

To view the last of me, a living frame

For one more picture ! in a sheet of flame

I saw them and I knew them all. And yet  
Dauntless the slug-horn to my lips I set,

And blew “ *Childe Roland to the Dark Tower came.* ”

## RESPECTABILITY

DEAR, had the world in its caprice

Deign'd to proclaim “ I know you both,

Have recogniz'd your plighted troth,

Am sponsor for you : live in peace ! ”

How many precious months and years

Of youth had pass'd, that speed so fast,

Before we found it out at last,

The world, and what it fears ?

How much of priceless life were spent

With men that every virtue decks,

And women models of their sex,

Society's true ornament, —

Ere we dar'd wander, nights like this,

Thro' wind and rain, and watch the Seine,

And feel the Boulevard break again

To warmth and light and bliss ?

I know ! the world proscribes not love ;

Allows my fingers to caress

Your lips' contour and downiness,

Provided it supply a glove.

The world's good word ! — the Institute !

Guizot receives Montalembert !

Eh ? Down the court three lampions flare :

Put forward your best foot !

## MEMORABILIA

AN, did you once see Shelley plain,

And did he stop and speak to you,

And did you speak to him again ?

How strange it seems, and new !

But you were living before that,

And also you are living after ;

And the memory I started at —

My starting moves your laughter !

I cross'd a moor, with a name of its own

And a certain use in the world, no doubt,

Yet a hand's-breadth of it shines alone

'Mid the blank miles round about :

For there I picked up on the heather  
And there I put inside my breast  
A moulted feather, an eagle-feather !  
Well, I forgot the rest.

## ONE WAY OF LOVE

ALL June I bound the rose in sheaves.  
Now, rose by rose, I strip the leaves  
And strow them where Pauline may pass.  
She will not turn aside ? Alas !  
Let them lie. Suppose they die ?  
The chance was they might take her eye.

How many a month I strove to suit  
These stubborn fingers to the lute !  
To-day I venture all I know.  
She will not hear my music ? So !  
Break the string ; fold music's wing :  
Suppose Pauline had bade me sing !

My whole life long I learn'd to love.  
This hour my utmost art I prove  
And speak my passion — heaven or hell ?  
She will not give me heaven ? 'T is well !  
Lose who may — I still can say,  
Those who win heaven, bless'd are they !

## ONE WORD MORE

THERE they are, my fifty men and women  
Naming me the fifty poems finish'd !  
Take them, Love, the book and me to-  
gether.

Where the heart lies, let the brain lie also.

Rafael made a century of sonnets,  
Made and wrote them in a certain volume  
Dinted with the silver-pointed pencil  
Else he only us'd to draw Madonnas :  
These, the world might view — but One,  
the volume.

Who that one, you ask ? Your heart in-  
structs you.

Did she live and love it all her lifetime ?  
Did she drop, his lady of the sonnets,  
Die, and let it drop beside her pillow  
Where it lay in place of Rafael's glory,  
Rafael's cheek so duteous and so loving —  
Cheek, the world was wont to hail a  
painter's,  
Rafael's cheek, her love had turn'd a  
poet's ?

You and I would rather read that volume,  
(Taken to his beating bosom by it)  
Lean and list the bosom-beats of Rafael,  
Would we not ? than wonder at Madon-  
nas —

Her, San Sisto names, and Her, Foligno,  
Her, that visits Florence in a vision,  
Her, that's left with lilies in the Louvre —  
Seen by us and all the world in circle.

You and I will never read that volume.  
Guido Reni like his own eye's apple  
Guarded long the treasure book and lov'd it.  
Guido Reni dying, all Bologna  
Cried, and the world with it, "Ours — the  
treasure !"

Suddenly, as rare things will, it vanish'd.

Dante once prepar'd to paint an angel :  
Whom to please ? You whisper "Bea-  
trice."

While he mus'd and traced it and retraced  
it,

(Peradventure with a pen corroded  
Still by drops of that hot ink he dipp'd  
for,

When, his left-hand i' the hair o' the  
wicked,

Back he held the brow and prick'd its  
stigma,

Bit into the live man's flesh for parchment.  
Loos'd him, laugh'd to see the writing  
rankle,

Let the wretch go festering thro' Flor-  
ence) —

Dante, who lov'd well because he hated,  
Hated wickedness that hinders loving,  
Dante standing, studying his angel, —  
In there broke the folk of his Inferno.  
Says he — "Certain people of impor-  
tance"

(Such he gave his daily, dreadful line to)  
Enter'd and would seize, forsooth, the poet.  
Says the poet — "Then I stopp'd my paint-  
ing."

You and I would rather see that angel,  
Painted by the tenderness of Dante,  
Would we not ? — than read a fresh In-  
ferno.

You and I will never see that picture.  
While he mus'd on love and Beatrice,  
While he soften'd o'er his outlin'd angel,  
In they broke, those "people of impor-  
tance :"

We and Rice bear the loss forever.  
What of Rafael's sonnets, Dante's picture ?

This : no artist lives and loves that longs  
not

Once, and only once, and for One only,  
(Ah, the prize !) to find his love a language  
Fit and fair and simple and sufficient —  
Using nature that's an art to others,  
Not, this one time, art that's turn'd his  
nature.

Ay, of all the artists living, loving,  
None but would forego his proper dowry, —  
Does he paint ? he fain would write a  
poem, —

Does he write ? he fain would paint a pic-  
ture,

Put to proof art alien to the artist's,  
Once, and only once, and for One only,  
So to be the man and leave the artist,  
Save the man's joy, miss the artist's sorrow.

Wherefore ? Heaven's gift takes earth's  
abatement !

He who smites the rock and spreads the  
water

Bidding drink and live a crowd beneath  
him,

Even he, the minute makes immortal,  
Proves, perchance, his mortal in the minute,  
Desecrates, belike, the deed in doing,  
While he smites, how can he but remem-  
ber,

So he smote before, in such a peril,  
When they stood and mock'd — " Shall  
smiting help us ? "

When they drank and sneer'd — " A stroke  
is easy ! "

When they wip'd their mouths and went  
their journey,

Throwing him for thanks — " But drought  
was pleasant. "

Thus old memories mar the actual tri-  
umph ;

Thus the doing savors of disrelish ;

Thus achievement lacks a gracious some-  
what ;

O'er-importun'd brows becloud the man-  
date,

Carelessness or consciousness, the gesture.  
For he bears an ancient wrong about him,  
Sees and knows again those phalanx'd faces,  
Hears, yet one time more, the 'custom'd  
prelude —

" How shouldst thou, of all men, smite,  
and save us ? "

Guesses what is like to prove the sequel —  
" Egypt's flesh-pots — nay, the drought was  
better. "

Oh, the crowd must have emphatic war-  
rant !

Theirs, the Sinai-forehead's cloven bril-  
liance,

Right-arm's rod-sweep, tongue's imperia'  
fat.

Never dares the man put off the prophet.

Did he love one face from out the thou-  
sands,

(Were she Jethro's daughter, white and  
wifely,

Were she but the Æthiopian bondslave,)

He would envy yon dumb patient camel,

Keeping a reserve of scanty water

Meant to save his own life in the desert ;

Ready in the desert to deliver

(Kneeling down to let his breast be open'd)

Hoard and life together for his mistress.

I shall never, in the years remaining,

Paint you pictures, no, nor carve you  
statues,

Make you music that should all-express me ;

So it seems : I stand on my attainment.

This of verse alone, one life allows me ;

Verse and nothing else have I to give you.

Other heights in other lives, God willing —

All the gifts from all the heights, your own,  
Love !

Yet a semblance of resource avails us —

Shade so finely touch'd, love's sense must  
seize it.

Take these lines, look lovingly and nearly,  
Lines I write the first time and the last  
time.

He who works in fresco, steals a hair-brush.

Curbs the liberal hand, subservient proudly,

Cramps his spirit, crowds its all in little,

Makes a strange art of an art familiar,

Fills his lady's missal-marge with flowerets

He who blows thro' bronze, may breathe  
thro' silver,

Fitly serenade a slumbrous princess.

He who writes, may write for once, as I do

Love, you saw me gather men and women,  
Live or dead or fashion'd by my fancy,

Enter each and all, and use their service,  
Speak from every mouth, — the speech, a  
poem.

Hardly shall I tell my joys and sorrows,  
Hopes and fears, belief and disbelieving :  
I am mine and yours — the rest be all  
men's,

Karshook, Cleon, Norbert and the fifty.  
Let me speak this once in my true person,  
Not as Lippo, Roland or Andrea,  
Though the fruit of speech be just this  
sentence —

Pray you, look on these my men and wo-  
men,

Take and keep my fifty poems finish'd ;  
Where my heart lies, let my brain lie  
also !

Poor the speech ; be how I speak, for all  
things.

Not but that you know me ! Lo, the  
moon's self !

Here in London, yonder late in Florence,  
Still we find her face, the thrice trans-  
figur'd.

Curving on a sky imbrued with color,  
Drifted over Fiesole by twilight,  
Came she, our new crescent of a hair's-  
breadth.

Full she flar'd it, lamping Samminiato,  
Rounder 'twixt the cypresses, and rounder,  
Perfect till the nightingales applauded.  
Now, a piece of her old self, impoverish'd,  
Hard to greet, she traverses the house-  
roofs,

Hurries with unhandsome thrift of silver,  
Goes dispiritedly, — glad to finish.  
What, there's nothing in the moon note-  
worthy ?

Nay — for if that moon could love a  
mortal,

Use, to charm him (so to fit a fancy)  
All her magic ('t is the old sweet mythos)  
She would turn a new side to her mortal,  
Side unseen of herdsman, huntsman, steers-  
man —

Blank to Zoroaster on his terrace,  
Blind to Galileo on his turret,  
Dumb to Homer, dumb to Keats — him,  
even !

Think, the wonder of the moonstruck mor-  
tal —

When she turns round, comes again in  
heaven,

Opens out anew for worse or better ?

Proves she like some portent of an ice-  
berg

Swimming full upon the ship it founders,  
Hungry with huge teeth of splinter'd crys-  
tals ?

Proves she as the pav'd-work of a sapphire  
Seen by Moses when he climb'd the moun-  
tain ?

Moses, Aaron, Nadab and Abihu  
Climb'd and saw the very God, the High-  
est,

Stand upon the pav'd-work of a sapphire.  
Like the bodied heaven in his clearness  
Shone the stone, the sapphire of that pav'd-  
work,

When they ate and drank and saw God  
also !

What were seen ? None knows, none ever  
shall know.

Only this is sure — the sight were 'other,  
Not the moon's same side, born late in  
Florence,

Dying now impoverish'd here in London.  
God be thank'd, the meanest of his crea-  
tures

Boasts two soul-sides, one to face the world  
with,

One to show a woman when he loves  
her.

This I say of me, but think of you, Love !  
This to you — yourself my moon of poets !  
Ah, but that's the world's side — there's  
the wonder —

Thus they see you, praise you, think they  
know you.

There in turn I stand with them and praise  
you,

Out of my own self, I dare to phrase it.  
But the best is when I glide from out  
them,

Cross a step or two of dubious twilight,  
Come out on the other side, the novel  
Silent silver lights and darks undream'd  
of,

Where I hush and bless myself with si-  
lence.

Oh, their Rafael of the dear Madonnas,  
Oh, their Dante of the dread Inferno,  
Wrote one song — and in my brain I sing  
it,

Drew one angel — borne, see, on my  
bosom.



## ABT VOGLER

(AFTER HE HAS BEEN EXTEMPORIZING UPON  
THE MUSICAL INSTRUMENT OF HIS INVEN-  
TION)

WOULD that the structure brave, the man-  
fold music I build,

Bidding my organ obey, calling its keys  
to their work,

Claiming each slave of the sound, at a  
touch, as when Solomon will'd

Armies of angels that soar, legions of  
demons that lurk,

Man, brute, reptile, fly, — alien of end and  
of aim,

Adverse, each from the other heaven-  
high, hell-deep remov'd, —

Should rush into sight at once as he nam'd  
the ineffable Name,

And pile him a palace straight, to pleas-  
ure the princess he lov'd !

Would it might tarry like his, the beauti-  
ful building of mine,

This which my keys in a crowd press'd  
and importun'd to raise !

Ah, one and all, how they help'd, would  
dispart now and now combine,

Zealous to hasten the work, heighten  
their master his praise !

And one would bury his brow with a blind  
plunge down to hell,

Burrow awhile and build, broad on the  
roots of things,

Then up again swim into sight, having  
bas'd me my palace well,

Founded it, fearless of flame, flat on the  
nether springs.

And another would mount and march, like  
the excellent minion he was,

Ay, another and yet another, one crowd  
but with many a crest,

Raising my rampir'd walls of gold as trans-  
parent as glass,

Eager to do and die, yield each his place  
to the rest :

For higher still and higher (as a runner tips  
with fire,

When a great illumination surprises a  
festal night —

Outlining round and round Rome's dome  
from space to spire)

Up, the pinnacled glory reach'd, and  
the pride of my soul was in sight.

In sight ? Not half ! for it seem'd it was  
certain, to match man's birth,

Nature in turn conceiv'd, obeying an  
impulse as I ;

And the emulous heaven yearn'd down,  
made effort to reach the earth,

As the earth had done her best, in my  
passion, to scale the sky :

Novel splendors burst forth, grew familiar  
and dwelt with mine,

Not a point nor peak but found, but fix'd  
its wandering star ;

Meteor-moons, balls of blaze : and they did  
not pale nor pine,

For earth had attain'd to heaven, there  
was no more near nor far.

Nay more ; for there wanted not who walk'd  
in the glare and glow,

Presences plain in the place ; or, fresh  
from the Protoplast,

Furnish'd for ages to come, when a kindlier  
wind should blow,

Lur'd now to begin and live, in a house  
to their liking at last ;

Or else the wonderful Dead who have  
pass'd through the body and gone,

But were back once more to breathe in  
an old world worth their new :

What never had been, was now ; what was  
as it shall be anon ;

And what is, — shall I say, match'd  
both ? for I was made perfect too.

All through my keys that gave their sounds  
to a wish of my soul,

All through my soul that prais'd as its  
wish flow'd visibly forth,

All through music and me ! For think, had  
I painted the whole,

Why, there it had stood, to see, nor  
the process so wonder-worth.

Had I written the same, made verse —  
still, effect proceeds from cause,

Ye know why the forms are fair, ye hear  
how the tale is told ;

It is all triumphant art, but art in obedience  
to laws,

Painter and poet are proud, in the artist-  
list enroll'd : —

But here is the finger of God, a flash of the  
will that can,

Existent behind all laws : that made  
them, and, lo, they are !

And I know not if, save in this, such gift  
 be allow'd to man,  
 That out of three sounds he frame, not a  
 fourth sound, but a star.  
 Consider it well : each tone of our scale in  
 itself is nought ;  
 It is everywhere in the world — loud,  
 soft, and all is said :  
 Give it to me to use ! I mix it with two in  
 my thought,  
 And, there ! Ye have heard and seen :  
 consider and bow the head !

Well, it is gone at last, the palace of music  
 I rear'd ;  
 Gone ! and the good tears start, the  
 praises that come too slow ;  
 For one is assur'd at first, one scarce can  
 say that he fear'd,  
 That he even gave it a thought, the gone  
 thing was to go.  
 Never to be again ! But many more of the  
 kind  
 As good, nay, better perchance : is this  
 your comfort to me ?  
 To me, who must be sav'd because I cling  
 with my mind  
 To the same, same self, same love, same  
 God : ay, what was, shall be.

Therefore to whom turn I but to Thee, the  
 ineffable Name ?  
 Builder and maker, thou, of houses not  
 made with hands !  
 What, have fear of change from thee who  
 art ever the same ?  
 Doubt that thy power can fill the heart  
 that thy power expands ?  
 There shall never be one lost good ! What  
 was, shall live as before ;  
 The evil is null, is nought, is silence im-  
 plying sound ;  
 What was good, shall be good, with, for  
 evil, so much good more ;  
 On the earth the broken arcs ; in the  
 heaven, a perfect round.

All we have will'd or hop'd or dream'd of  
 good, shall exist ;  
 Not its semblance, but itself ; no beauty,  
 nor good, nor power  
 Whose voice has gone forth, but each sur-  
 vives for the melodist,  
 When eternity affirms the conception of  
 an hour.

The high that prov'd too high, the heroic for  
 earth too hard,  
 The passion that left the ground to lose  
 itself in the sky,  
 Are music sent up to God by the lover and  
 the bard ;  
 Enough that he heard it once : we shall  
 hear it by and by.

And what is our failure here but a tri-  
 umph's evidence  
 For the fulness of the days ? Have we  
 wither'd or agoniz'd ?  
 Why else was the pause prolong'd but that  
 singing might issue thence ?  
 Why rush'd the discords in, but that  
 harmony should be priz'd ?  
 Sorrow is hard to bear, and doubt is slow to  
 clear,  
 Each sufferer says his say, his scheme of  
 the weal and woe :  
 But God has a few of us whom he whispers  
 in the ear ;  
 The rest may reason and welcome ; 't is  
 we musicians know.

Well, it is earth with me ; silence resumes  
 her reign :  
 I will be patient and proud, and soberly  
 acquiesce.  
 Give me the keys. I feel for the common  
 chord again,  
 Sliding by semitones, till I sink to the  
 minor, — yes,  
 And I blunt it into a ninth, and I stand on  
 alien ground,  
 Surveying awhile the heights I roll'd from  
 into the deep :  
 Which, hark, I have dar'd and done, for  
 my resting-place is found,  
 The C Major of this life : so, now I will  
 try to sleep.

### PROSPICE

FEAR death ? — to feel the fog in my throat,  
 The mist in my face,  
 When the snows begin, and the blasts denote  
 I am nearing the place,  
 The power of the night, the press of the  
 storm,  
 The post of the foe ;  
 Where he stands, the Arch Fear in a  
 visible form,  
 Yet the strong man must go :

For the journey is done and the summit  
attain'd,

And the barriers fall,  
Though a battle's to fight ere the guerdon  
be gain'd,

The reward of it all.  
I was ever a fighter, so — one fight  
more,

The best and the last!  
I would hate that death bandaged my eyes,  
and forbore,

And bade me creep past.  
No! let me taste the whole of it, fare like  
my peers

The heroes of old,  
Bear the brunt, in a minute pay glad life's  
arrears

Of pain, darkness and cold.  
For sudden the worst turns the best to the  
brave,

The black minute's at end,  
And the elements' rage, the fiend-voices  
that rave,

Shall dwindle, shall blend,  
Shall change, shall become first a peace out  
of pain.

Then a light, then thy breast,  
O thou soul of my soul! I shall clasp thee  
again,  
And with God be the rest!

### MISCONCEPTIONS

THIS is a spray the bird clung to,  
Making it blossom with pleasure,  
Ere the high tree-top she sprung to,  
Fit for her nest and her treasure:  
Oh, what a hope beyond measure  
Was the poor spray's, which the flying feet  
hung to, —  
So to be singled out, built in, and sung  
to!

This is a heart the queen leant on,  
Thrill'd in a minute erratic,  
Ere the true bosom she bent on,  
Meet for love's regal dalmatic.  
Oh, what a fancy ecstatic  
Was the poor heart's, ere the wanderer  
went on, —  
Love to be sav'd for it, proffer'd to, spent  
on!

### EPITAPH

INSCRIBED ON A ROCK ABOVE THE GRAVE OF  
LEVI LINCOLN THAXTER, APRIL, 1885.

THOU whom these eyes saw never, say  
friends true,  
Who say my soul, help'd onward by my  
song,  
Though all unwittingly, has help'd thee  
too?

I gave but of the little that I knew:  
How were the gift requited, while along  
Life's path I pace, couldst thou make  
weakness strong,  
Help me with knowledge — for Life's old.  
Death's new!

### MUCKLE-MOUTH MEG<sup>1</sup>

FROWN'd the Laird on the Lord: "So, red-  
handed I catch thee?

Death-doom'd by our Law of the Border!  
We've a gallows outside and a chiel to dis-  
patch thee:

Who trespasses — hangs: all's in order."

He met frown with smile, did the young  
English gallant:

Then the Laird's dame: "Nay, Husband,  
I beg!

He's comely: be merciful! Grace for the  
callant  
— If he marries our Muckle-mouth  
Meg!"

"No mile-wide-mouth'd monster of yours  
do I marry:

Grant rather the gallows!" laugh'd he.  
"Foul fare kith and kin of you — why do  
you tarry?"

"To tame your fierce temper!" quoth  
she.

"Shove him quick in the Hole, shut him  
fast for a week:

Cold, darkness, and hunger work won-  
ders:

Who lion-like roars now, mouse-fashion  
will squeak,

And 'it rains' soon succeed to 'it thun-  
ders.'"

<sup>1</sup> Compare J. Ballantine, p. 83.

A week did he bide in the cold and dark  
 — Not hunger : for duly at morning  
 In fitted a lass, and a voice like a lark  
 Chirp'd, "Muckle-mouth Meg still ye're  
 scorning ?"

"Go hang, but here's parritch to hearten  
 ye first !"

"Did Meg's muckle-mouth boast within  
 some  
 Such music as yours, mine should match it  
 or burst :

No frog-jaws ! So tell folk, my Win-  
 some !"

Soon week came to end, and, from Hole's  
 door set wide,

Out he march'd, and there waited the  
 lassie :

"Yon gallows, or Muckle-mouth Meg for  
 a bride !

Consider ! Sky's blue and turf's grassy :

"Life's sweet ; shall I say ye wed Muckle-  
 mouth Meg ?"

"Not I," quoth the stout heart : "too  
 eerie

The mouth that can swallow a bubblyjock's  
 egg :

Shall I let it munch mine ? Never,  
 dearie !"

"Not Muckle-mouth Meg ? Wow, the  
 obstinate man !

Perhaps he would rather wed me !"

"Ay, would he — with just for a dowry  
 your can !"

"I'in Muckle-mouth Meg," chirp'd she.

"Then so — so — so — so —" as he kiss'd  
 her apace —

"Will I widen thee out till thou turnest

From Margaret Minnikin-mou', by God's  
 grace,  
 To Muckle-mouth Meg in good earnest !"

### EPILOGUE

At the midnight in the silence of the sleep-  
 time,

When you set your fancies free,  
 Will they pass to where — by death, fools  
 think, imprison'd —

Low he lies who once so lov'd you, whom  
 you lov'd so,  
 — Pity me ?

Oh to love so, be so lov'd, yet so mis-  
 taken !

What had I on earth to do  
 With the slothful, with the mawkish, the  
 unmanly ?

Like the aimless, helpless, hopeless did I  
 drivel

— Being — who ?

One who never turn'd his back but march'd  
 breast forward,

Never doubted clouds would break,  
 Never dream'd, though right were worsted,  
 wrong would triumph,  
 Held we fall to rise, are baffled to fight  
 better,

Sleep to wake.

No, at noonday in the bustle of man's  
 work-time

Greet the unseen with a cheer !  
 Bid him forward, breast and back as either  
 should be,

"Strive and thrive !" cry "Speed, — fight  
 on, fare ever  
 There as here !"

### Sydney Dobell

#### HOW'S MY BOY?

"Ho, Sailor of the sea !

How's my boy — my boy ?"

"What's your boy's name, good wife,  
 And in what good ship sail'd he ?"

"My boy John —

He that went to sea —

What care I for the ship, sailor ?

My boy's my boy to me.

"You come back from sea,  
And not know my John ?  
I might as well have ask'd some landsman  
Yonder down in the town.  
There's not an ass in all the parish  
But he knows my John.

"How's my boy — my boy ?  
And unless you let me know  
I'll swear you are no sailor,  
Blue jacket or no,  
Brass buttons or no, sailor,  
Anchor and crown or no !  
Sure his ship was the 'Jolly Briton' —  
"Speak low, woman, speak low !"  
"And why should I speak low, sailor,  
About my own boy John ?  
If I was loud as I am proud  
I'd sing him over the town !  
Why should I speak low, sailor ?"  
"That good ship went down."

"How's my boy — my boy ?  
What care I for the ship, sailor ?  
I was never aboard her.  
Be she afloat or be she aground,  
Sinking or swimming, I'll be bound,  
Her owners can afford her !  
I say, how's my John ?"  
"Every man on board went down,  
Every man aboard her."  
"How's my boy — my boy ?  
What care I for the men, sailor ?  
I'm not their mother —  
How's my boy — my boy ?  
Tell me of him and no other !  
How's my boy — my boy ?"

#### A NUPTIAL EVE

Oh, happy, happy maid,  
In the year of war and death  
She wears no sorrow !  
By her face so young and fair,  
By the happy wreath  
That rules her happy hair,  
She might be a bride to-morrow !  
She sits and sings within her moonlit bower,  
Her moonlit bower in rosy June,  
Yet ah, her bridal breath,  
Like fragrance from some sweet night-  
blowing flower,  
Moves from her moving lips in many a  
mournful tune !

She sings no song of love's despair,  
She sings no lover lowly laid,  
No fond peculiar grief  
Has ever touched or bud or leaf  
Of her unblighted spring.  
She sings because she needs must sing ;  
She sings the sorrow of the air  
Whereof her voice is made.  
That night in Britain howsoever  
On any chords the fingers stray'd  
They gave the notes of care.  
A dim sad legend old  
Long since in some pale shade  
Of some far twilight told,  
She knows not when or where,  
She sings, with trembling hand on trembling  
lute-strings laid : —

The murmur of the mourning ghost  
That keeps the shadowy kine  
"Oh, Keith of Ravelston,  
The sorrows of thy line !"

Ravelston, Ravelston,  
The merry path that leads  
Down the golden morning hill,  
And thro' the silver meads ;

Ravelston, Ravelston,  
The stile beneath the tree,  
The maid that kept her mother's kine,  
The song that sang she !

She sang her song, she kept her kine,  
She sat beneath the thorn  
When Andrew Keith of Ravelston  
Rode thro' the Monday morn ;

His henchmen sing, his hawk-bells ring,  
His belted jewels shine !  
Oh, Keith of Ravelston,  
The sorrows of thy line !

Year after year, where Andrew came,  
Comes evening down the glade,  
And still there sits a moonshine ghost  
Where sat the sunshine maid.

Her misty hair is faint and fair,  
She keeps the shadowy kine ;  
Oh, Keith of Ravelston,  
The sorrows of thy line !

I lay my hand upon the stile,  
The stile is lone and cold,

The burnie that goes babbling by  
Says nought that can be told.

Yet, stranger ! here, from year to year,  
She keeps her shadowy kine ;  
Oh, Keith of Ravelston,  
The sorrows of thy line !

Step out three steps, where Andrew stood —  
Why blanch thy cheeks for fear ?  
The ancient stile is not alone,  
'T is not the burn I hear !

She makes her immemorial moan,  
She keeps her shadowy kine ;  
Oh, Keith of Ravelston,  
The sorrows of thy line !

### TOMMY'S DEAD

You may give over plough, boys,  
You may take the gear to the stead,  
All the sweat o' your brow, boys,  
Will never get beer and bread.  
The seed's waste, I know, boys,  
There's not a blade will grow, boys,  
'T is cropp'd out, I trow, boys,  
And Tommy's dead.

Send the colt to fair, boys,  
He's going blind, as I said,  
My old eyes can't bear, boys,  
To see him in the shed ;  
The cow's dry and spare, boys,  
She's neither here nor there, boys,  
I doubt she's badly bred ;

Stop the mill to-morn, boys,  
There'll be no more corn, boys,  
Neither white nor red ;  
There's no sign of grass, boys,  
You may sell the goat and the ass, boys,  
The land's not what it was, boys,  
And the beasts must be fed :  
You may turn Peg away, boys,  
You may pay off old Ned,  
We've had a dull day, boys,  
And Tommy's dead.

Move my chair on the floor, boys,  
Let me turn my head :  
She's standing there in the door, boys,  
Your sister Winifred !  
Take her away from me, boys,

Your sister Winifred !  
Move me round in my place, boys,  
Let me turn my head,  
Take her away from me, boys,  
As she lay on her death-bed,  
The bones of her thin face, boys,  
As she lay on her death-bed !  
I don't know how it be, boys,  
When all's done and said,  
But I see her looking at me, boys,  
Wherever I turn my head ;  
Out of the big oak-tree, boys,  
Out of the garden-bed,  
And the lily as pale as she, boys,  
And the rose that used to be red.

There's something not right, boys,  
But I think it's not in my head,  
I've kept my precious sight, boys —  
The Lord be hallowed !  
Outside and in  
The ground is cold to my tread,  
The hills are wizen and thin,  
The sky is shrivell'd and shred,  
The hedges down by the loan  
I can count them bone by bone,  
The leaves are open and spread,  
But I see the teeth of the land,  
And hands like a dead man's hand,  
And the eyes of a dead man's head.  
There's nothing but cinders and sand,  
The rat and the mouse have fed,  
And the summer's empty and cold ;  
Over valley and wold  
Wherever I turn my head  
There's a mildew and a mould,  
The sun's going out overhead,  
And I'm very old,  
And Tommy's dead.

What am I staying for, boys ?  
You're all born and bred,  
'T is fifty years and more, boys,  
Since wife and I were wed,  
And she's gone before, boys,  
And Tommy's dead.

She was always sweet, boys,  
Upon his curly head,  
She knew she'd never see 't, boys,  
And she stole off to bed ;  
I've been sitting up alone, boys,  
For he'd come home, he said,  
But it's time I was gone, boys,  
For Tommy's dead.

Put the shutters up, boys,  
 Bring out the beer and bread,  
 Make haste and sup, boys,  
 For my eyes are heavy as lead ;  
 There 's something wrong i' the cup, boys,  
 There 's something ill wi' the bread,  
 I don't care to sup, boys,  
 And Tommy 's dead.

I'm not right, I doubt, boys,  
 I 've such a sleepy head,  
 I shall never more be stout, boys,  
 You may carry me to bed.  
 What are you about, boys ?  
 The prayers are all said,  
 The fire 's rak'd out, boys,  
 And Tommy 's dead.

The stairs are too steep, boys,  
 You may carry me to the head,  
 The night 's dark and deep, boys,  
 Your mother 's long in bed,  
 'T is time to go to sleep, boys,  
 And Tommy 's dead.

I'm not us'd to kiss, boys,  
 You may shake my hand instead.  
 All things go amiss, boys,  
 You may lay me where she is, boys,  
 And I 'll rest my old head :  
 'T is a poor world, this, boys,  
 And Tommy 's dead.

### HOME IN WAR-TIME

SHE turn'd the fair page with her fairer  
 hand —

More fair and frail than it was wont to be —  
 O'er each remember'd thing he lov'd to see  
 She linger'd, and as with a fairy's wand  
 Enchanted it to order. Oft she fann'd  
 New notes into the sun ; and as a bee  
 Sings thro' a brake of bells, so murmur'd  
 she,

And so her patient love did understand  
 The reliquary room. Upon the sill  
 She fed his favorite bird. " Ah, Robin,  
 sing !

He loves thee." Then she touches a sweet  
 string

Of soft recall, and towards the Eastern hill  
 Smiles all her soul — for him who cannot  
 hear

The raven croaking at his carrion ear.

### AMERICA

NOR force nor fraud shall sunder us ! O ye  
 Who north or south, on east or western land,  
 Native to noble sounds, say truth for truth,  
 Freedom for freedom, love for love, and God  
 For God ; O ye who in eternal youth  
 Speak with a living and creative flood  
 This universal English, and do stand  
 Its breathing book ; live worthy of that  
 grand

Heroic utterance — parted, yet a whole,  
 Far yet unsever'd, — children brave and free  
 Of the great Mother-tongue, and ye shall be  
 Lords of an empire wide as Shakespeare's  
 soul,

Sublime as Milton's immemorial theme,  
 And rich as Chaucer's speech, and fair as  
 Spenser's dream.

### EPIGRAM ON THE DEATH OF EDWARD FORBES

NATURE, a jealous mistress, laid him low.  
 He woo'd and won her ; and, by love made  
 bold,  
 She show'd him more than mortal man  
 should know,  
 Then slew him lest her secret should be told.

### SEA BALLAD

FROM "BALDER"

"How many ?" said our good Captain.  
 "Twenty sail and more."  
 We were homeward bound,  
 Scudding in a gale with our jib towards  
 the Nore.  
 Right athwart our tack,  
 The foe came thick and black,  
 Like Hell-birds and foul weather — you  
 might count them by the score.

The Betsy Jane did slack  
 To see the game in view.  
 They knew the Union-Jack,  
 And the tyrant's flag we knew !  
 Our Captain shouted "Clear the decks !"  
 and the Bo'sun's whistle blew.

Then our gallant Captain,  
 With his hand he seiz'd the wheel,

And pointed with his stump to the middle of the foe.

"Hurrah, lads, in we go !"  
(You should hear the British cheer,  
Fore and aft.)

"There are twenty sail," sang he,  
"But little Betsy Jane bobs to nothing on  
the sea !"  
(You should hear the British cheer,  
Fore and aft.)

"See yon ugly craft  
With the pennon at her main !  
Hurrah, my merry boys,  
There goes the Betsy Jane !"  
(You should hear the British cheer,  
Fore and aft.)

The foe, he beats to quarters, and the  
Russian bugles sound ;  
And the little Betsy Jane she leaps upon  
the sea.

"Port and starboard !" cried our Captain ;  
"Pay it in, my hearts !" sang he.

"We're old England's sons,  
And we'll fight for her to-day !"  
(You should hear the British cheer.  
Fore and aft.)

"Fire away !"

In she runs,  
And her guns  
Thunder round.

DANTE, SHAKESPEARE,  
MILTON

FROM "BALDER"

*Doctor.* Ah ! thou, too,  
Sad Alighieri, like a waning moon  
Setting in storm behind a grove of bays !

*Balder.* Yes, the great Florentine, who  
wove his web

And thrust it into hell, and drew it forth  
Immortal, having burn'd all that could burn,  
And leaving only what shall still be found  
Untouch'd, nor with the smell of fire upon it,  
Under the final ashes of this world.

*Doctor.* Shakespeare and Milton !

*Balder.* Switzerland and home.  
I ne'er see Milton, but I see the Alps,  
As once, sole standing on a peak supreme,  
To the extremest verge summit and gulf

I saw, height after depth, Alp beyond Alp,  
O'er which the rising and the sinking soul  
Sails into distance, heaving as a ship  
O'er a great sea that sets to strands unseen,  
And as the mounting and descending bark,  
Borne on exulting by the under deep,  
Gains of the wild wave something not the  
wave,

Catches a joy of going, and a will  
Resistless, and upon the last lee foam  
Leaps into air beyond it, so the soul  
Upon the Alpine ocean mountain-toss'd,  
Incessant carried up to heaven, and plunged  
To darkness, and still wet with drops of  
death

Held into light eternal, and again  
Cast down, to be again uplift in vast  
And infinite succession, cannot stay  
The mad momentum, but in frenzied sight  
Of horizontal clouds and mists and skies  
And the untried Inane, springs on the surge  
Of things, and passing matter by a force  
Material, thro' vacuity careers,  
Rising and falling.

*Doctor.* And my Shakespeare ! Call  
Milton your Alps, and which is *he* among  
The tops of Andes ? Keep your Paradise,  
And Eves, and Adams, but give me the  
Earth

That Shakespeare drew, and make it grave  
and gay

With Shakespeare's men and women ; let  
me laugh

Or weep with them, and you — a wager, —  
aye,

A wager by my faith — either his muse  
Was the recording angel, or that hand  
Cherubic, which fills up the Book of Life,  
Caught what the last relaxing gripe let  
fall

By a death-bed at Stratford, and hence-  
forth

Holds Shakespeare's pen. Now strain your  
sinews, poet,

And top your Pelion, — Milton Switzerland  
And English Shakespeare —

*Balder.* This dear English land !  
This happy England, loud with brooks and  
birds,

Shining with harvests, cool with dewy trees,  
And bloom'd from hill to dell ; but whose  
best flowers

Are daughters, and Ophelia still more fair  
Than any rose she weaves ; whose noblest  
floods



The pulsing torrent of a nation's heart;  
Whose forests stronger than her native oaks  
Are living men; and whose unfathom'd  
lakes

Forever calm the unforgotten dead  
In quiet graveyards willow'd seemly round,  
O'er which To-day bends sad, and sees his  
face.

Whose rocks are rights, consolidate of old  
Thro' unremember'd years, around whose  
base

The ever-surging peoples roll and roar  
Perpetual, as around her cliffs the seas  
That only wash them whiter; and whose  
mountains,

Souls that from this mere footing of the  
earth

Lift their great virtues thro' all clouds of  
Fate

Up to the very heavens, and make them rise  
To keep the gods above us!

#### ON THE DEATH OF MRS. BROWNING

WHICH of the Angels sang so well in  
Heaven

That the approving Archon of the quire  
Cried, "Come up hither!" and he, going  
higher,

Carried a note out of the choral seven;  
Whereat that cherub to whom choice is  
given

Among the singers that on earth aspire  
Beckon'd thee from us, and thou, and thy  
lyre

Sudden ascended out of sight? Yet eyen  
In Heaven thou weepest! Well, true wife,  
to weep!

Thy voice doth so betray that sweet offence  
That no new call should more exalt thee  
hence

But for thy harp. Ah, lend it, and such grace  
Shall still advance thy neighbor that thou  
keep

Thy seat, and at thy side a vacant place!

#### FRAGMENT OF A SLEEP-SONG

SISTER Simplicitie,  
Sing, sing a song to me,  
Sing me to sleep.

Some legend low and long,  
Slow as the summer song  
Of the dull Deep.

Some legend long and low,  
Whose equal ebb and flow  
To and fro creep  
On the dim marge of gray  
'Tween the soul's night and day,  
Washing "awake" away  
Into "asleep."

Some legend low and long,  
Never so weak or strong  
As to let go  
While it can hold this heart  
Withouten sigh or smart,  
Or as to hold this heart  
When it sighs "No."

Some long low swaying song,  
As the sway'd shadow long  
Sways to and fro  
Where, thro' the crowing cocks,  
And by the swinging clocks,  
Some weary mother rocks  
Some weary woe.

Sing up and down to me  
Like a dream-boat at sea,  
So, and still so,  
Float through the "then" and "when,"  
Rising from when to then,  
Sinking from then to when  
While the waves go.

Low and high, high and low,  
Now and then, then and now,  
Now, now;  
And when the now is then, and when the  
then is now,  
And when the low is high, and when the  
high is low,  
Low, low;  
Let me float, let the boat  
Go, go;  
Let me glide, let me slide  
Slow, slow;  
Gliding boat, sliding boat,  
Slow, slow;  
Glide away, slide away  
So, so.

## George Meredith

## FROM "MODERN LOVE"

## "ALL OTHER JOYS"

ALL other joys of life he strove to warm,  
And magnify, and catch them to his lip ;  
But they had suffer'd shipwreck with the  
ship,

And gaz'd upon him sallow from the storm.  
Or if Delusion came, 't was but to show  
The coming minute mock the one that went.  
Cold as a mountain in its star-pitch'd tent  
Stood high Philosophy, less friend than foe ;  
Whom self-caged Passion, from its prison-  
bars,

Is always watching with a wondering hate.  
Not till the fire is dying in the grate,  
Look we for any kinship with the stars.  
Oh, wisdom never comes when it is gold,  
And the great price we pay for it full worth !  
We have it only when we are half earth :  
Little avails that coinage to the old !

## HIDING THE SKELETON

AT dinner she is hostess, I am host.  
Went the feast ever cheerfuller ? She  
keeps

The topic over intellectual deeps  
In buoyancy afloat. They see no ghost.  
With sparkling surface-eyes we ply the  
ball :

It is in truth a most contagious game ;  
HIDING THE SKELETON shall be its name.  
Such play as this the devils might appal !  
But here's the greater wonder ; in that  
we,

Enamor'd of our acting and our wits,  
Admire each other like true hypocrites.  
Warm-lighted glances, Love's *Éphémère* ;  
Shoot gayly o'er the dishes and the wine.  
We waken envy of our happy lot.

Fast, sweet, and golden, shows our mar-  
riage-knot.

Dear guests, you now have seen Love's  
corpse-light shine !

## THE COIN OF PITY

THEY say that Pity in Love's service dwells,  
A porter at the rosy temple's gate.  
I miss'd him going : but it is my fate  
To come upon him now beside his wells ;

Whereby I know that I Love's temple leave,  
And that the purple doors have clos'd behind.  
Poor soul ! if in those early days unkind  
Thy power to sting had been but power to  
grieve,

We now might with an equal spirit meet,  
And not be match'd like innocence and vice  
She for the Temple's worship has paid price,  
And takes the coin of Pity as a cheat.  
She sees thro' simulation to the bone :  
What's best in her impels her to the worst.  
Never, she cries, shall Pity soothe Love's  
thirst,

Or foul hypocrisy for truth atone !

## ONE TWILIGHT HOUR

WE saw the swallows gathering in the sky,  
And in the osier-isle we heard their noise.  
We had not to look back on summer joys,  
Or forward to a summer of bright dye ;  
But in the largeness of the evening earth  
Our spirits grew as we went side by side.  
The hour became her husband, and my bride.  
Love that had robb'd us so, thus bless'd our  
dearth !

The pilgrims of the year wax'd very loud  
In multitudinous chatterings, as the flood  
Full brown came from the west, and like  
pale blood

Expanded to the upper crimson cloud.  
Love, that had robb'd us of immortal things,  
This little moment mercifully gave,  
And still I see across the twilight wave  
The swan sail with her young beneath her  
wings.

## JUGGLING JERRY

PITCH here the tent, while the old horse  
grazes :

By the old hedge-side we'll halt a stage.  
It's nigh my last above the daisies :

My next leaf'll be man's blank page.  
Yes, my old girl ! and it's no use crying :  
Juggler, constable, king, must bow.  
One that outjuggles all's been spying  
Long to have me, and he has me now.

We've travell'd times to this old common :  
Often we've hung our pots in the gorse.  
We've had a stirring life, old woman !  
You, and I, and the old gray horse.

Races, and fairs, and royal occasions,  
Found us coming to their call :  
Now they 'll miss us at our stations :  
There 's a Juggler outjuggles all !

Up goes the lark, as if all were jolly !  
Over the duck-pond the willow shakes.  
Easy to think that grieving 's folly,  
When the hand 's firm as driven stakes !  
Ay ! when we 're strong, and braced, and  
manful,  
Life 's a sweet fiddle ; but we 're a batch  
Born to become the Great Juggler 's han-  
ful :  
Balls he shies up, and is safe to catch.

Here 's where the lads of the village cricket ;  
I was a lad not wide from here ;  
Couldn't I whip off the bale from the  
wicket ?

Like an old world those days appear !  
Donkey, sheep, geese, and thatch'd ale-  
house — I know them !

They are old friends of my halts, and  
seem,

Somehow, as if kind thanks I owe them :  
Juggling don't hinder the heart's esteem.

Juggling 's no sin, for we must have victual ;  
Nature allows us to bait for the fool.  
Holding one's own makes us juggle no lit-  
tle ;

But, to increase it, hard juggling 's the  
rule.

You that are sneering at my profession,  
Have n't you juggled a vast amount ?  
There 's the Prime Minister, in one Ses-  
sion,

Juggles more games than my sins 'll  
count.

I've murder'd insects with mock thunder :  
Conscience, for that, in men don't quail.  
I've made bread from the bump of wonder :  
That 's my business, and there 's my tale.  
Fashion and rank all prais'd the professor ;  
Ay ! and I've had my smile from the  
Queen :

Bravo, Jerry ! she meant : God bless her !  
Ain't this a sermon on that scene ?

I've studied men from my topsy-turvy  
Close, and, I reckon, rather true.  
Some are fine fellows : some, right scurvy :  
Most, a dash between the two.

But it 's a woman, old girl, that makes me  
Think more kindly of the race ;  
And it 's a woman, old girl, that shakes me  
When the Great Juggler I must face.

We two were married, due and legal :  
Honest we 've liv'd since we 've been one.  
Lord ! I could then jump like an eagle :  
You danced bright as a bit o' the sun.  
Birds in a May-bush we were ! right  
merry !

All night we kiss'd — we juggled all day.  
Joy was the heart of Juggling Jerry !  
Now from his old girl he 's juggled away.

It 's past parsons to console us :  
No, nor no doctor fetch for me :  
I can die without my bolus ;  
Two of a trade, lass, never agree !  
Parson and Doctor ! — don't they love  
rarely,  
Fighting the devil in other men's fields !  
Stand up yourself and match him fairly ;  
Then see how the rascal yields !

I, lass, have liv'd no gypsy, flaunting  
Finery while his poor helpmate grubs ;  
Coin I've stor'd, and you won't be wanting :  
You shan't beg from the troughs and tubs.  
Nobly you've stuck to me, though in his  
kitchen

Many a Marquis would hail you Cook !  
Palaces you could have rul'd and grown rich  
in,

But your old Jerry you never forsook.

Hand up the chirper ! ripe ale winks in it ;  
Let's have comfort and be at peace.  
Once a stout draught made me light as a  
linnet.

Cheer up ! the Lord must have his lease.  
May be — for none see in that black hol-  
low —

It 's just a place where we 're held in  
pawn,  
And, when the Great Juggler makes us to  
swallow,

It 's just the sword-trick — I ain't quite  
gone !

Yonder came smells of the gorse, so nutty,  
Gold-like and warm ; it 's the prime of  
May.

Better than mortar, brick, and putty,  
Is God's house on a blowing day.

Lean me more up the mound ; now I feel  
it :

All the old heath-smells ! Ain't it  
strange ?

There 's the world laughing, as if to conceal  
it,

But He 's by us, juggling the change.

I mind it well, by the sea-beach lying,

Once — it 's long gone — when two gulls  
we beheld,

Which, as the moon got up, were flying

Down a big wave that spark'd and  
swell'd.

Crack ! went a gun : one fell : the second

Wheel'd round him twice, and was off  
for new luck :

There in the dark her white wing  
beckon'd : —

Drop me a kiss — I'm the bird dead-  
struck !

### THE LARK ASCENDING

HE rises and begins to round,  
He drops the silver chain of sound  
Of many links without a break,  
In chirrup, whistle, slur and shake,  
All intervolv'd and spreading wide,  
Like water-dimples down a tide  
Where ripple ripple overcurls  
And eddy into eddy whirls ;  
A press of hurried notes that run  
So fleet they scarce are more than one,  
Yet changingly the trills repeat  
And linger ringing while they fleet,  
Sweet to the quick o' the ear, and dear  
To her beyond the handmaid ear,  
Who sits beside our inner springs,  
Too often dry for this he brings,  
Which seems the very jet of earth  
At sight of sun, her music's mirth,  
As up he wings the spiral stair,  
A song of light, and pierces air  
With fountain ardor, fountain play,  
To reach the shining tops of day,  
And drink in everything discern'd  
An ecstasy to music turn'd,  
Impell'd by what his happy bill  
Disperses ; drinking, showering still,  
Unthinking save that he may give  
His voice the outlet, there to live  
Renew'd in endless notes of glee,  
So thirsty of his voice is he,

For all to hear and all to know  
That he is joy, awake, aglow,  
The tumult of the heart to hear  
Through pureness filter'd crystal-clear,  
And know the pleasure sprinkled bright  
By simple singing of delight,  
Shrill, irreflective, unrestrain'd,  
Rapt, ringing, on the jet sustain'd  
Without a break, without a fall,  
Sweet-silvery, sheer lyrical,  
Perennial, quavering up the chord  
Like myriad dewdrops of sunny sward  
That trembling into fulness shine,  
And sparkle dropping argentine ;  
Such wooing as the ear receives  
From zephyr caught in choric leaves  
Of aspens when their chattering net  
Is flush'd to white with shivers wet ;  
And such the water-spirit's chime  
On mountain heights in morning's prime,  
Too freshly sweet to seem excess,  
Too animate to need a stress ;  
But wider over many heads  
The starry voice ascending spreads,  
Awakening, as it waxes thin,  
The best in us to him akin ;  
And every face to watch him rais'd,  
Puts on the light of children prais'd,  
So rich our human pleasure ripens  
When sweetness on sincereness pipes,  
Though nought be promis'd from the seas,  
But only a soft-ruffling breeze  
Sweep glittering on a still content,  
Serenity in ravishment.

For singing till his heaven fills,  
'T is love of earth that he instils,  
And ever winging up and up,  
Our valley is his golden cup,  
And he the wine which overflows  
To lift us with him as he goes :  
The woods and brooks, the sheep and kine  
He is, the hills, the human line,  
The meadows green, the fallows brown,  
The dreams of labor in the town ;  
He sings the sap, the quicken'd veins ;  
The wedding song of sun and rains  
He is, the dance of children, thanks  
Of sowers, shout of primrose-banks,  
And eye of violets while they breathe ;  
All these the circling song will wreath,  
And you shall hear the herb and tree,  
The better heart of men shall see,  
Shall feel celestially, as long  
As you crave nothing save the song.

Was never voice of ours could say  
 Our inmost in the sweetest way,  
 Like yonder voice aloft, and link  
 All hearers in the song they drink :  
 Our wisdom speaks from failing blood,  
 Our passion is too full in flood,  
 We want the key of his wild note  
 Of truthful in a tuneful throat,  
 The song seraphically free  
 Of taint of personality,  
 So pure that it salutes the suns  
 The voice of one for millions,  
 In whom the millions rejoice  
 For giving their one spirit voice.

Yet men have we, whom we revere,  
 Now names, and men still housing here,  
 Whose lives, by many a battle-dint  
 Defaced, and grinding wheels on flint,  
 Yield substance, though they sing not,  
 sweet

For song our highest heaven to greet :  
 Whom heavenly singing gives us new,  
 Ensphers them brilliant in our blue,  
 From firmest base to farthest leap,  
 Because their love of Earth is deep,  
 And they are warriors in accord  
 With life to serve and pass reward,  
 So touching purest and so heard  
 In the brain's reflex of yon bird ;  
 Wherefore their soul in me, or mine,  
 Through self-forgetfulness divine,  
 In them, that song aloft maintains,  
 To fill the sky and thrill the plains  
 With showerings drawn from human stores,  
 As he to silence nearer soars,  
 Extends the world at wings and dome,  
 More spacious making more our home,  
 Till lost on his aerial rings  
 In light, and then the fancy sings.

### LUCIFER IN STARLIGHT

ON a starr'd night Prince Lucifer uprose.  
 Tir'd of his dark dominion swung the  
 fiend

Above the rolling ball in cloud part screen'd,  
 Where sinners hugg'd their spectre of re-  
 pose.

Poor prey to his hot fit of pride were those.  
 And now upon his Western wing he lean'd,  
 Now his huge bulk o'er Africa careen'd,  
 Now the black planet shadow'd Arctic  
 snows.

Soaring through wider zones that prick'd  
 his scars  
 With memory of the old revolt from Awe,  
 He reach'd a middle height, and at the  
 stars,  
 Which are the brain of heaven, he look'd,  
 and sank.  
 Around the ancient track march'd, rank on  
 rank,  
 The army of unalterable law.

### THE SPIRIT OF SHAKESPEARE

#### I

THY greatest knew thee, Mother Earth ;  
 unsour'd  
 He knew thy sons. He prob'd from hell to  
 hell  
 Of human passions, but of love deflower'd  
 His wisdom was not, for he knew thee well.  
 Thence came the honey'd corner at his lips,  
 The conquering smile wherein his spirit  
 sails  
 Calm as the God who the white sea-wave  
 whips,  
 Yet full of speech and intershifting tales,  
 Close mirrors of us : thence had he the  
 laugh  
 We feel is thine ; broad as ten thousand  
 beeves  
 At pasture ! thence thy songs, that winnow  
 chaff  
 From grain, bid sick Philosophy's last  
 leaves  
 Whirl, if they have no response — they en-  
 forced  
 To fatten Earth when from her soul di-  
 vorced.

#### II

How smiles he at a generation rank'd  
 In gloomy noddings over life ! They pass.  
 Not he to feed upon a breast unthank'd,  
 Or eye a beauteous face in a crack'd glass  
 But he can spy that little twist of brain  
 Which mov'd some weighty leader of the  
 blind,  
 Unwitting 't was the goad of personal pain,  
 To view in curs'd eclipse our Mother's mind,  
 And show us of some rigid harridan  
 The wretched bondmen till the end of time.  
 O liv'd the Master now to paint us Man,  
 That little twist of brain would ring a chime

Of whence it came and what it caus'd, to  
start  
Thunders of laughter, clearing air and  
heart.

### THE TWO MASKS

MELPOMENE among her livid people,  
Ere stroke of lyre, upon Thaleia looks,  
Warn'd by old contests that one museful  
ripple,  
Along those lips of rose with tendril hooks,  
Forbodes disturbance in the springs of pa-  
thos,  
Perchance may change of masks midway  
demand,

Albeit the man rise mountainous as Aëtos,  
The woman wild as Cape Leucadia strand.

For this the Comic Muse exacts of crea-  
tures  
Appealing to the fount of tears : that they  
Strive never to outleap our human fea-  
tures,  
And do Right Reason's ordinance obey,  
In peril of the hum to laughter nighest.  
But prove they under stress of action's  
fire  
Nobleness, to that test of Reason high-  
est,  
She bows : she waves them for the loftier  
lyre.

## Sebastian Evans

### A DIRGE FOR SUMMER

SUMMER dieth : — o'er his bier  
Chant a requiem low and clear !  
Chant it for his dying flowers,  
Chant it for his flying hours.  
Let them wither all together  
Now the world is past the prime  
Of the golden olden-time.

Let them die, and dying Summer  
Yield his kingdom to the comer  
From the islands of the West :  
He is weary, let him rest !  
And let mellow Autumn's yellow  
Fall upon the leafy prime  
Of the golden olden-time.

Go, ye days, your deeds are done !  
Be yon clouds about the sun  
Your imperial winding-sheet ;  
Let the night winds as they fleet  
Tell the story of the glory  
Of the free great-hearted prime  
Of the golden olden-time.

### WHAT THE TRUMPETER SAID

At a pot-house bar as I chanced to pass  
I saw three men by the flare of the gas :  
Soldiers two, with their red-coats gay,  
And the third from Chelsea, a pensioner  
gray,

With three smart hussies as bold as they.  
Drunk and swearing and swaggering all,  
With their foul songs scaring the quiet  
Mall,  
While the clash of glasses and clink of  
spurs  
Kept time to the roystering quiristers,  
And the old man sat and stamp'd with his  
stump :  
When I heard a trumpeter trumpet a  
trump : —  
" To the wars ! — To the wars !  
March, march ! •  
Quit your petty little tittle-tattle,  
Quit the bottle for the battle,  
And march !  
To the wars, to the wars !  
March, march with a tramp !  
To the wars !  
Up, you toper at your tippie, bottle after  
bottle at the tap !  
Quit your pretty dirty Betty ! Clap her  
garter in your cap,  
And march !  
To the trench and the sap !  
To the little victual of the camp !  
To the little liquor of the camp !  
To the breach and the storm !  
To the roaring and the glory of the  
wars !  
To the rattle and the battle and the  
scars !"  
Trumpeter, trumpet it out !

## Christina Georgina Rossetti

## THE UNSEEN WORLD

## AT HOME

WHEN I was dead, my spirit turn'd  
 To seek the much-frequented house :  
 I pass'd the door, and saw my friends  
 Feasting beneath green orange-boughs ;  
 From hand to hand they push'd the wine,  
 They suck'd the pulp of plum and peach ;  
 They sang, they jested, and they laugh'd,  
 For each was lov'd of each.

I listen'd to their honest chat :  
 Said one : " To-morrow we shall be  
 Plod plod along the featureless sands,  
 And coasting miles and miles of sea."  
 Said one : " Before the turn of tide  
 We will achieve the eyrie-seat."  
 Said one : " To-morrow shall be like  
 To-day, but much more sweet."

" To-morrow," said they, strong with hope,  
 And dwell upon the pleasant way :  
 " To-morrow," cried they, one and all,  
 While no one spoke of yesterday.  
 Their life stood full at blessed noon ;  
 I, only I, had pass'd away :  
 " To-morrow and to-day," they cried ;  
 I was of yesterday.

I shiver'd comfortless, but cast  
 No chill across the table-cloth ;  
 I, all forgotten, shiver'd, sad  
 To stay, and yet to part how loth :  
 I pass'd from the familiar room,  
 I who from love had pass'd away,  
 Like the remembrance of a guest  
 That tarrieth but a day.

## REMEMBER

REMEMBER me when I am gone away,  
 Gone far away into the silent land ;  
 When you can no more hold me by the  
 hand,  
 Nor I half turn to go yet turning stay.  
 Remember me when no more, day by day,  
 You tell me of our future that you plann'd :  
 Only remember me ; you understand  
 It will be late to counsel then or pray.

Yet if you should forget me for a while  
 And afterwards remember, do not grieve :  
 For if the darkness and corruption leave  
 A vestige of the thoughts that once I  
 had,  
 Better by far you should forget and smile  
 Than that you should remember and be  
 sad.

## AFTER DEATH

THE curtains were half drawn, the floor  
 was swept  
 And strewn with rushes, rosemary and may  
 Lay thick upon the bed on which I lay,  
 Where through the lattice ivy-shadows  
 crept.  
 He lean'd above me, thinking that I slept  
 And could not hear him ; but I heard him  
 say :  
 " Poor child, poor child : " and as he turn'd  
 away  
 Came a deep silence, and I knew he wept.  
 He did not touch the shroud, or raise the  
 fold  
 That hid my face, or take my hand in  
 his,  
 Or ruffle the smooth pillows for my head :  
 He did not love me living ; but once dead  
 He pitied me ; and very sweet it is  
 To know he still is warm though I am cold.

## WIFE TO HUSBAND

PARDON the faults in me,  
 For the love of years ago :  
 Good-by.  
 I must drift across the sea,  
 I must sink into the snow,  
 I must die.

You can bask in this sun,  
 You can drink wine, and eat :  
 Good-by.  
 I must gird myself and run,  
 Though with unready feet :  
 I must die.

Blank sea to sail upon,  
 Cold bed to sleep in :  
 Good-by.

While you clasp, I must be gone  
For all your weeping :  
I must die.

A kiss for one friend,  
And a word for two, —  
Good-by : —  
A lock that you must send,  
A kindness you must do :  
I must die.

Not a word for you,  
Not a lock or kiss,  
Good-by.  
We, one, must part in two ;  
Verily death is this :  
I must die.

## UP-HILL

DOES the road wind up-hill all the way ?  
Yes, to the very end.  
Will the day's journey take the whole long  
day ?  
From morn to night, my friend.

But is there for the night a resting-place ?  
A roof for when the slow dark hours be-  
gin.  
May not the darkness hide it from my  
face ?  
You cannot miss that inn.

Shall I meet other wayfarers at night ?  
Those who have gone before.  
Then must I knock, or call when just in  
sight ?  
They will not keep you standing at that  
door.

Shall I find comfort, travel-sore and weak ?  
Of labor you shall find the sum.  
Will there be beds for me and all who  
seek ?  
Yea, beds for all who come.

## "IT IS FINISHED"

DEAR Lord, let me recount to Thee  
Some of the great things thou hast done  
For me, even me  
Thy little one.

It was not I that car'd for Thee, —  
But Thou didst set Thy heart upon  
Me, even me  
Thy little one.

And therefore was it sweet to Thee  
To leave Thy Majesty and Throne,  
And grow like me  
A Little One,

A swaddled Baby on the knee  
Of a dear Mother of Thine own,  
Quite weak like me  
Thy little one.

Thou didst assume my misery,  
And reap the harvest I had sown,  
Comforting me  
Thy little one.

Jerusalem and Galilee, —  
Thy love embraced not those alone,  
But also me  
Thy little one.

Thy unblemish'd Body on the Tree  
Was bar'd and broken to atone  
For me, for me  
Thy little one.

Thou lovedst me upon the Tree, —  
Still me, hid by the ponderous stone, —  
Me always, — me  
Thy little one.

And love of me arose with Thee  
When death and hell lay overthrown :  
Thou lovedst me  
Thy little one.

And love of me went up with Thee  
To sit upon Thy Father's Throne :  
Thou lovest me  
Thy little one :

Lord, as Thou me, so would I Thee  
Love in pure love's communion,  
For Thou lov'st me  
Thy little one :

Which love of me brings back with Thee  
To Judgment when the Trump is blown,  
Still loving me  
Thy little one.



## FROM "MONNA INNOMINATA"

## ABNEGATION

If there be any one can take my place  
 And make you happy whom I grieve to  
     grieve,  
 Think not that I can grudge it, but be-  
     lieve  
 I do commend you to that nobler grace,  
 That readier wit than mine, that sweeter  
     face ;  
 Yea, since your riches make me rich, con-  
     ceive  
 I too am crown'd, while bridal crowns I  
     weave,  
 And thread the bridal dance with jocund  
     pace.  
 For if I did not love you, it might be  
 That I should grudge you some one dear  
     delight ;  
 But since the heart is yours that was mine  
     own,  
 Your pleasure is my pleasure, right my  
     right,  
 Your honorable freedom makes me free,  
 And you companion'd I am not alone.

## TRUST

If I could trust mine own self with your  
     fate,  
 Shall I not rather trust it in God's  
     hand ?  
 Without whose will one lily doth not  
     stand,  
 Nor sparrow fall at his appointed date ;  
 Who numbereth the innumerable sand,  
 Who weighs the wind and water with a  
     weight,  
 To whom the world is neither small nor  
     great,  
 Whose knowledge foreknew every plan we  
     plann'd.  
 Searching my heart for all that touches  
     you,  
 I find there only love and love's good-  
     will  
 Helpless to help and impotent to do,  
 Of understanding dull, of sight most dim ;  
 And therefore I commend you back to  
     Him  
 Whose love your love's capacity can fill.

## FLUTTERED WINGS

THE splendor of the kindling day,  
 The splendor of the setting sun,  
 These move my soul to wend its way,  
     And have done  
 With all we grasp and toil amongst and  
     say.

The paling roses of a cloud,  
 The fading bow that arches space,  
 These woo my fancy toward my shroud ;  
     Toward the place  
 Of faces veil'd, and heads discrown'd and  
     bow'd.

The nation of the awful stars,  
 The wandering star whose blaze is  
     brief,  
 These make me beat against the bars  
     Of my grief ;  
 My tedious grief, twin to the life it mars.

O fretted heart toss'd to and fro,  
 So fain to flee, so fain to rest !  
 All glories that are high or low,  
     East or west,  
 Grow dim to thee who art so fain to go.

## PASSING AND GLASSING

ALL things that pass  
 Are woman's looking-glass ;  
 They show her how her bloom must fade,  
 And she herself be laid  
 With wither'd roses in the shade ;  
 With wither'd roses and the fallen peach,  
 Unlovely, out of reach  
     Of summer joy that was.

All things that pass  
 Are woman's tiring-glass ;  
 The faded lavender is sweet,  
 Sweet the dead violet  
 Cull'd and laid by and car'd for yet ;  
 The dried-up violets and dried lavender  
 Still sweet, may comfort her,  
     Nor need she cry Alas !

All things that pass  
 Are wisdom's looking-glass ;  
 Being full of hope and fear, and still  
 Brimful of good or ill,  
 According to our work and will ;

For there is nothing new beneath the sun ;  
Our doings have been done,  
And that which shall be was.

### THE THREAD OF LIFE

THE irresponsible silence of the land,  
The irresponsible sounding of the sea,  
Speak both one message of one sense to  
me : —

Aloof, aloof, we stand aloof, so stand  
Thou too aloof, bound with the flawless  
band

Of inner solitude ; we bind not thee ;  
But who from thy self-chain shall set thee  
free ?

What heart shall touch thy heart ? what  
hand thy hand ? —

And I am sometimes proud and sometimes  
meek,

And sometimes I remember days of old  
When fellowship seem'd not so far to seek  
And all the world and I seem'd much less  
cold,

And at the rainbow's foot lay surely gold,  
And hope felt strong and life itself not  
weak.

### FROM "LATER LIFE"

#### VI

WE lack, yet cannot fix upon the lack :  
Not this, nor that ; yet somewhat, cer-  
tainly.

We see the things we do not yearn to see  
Around us : and what see we glancing back ?  
Lost hopes that leave our hearts upon the  
rack,

Hopes that were never ours yet seem'd to  
be,

For which we steer'd on life's salt stormy  
sea

Braving the sunstroke and the frozen pack.  
If thus to look behind is all in vain,  
And all in vain to look to left or right,  
Why face we not our future once again,  
Launching with hardier hearts across the  
main,

Straining dim eyes to catch the invisible  
sight,

And strong to bear ourselves in patient  
pain ?

#### IX

STAR Sirius and the Pole Star dwell afar  
Beyond the drawings each of other's  
strength :

One blazes through the brief bright sum-  
mer's length

Lavishing life-heat from a flaming car ;  
While one unchangeable upon a throne  
Broods o'er the frozen heart of earth  
alone,

Content to reign the bright particular star  
Of some who wander or of some who  
groan.

They own no drawings each of other's  
strength,

Nor vibrate in a visible sympathy,  
Nor veer along their courses each toward  
each :

Yet are their orbits pitch'd in harmony  
Of one dear heaven, across whose depth  
and length

Mayhap they talk together without speech.

### AN ECHO FROM WILLOWWOOD

"OH YE, ALL YE THAT WALK IN WILLOW-  
WOOD"

Two gaz'd into a pool, he gaz'd and she,  
Not hand in hand, yet heart in heart, I  
think,

Pale and reluctant on the water's brink,  
As on the brink of parting which must be.  
Each eyed the other's aspect, she and he,  
Each felt one hungering heart leap up and  
sink,

Each tasted bitterness which both must  
drink,

There on the brink of life's dividing sea.  
Lilies upon the surface, deep below

Two wistful faces craving each for each,  
Resolute and reluctant without speech : —

A sudden ripple made the faces flow  
One moment join'd, to vanish out of reach :  
So these hearts join'd, and ah ! were parted  
so.

### TWIST ME A CROWN

Twist me a crown of wind-flowers ;  
That I may fly away  
To hear the singers at their song,  
And players at their play.

Put on your crown of wind-flowers :  
 But whither would you go ?  
 Beyond the surging of the sea  
 And the storms that blow.

Alas ! your crown of wind-flowers  
 Can never make you fly :  
 I twist them in a crown to-day,  
 And to-night they die.

## GOOD-BY

"GOOD-BY in fear, good-by in sorrow,  
 Good-by, and all in vain,  
 Never to meet again, my dear —"  
 "Never to part again."  
 "Good-by to-day, good-by to-morrow,  
 Good-by till earth shall wane,  
 Never to meet again, my dear —"  
 "Never to part again."

## Robert, Earl of Upton

("OWEN MEREDITH")

## INDIAN LOVE-SONG

My body sleeps : my heart awakes.  
 My lips to breathe thy name are mov'd  
 In slumber's ear : then slumber breaks ;  
 And I am drawn to thee, belov'd.  
 Thou drawest me, thou drawest me,  
 Through sleep, through night. I hear  
 the rills,  
 And hear the leopard in the hills,  
 And down the dark I feel to thee.

The vineyards and the villages  
 Were silent in the vales, the rocks ;  
 I follow'd past the myrrhy trees,  
 And by the footsteps of the flocks.  
 Wild honey, dropp'd from stone to stone,  
 Where bees have been, my path suggests.  
 The winds are in the eagles' nests.  
 The moon is hid. I walk alone.

Thou drawest me, thou drawest me  
 Across the glimmering wildernesses,  
 And drawest me, my love, to thee,  
 With dove's eyes hidden in thy tresses.  
 The world is many : my love is one ;  
 I find no likeness for my love.  
 The cinnamons grow in the grove ;  
 The Golden Tree grows all alone.

O who hath seen her wondrous hair,  
 Or seen my dove's eyes in the woods ?  
 Or found her voice upon the air,  
 Her steps along the solitudes ?  
 Or where is beauty like to hers ?  
 She draweth me, she draweth me.  
 I sought her by the incense-tree,  
 And in the aloes, and in the firs.

Where art thou, O my heart's delight,  
 With dove's eyes hidden in thy locks ?  
 My hair is wet with dews of night.  
 My feet are torn upon the rocks.  
 The cedarn scents, the spices, fail  
 About me. Strange and stranger seems  
 The path. There comes a sound of  
 streams  
 Above the darkness on the vale.

No trees drop gums ; but poison flowers  
 From rifts and clefts all round me fall ;  
 The perfumes of thy midnight bowers,  
 The fragrance of thy chambers, all  
 Is drawing me, is drawing me.  
 Thy baths prepare ; anoint thine hair ;  
 Open the window : meet me there :  
 I come to thee, to thee, to thee !

Thy lattices are dark, my own.  
 Thy doors are still. My love, look out.  
 Arise, my dove with tender tone.  
 The camphor-clusters all about  
 Are whitening. Dawn breaks silently.  
 And all my spirit with the dawn  
 Expands ; and, slowly, slowly drawn,  
 Through mist and darkness moves toward  
 thee.

## AUX ITALIENS

At Paris it was, at the Opera there ; —  
 And she look'd like a queen in a book  
 that night,  
 With the wreath of pearl in her raven  
 hair,  
 And the brooch on her breast, so bright.

Of all the operas that Verdi wrote,  
The best, to my taste, is the *Trovatore* ;  
And Mario can soothe with a tenor note  
The souls in Purgatory.

The moon on the tower slept soft as snow :  
And who was not thrill'd in the strangest  
way,  
As we heard him sing, while the gas burn'd  
low,  
" *Non ti scordar di me* " ?

The Emperor there, in his box of state,  
Look'd grave, as if he had just then seen  
The red flag wave from the city-gate  
Where his eagles in bronze had been.

The Empress, too, had a tear in her eye.  
You 'd have said that her fancy had gone  
back again,  
For one moment, under the old blue sky,  
To the old glad life in Spain.

Well ! there in our front-row box we sat,  
Together, my bride-betroth'd and I ;  
My gaze was fix'd on my opera-hat,  
And hers on the stage hard by.

And both were silent, and both were sad.  
Like a queen she lean'd on her full white  
arm,  
With that regal, indolent air she had ;  
So confident of her charm !

I have not a doubt she was thinking then  
Of her former lord, good soul that he was !  
Who died the richest and roundest of men,  
The Marquis of Carabas.

I hope that, to get to the kingdom of heaven,  
Through a needle's eye he had not to pass.  
I wish him well, for the jointure given  
To my lady of Carabas.

Meanwhile, I was thinking of my first love,  
As I had not been thinking of aught for  
years,  
Till over my eyes there began to move  
Something that felt like tears.

I thought of the dress that she wore last time,  
When we stood, 'neath the cypress-trees,  
together,  
In that lost land, in that soft clime,  
In the crimson evening weather ;

Of that muslin dress (for the eve was  
hot),  
And her warm white neck in its golden  
chain,  
And her full, soft hair, just tied in a knot,  
And falling loose again ;

And the jasmine-flower in her fair young  
breast,  
(O the faint, sweet smell of that jasmine-  
flower !)

And the one bird singing alone to his nest,  
And the one star over the tower.

I thought of our little quarrels and strife,  
And the letter that brought me back my  
ring.  
And it all seem'd then, in the waste of  
life,  
Such a very little thing !

For I thought of her grave below the hill,  
Which the sentinel cypress-tree stands  
over ;  
And I thought . . . " were she only living  
still,  
How I could forgive her, and love her ! "

And I swear, as I thought of her thus, in  
that hour,  
And of how, after all, old things were  
best,  
That I smelt the smell of that jasmine-  
flower  
Which she used to wear in her breast.

It smelt so faint, and it smelt so sweet,  
It made me creep, and it made me cold !  
Like the scent that steals from the crum-  
bling sheet  
Where a mummy is half unroll'd.

And I turn'd, and look'd. She was sitting  
there  
In a dim box, over the stage ; and dress'd  
In that muslin dress with that full soft  
hair,  
And that jasmine in her breast !

I was here ; and she was there ;  
And the glittering horseshoe curv'd be-  
tween : —  
From my bride-betroth'd, with her raven  
hair,  
And her sumptuous scornful mien,

To my early love, with her eyes downcast,  
And over her primrose face the shade  
(In short from the Future back to the Past),  
There was but a step to be made.

To my early love from my future bride  
One moment I look'd. Then I stole to  
the door,  
I travers'd the passage ; and down at her  
side  
I was sitting, a moment more.

My thinking of her, or the music's strain,  
Or something which never will be ex-  
prest,  
Had brought her back from the grave  
again,  
With the jasmine in her breast.

She is not dead, and she is not wed !  
But she loves me now, and she lov'd me  
then !  
And the very first word that her sweet lips  
said,  
My heart grew youthful again.

The Marchioness there, of Carabas,  
She is wealthy, and young, and handsome  
still,  
And but for her . . . well, we 'll let that  
pass,  
She may marry whomever she will.

But I will marry my own first love,  
With her primrose face : for old things  
are best,  
And the flower in her bosom, I prize it  
above  
The brooch in my lady's breast.

The world is fill'd with folly and sin,  
And Love must cling where it can, I  
say :

For Beauty is easy enough to win ;  
But one is n't lov'd every day.

And I think, in the lives of most women  
and men,  
There's a moment when all would go  
smooth and even,  
If only the dead could find out when  
To come back, and be forgiven.

But O the smell of that jasmine-flower !  
And O that music ! and O the way

That voice rang out from the doujon  
tower,  
*Non ti scordar di me,*  
*Non ti scordar di me !*

### THE CHESS-BOARD

My little love, do you remember,  
Ere we were grown so sadly wise,  
Those evenings in the bleak December,  
Curtain'd warm from the snowy weather,  
When you and I play'd chess together,  
Checkmated by each other's eyes ?  
Ah, still I see your soft white hand  
Hovering warm o'er Queen and Knight !  
Brave Pawns in valiant battle stand ;  
The double Castles guard the wings ;  
The Bishop, bent on distant things,  
Moves, sidling through the fight.  
Our fingers touch ; our glances meet,  
And falter ; falls your golden hair  
Against my cheek ; your bosom sweet  
Is heaving. Down the field, your Queen  
Rides slow her soldiery all between,  
And checks me unaware.  
Ah me ! the little battle's done,  
Dispers'd is all its chivalry ;  
Full many a move, since then, have we  
'Mid Life's perplexing checkers made,  
And many a gain with Fortune play'd, —  
What is it we have won ?  
This, this at least — if this alone ; —  
That never, never, never more,  
As in those old still nights of yore  
(Ere we were grown so sadly wise),  
Can you and I shut out the skies,  
Shut out the world, and wintry weather,  
And, eyes exchanging warmth with eyes,  
Play chess, as then we play'd, together !

### TEMPORA ACTA

#### FROM "BABYLONIA"

O, FOR the times which were (if any  
Time be heroic) heroic indeed !  
When the men were few,  
And the deeds to do  
Were mighty, and many,  
And each man in his hand held a noble  
deed.  
Now the deeds are few,  
And the men are many,  
And each man has, at most, but a noble  
need.

## THE DINNER HOUR

FROM "LUCILE"

O HOUR of all hours, the most blest upon  
earth,

Blest hour of our dinners !

The land of his birth ;  
The face of his first love ; the bills that he  
owes ;

The twaddle of friends, and venom of foes ;  
The sermon he heard when to church he  
last went ;

The money he borrow'd, the money he  
spent ;

All of these things a man, I believe, may  
forget,

And not be the worse for forgetting ; but yet  
Never, never, oh, never ! earth's luckiest  
sinner

Hath unpunish'd forgotten the hour of his  
dinner !

Indigestion, that conscience of every bad  
stomach,

Shall relentlessly gnaw and pursue him with  
some ache

Or some pain ; and trouble, remorseless,  
his best ease,

As the Furies once troubled the sleep of  
Orestes.

We may live without poetry, music, and art ;  
We may live without conscience, and live  
without heart ;

We may live without friends ; we may live  
without books ;

But civilized man cannot live without cooks.

He may live without books, — what is  
knowledge but grieving ?

He may live without hope, — what is hope  
but deceiving ?

He may live without love, — what is pas-  
sion but pining ?

But where is the man that can live without  
dining ?

THE LEGEND OF THE DEAD  
LAMBS

DEATH, though already in the world, as  
yet

Had only tried his timorous tooth to whet  
On grass and leaves. But he began to grow  
Greedier, greater, and resolv'd to know

The taste of stronger food than such light  
fare.

To feed on human flesh he did not dare,  
Till many a meaner meal had slowly given  
The young destroyer strength to vanquish  
even

His restless rival in destruction, Man.

Meanwhile, on lesser victims he began

To test his power ; and in a cold spring  
night

Two weanling lambs first perish'd from his  
bite.

The bleatings of their dam at break of day  
Drew to the spot where her dead lamb-  
kins lay

The other beasts. They, understanding not,  
In wistful silence round that fatal spot  
Stood eyeing the dead lambs with looks  
forlorn.

Adam, who was upon the march that morn,  
Missing his bodyguard, turn'd back to see  
What they were doing ; and there also he  
Saw the two frozen lambkins lying dead,  
But understood not. At the last he said,  
" Since the lambs cannot move, methinks  
't were best

That I should carry them."

So on his breast

He laid their little bodies, and again  
Set forward, follow'd o'er the frosty plain  
By his bewilder'd flocks. And in dismay  
They held their peace. That was a silent  
day.

At night he laid the dead lambs on the  
grass.

That night still colder than the other was,  
And when the morning broke there were  
two more

Dead lambs to carry. Adam took the four,  
And in his arms he bore them, no great way,  
Till eventide. That was a sorrowful day.

But, ere the next, two other lambkins died,  
Frost-bitten in the dark. Then Adam tried  
To carry them, all six. But the poor sheep  
Said, " Nay, we thank thee, Adam. Let  
them sleep !

Thou canst not carry them. 'T is all in vain.  
We fear our lambkins will not wake again.

And, if they wake, they could not walk —  
for see,

Their little legs are stiffen'd. Let them  
be !"

So Adam left the lambs. And all the herd  
Follow'd him sorrowing, and not a word  
Was spoken. Never until then had they  
Their own forsaken. That was the worst  
day.

Eve said to Adam, as they went along,  
"Adam, last night the cold was bitter  
strong.

Warm fleeces to keep out the freezing wind  
Have those six lambkins thou hast left  
behind ;

But they will never need them any more.  
Go, fetch them here ! and I will make, be-  
fore

This day be done, stout garments for us  
both,

Lest we, too, wake no more." Said Adam,  
loth

To do her bidding, "Why dost thou sup-  
pose

Our lambs will nevermore have need of  
those

Warm fleeces ? They are sleeping." But  
Eve said,

"They are not sleeping, Adam. They are  
dead."

"Dead ? What is that ?" "I know not.  
But I know

That they no more can feel the north wind  
blow,

Nor the sun burn. They cannot hear the  
bleat

Of their own mothers, cannot suffer heat  
Or cold, or thirst or hunger, weariness

Or want, again." "How dost thou know  
all this ?"

Ask'd Adam. And Eve whisper'd in his  
ear,

"The Serpent told me." "Is the Serpent  
here ?

If here he be, why hath he," Adam cried,  
"No good gift brought me ?" Adam's

wife replied,

"The best of gifts, if rightly understood,  
He brings thee, and that gift is counsel  
good.

The Serpent is a prudent beast ; and right !  
For we were miserably cold last night,  
And may to-night be colder ; and hard by  
Those dead lambs in their woolly fleeces  
lie,

Yet need them not as we do. They are dead.  
Go fetch them hither !"

Adam shook his head

But went.

Next morning, to the beasts' surprise,  
Adam and Eve appear'd before their eyes  
In woollen fleeces warmly garmented.

And all the beasts to one another said,  
"How wonderful is Man, who can make  
wool

As good as sheep's wool, and more beauti-  
ful !"

Only the Fox, who sniff'd and grinn'd, had  
guess'd

Man's unacknowledged theft : and to the  
rest

He sneer'd, "How wonderful is Woman's  
whim !

See, Adam's wife hath made a sheep of  
him !"

### THE UTMOST

SOME clerks aver that as the tree doth  
fall

Even forever so that tree shall lie,  
And that Death's act doth make perpetual

The last state of the souls of men that die.  
If this be so, — if this, indeed, were sure,

Then not a moment longer would I live ;  
Who, being now as I would fain endure,

If man's last state doth his last hour sur-  
vive,

Should be among the blessed souls ? I fear  
Life's many changes, not Death's change-  
lessness.

So perfect is this moment's passing cheer,  
I needs must tremble lest it pass to less.

Thus but in fickle love of life I live,  
Lest fickle life me of my love deprive.

## James Thomson

## MELENCOLIA

## FROM "THE CITY OF DREADFUL NIGHT"

ANEAR the centre of that northern crest  
 Stands out a level upland bleak and  
 bare,  
 From which the city east and south and  
 west

Sinks gently in long waves ; and throned  
 there

An Image sits, stupendous, superhuman,  
 The bronze colossus of a winged Woman,  
 Upon a graded granite base foursquare.

Low-seated she leans forward massively,  
 With cheek on clench'd left hand, the  
 forearm's might

Erect, its elbow on her rounded knee ;  
 Across a clasp'd book in her lap the right  
 Upholds a pair of compasses ; she gazes  
 With full set eyes, but wandering in thick  
 mazes

Of sombre thought beholds no outward  
 sight.

Words cannot picture her ; but all men  
 know

That solemn sketch the pure sad artist  
 wrought

Three centuries and three score years ago,  
 With fantasies of his peculiar thought :  
 The instruments of carpentry and science  
 Scatter'd about her feet, in strange alliance

With the keen wolf-hound sleeping un-  
 distraught ;

Scales, hour-glass, bell, and magic-square  
 above ;

The grave and solid infant perch'd be-  
 side,

With open winglets that might bear a dove,  
 Intent upon its tablets, heavy-eyed ;  
 Her folded wings as of a mighty eagle  
 But all too impotent to lift the regal

Robustness of her earth-born strength  
 and pride ;

And with those wings, and that light  
 wreath which seems

To mock her grand head and the knotted  
 frown

Of forehead charged with baleful thoughts  
 and dreams,

The household bunch of keys, the house-  
 wife's gown

Voluminous, indented, and yet rigid  
 As if a shell of burnish'd metal frigid,

The feet thick-shod to tread all weak-  
 ness down ;

The comet hanging o'er the waste dark seas,  
 The massy rainbow curv'd in front of it  
 Beyond the village with the masts and  
 trees ;

The snaky imp, dog-headed, from the  
 Pit,

Bearing upon its batlike leathern pinions  
 Her name unfolded in the sun's dominions,  
 The "MELENCOLIA" that transcends  
 all wit.

Thus has the artist copied her, and thus  
 Surrounded to expound her form sublime,  
 Her fate heroic and calamitous ;

Fronting the dreadful mysteries of Time,  
 Unvanquish'd in defeat and desolation,  
 Undaunted in the hopeless conflagration  
 Of the day setting on her baffled prime.

Baffled and beaten back she works on still,  
 Weary and sick of soul she works the  
 more,

Sustain'd by her indomitable will :

The hands shall fashion and the brain  
 shall pore,

And all her sorrow shall be turn'd to  
 labor,

Till Death the friend-foe piercing with his  
 sabre

That mighty heart of hearts ends bitter  
 war.

But as if blacker night could dawn on  
 night,

With tenfold gloom on moonless night  
 unstarr'd,

A sense more tragic than defeat and blight,  
 More desperate than strife with hope  
 debarr'd,

More fatal than the adamantine Never

Encompassing her passionate endeavor,

Dawns glooming in her tenebrous  
 regard :



The sense that every struggle brings defeat

Because Fate holds no prize to crown success ;

That all the oracles are dumb or cheat

Because they have no secret to express ;

That none can pierce the vast black veil uncertain

Because there is no light beyond the curtain ;

That all is vanity and nothingness.

Titanic from her high throne in the north,

That City's sombre Patroness and Queen,

In bronze sublimity she gazes forth

Over her Capital of teen and threne,

Over the river with its isles and bridges,

The marsh and moorland, to the stern rock-ridges,

Confronting them with a coeval mien.

The moving moon and stars from east to west

Circle before her in the sea of air ;

Shadows and gleams glide round her solemn rest.

Her subjects often gaze up to her there :

The strong to drink new strength of iron endurance,

The weak new terrors ; all, renew'd assurance

And confirmation of the old despair.

### LIFE'S HEBE

In the early morning-shine

Of a certain day divine,

I beheld a Maiden stand

With a pitcher in her hand ;

Whence she pour'd into a cup,

Until it was half fill'd up,

Nectar that was golden light

In the cup of crystal bright.

And the first who took the cup

With pure water fill'd it up ;

As he drank then, it was more

Ruddy golden than before :

And he leap'd and danced and sang

As to Bacchic cymbals' clang.

But the next who took the cup

With the red wine fill'd it up ;

What he drank then was in hue

Of a heavy sombre blue :

First he reel'd and then he crept,

Then lay faint but never slept.

And the next who took the cup

With the white milk fill'd it up ;

What he drank at first seem'd blood,

Then turn'd thick and brown as mud :

And he mov'd away as slow

As a weary ox may go.

But the next who took the cup

With sweet honey fill'd it up ;

Nathless that which he did drink

Was thin fluid black as ink :

As he went he stumbled soon,

And lay still in deathlike swoon.

She the while without a word

Unto all the cup preferr'd ;

Blandly smil'd and sweetly laugh'd

As each mingled his own draught.

And the next who took the cup

To the sunshine held it up,

Gave it back and did not taste ;

It was empty when replaced :

First he bow'd a reverent bow,

Then he kiss'd her on the brow.

But the next who took the cup

Without mixture drank it up ;

When she took it back from him

It was full unto the brim :

He with a right bold embrace

Kiss'd her sweet lips face to face.

Then she sang with blithest cheer :

Who has thirst, come here !

Nectar that is golden light

In the cup of crystal bright,

Nectar that is sunny fire

Warm as warmest heart's desire :

Pitcher never lacketh more,

Arm is never tir'd to pour :

Honey, water, milk, or wine

Mingle with the draught divine,

Drink it pure, or drink it not ;

Each is free to choose his lot ;

Am I old ? or am I cold ?

Only two have kiss'd me bold !

She was young and fair and gay

As that young and glorious day.

## FROM "HE HEARD HER SING"

AND thus all-expectant abiding I waited not long, for soon  
 A boat came gliding and gliding out in the light of the moon,  
 Gliding with muffled oars, slowly, a thin dark line,  
 Round from the shadowing shores into the silver shine  
 Of the clear moon westering now, and still drew on and on,  
 While the water before its prow breaking and glistening shone,  
 Slowly in silence strange; and the rower row'd till it lay  
 Afloat within easy range deep in the curve of the bay;  
 And besides the rower were two: a Woman, who sat in the stern,  
 And Her by her fame I knew, one of those fumes that burn,  
 Startling and kindling the world, one whose likeness we everywhere see;  
 And a man reclining half-curl'd with an indolent grace at her knee,  
 The Signor, lord of her choice; and he lightly touch'd a guitar; —  
 A guitar for that glorious voice! Illumine the sun with a star!  
 She sat superb and erect, stately, all-happy, serene,  
 Her right hand toying uncheck'd with the hair of that page of a Queen;  
 With her head and her throat and her bust like the bust and the throat and the head  
 Of Her who has long been dust, of her who shall never be dead,  
 Preserv'd by the potent art made trebly potent by love,  
 While the transient ages depart from under the heavens above, —  
 Preserv'd in the color and line on the canvas fulgently flung  
 By Him the Artist divine who triumph'd and vanish'd so young:  
 Surely there rarely hath been a lot more to be envied in life  
 Than thy lot, O Fornarina, whom Raphael's heart took to wife.

There was silence yet for a time save the tinkling capricious and quaint,  
 Then She lifted her voice sublime, no longer tender and faint,

Pathetic and tremulous, no! but firm as a column it rose,  
 Rising solemn and slow with a full rich swell to the close,  
 Firm as a marble column soaring with noble pride  
 In a triumph of rapture solemn to some Hero deified;  
 In a rapture of exultation made calm by its stress intense,  
 In a triumph of consecration and a jubilation immense.  
 And the Voice flow'd on and on, and ever it swell'd as it pour'd,  
 Till the stars that throb'd as they shone seem'd throbbing with it in accord;  
 Till the moon herself in my dream, still Empress of all the night,  
 Was only that voice supreme translated into pure light:  
 And I lost all sense of the earth though I still had sense of the sea;  
 And I saw the stupendous girth of a tree like the Norse World-Tree;  
 And its branches fill'd all the sky, and the deep sea water'd its root,  
 And the clouds were its leaves on high and the stars were its silver fruit;  
 Yet the stars were the notes of the singing and the moon was the voice of the song,  
 Through the vault of the firmament ringing and swelling resistlessly strong;  
 And the whole vast night was a shell for that music of manifold might,  
 And was strain'd by the stress of the swell of the music yet vaster than night.  
 And I saw as a crystal fountain whose shaft was a column of light  
 More high than the loftiest mountain ascend the abyss of the night;  
 And its spray fill'd all the sky, and the clouds were the clouds of its spray,  
 Which glitter'd in star-points on high and fill'd with pure silver the bay;  
 And ever in rising and falling it sang as it rose and it fell,  
 And the heavens with their pure azure walling all puls'd with the pulse of its swell,  
 For the stars were the notes of the singing and the moon was the voice of the song  
 Through the vault of the firmament ringing and swelling ineffably strong;

And the whole vast night was a shell for  
that music of manifold might,  
And was strain'd by the stress of the  
swell of the music yet vaster than  
night :

And the fountain in swelling and soaring  
and filling beneath and above,  
Grew flush'd with red fire in outpour-  
ing, transmuting great power into  
love,

Great power with a greater love flush-  
ing, immense and intense and su-  
preme,

As if all the World's heart-blood outgush-  
ing ensanguin'd the trance of my  
dream ;

And the waves of its blood seem'd to dash  
on the shore of the sky to the cope  
With the stress of the fire of a passion and  
yearning of limitless scope,

Vast fire of a passion and yearning, keen  
torture of rapture intense,  
A most unendurable burning consuming the  
soul with the sense : —

“ Love, love only, forever love with its  
torture of bliss ;

All the world's glories can never equal two  
souls in one kiss :

Love, and ever love wholly ; love in all  
time and all space ;

Life is consummate then solely in the death  
of a burning embrace.”

### Harriet Eleanor Hamilton King

#### PALERMO

##### FROM “THE DISCIPLES”

Whosoe'er

Had look'd upon the glory of that day  
In Sicily beneath the summer sun,  
Would not have dream'd that Death was  
reigning there

In shape so terrible ; — for all the road  
Was like an avenue of Paradise,  
Life, and full flame of loveliness of life.  
The red geraniums blaz'd in banks breast-  
high,

And from the open doors in the white walls  
Scents of magnolia and of heliotrope  
Came to the street ; filmy aurora-flowers  
Open'd and died in the hour, and fell away  
In many-color'd showers upon the ground ;  
Nebulous masses of the pale blue stars  
Made light upon the darkness of the green,  
Through openings in the thickets over-  
arch'd ;

Where roses, white and yellow and full-  
rose,

Weigh'd down their branches, till the  
ground was swept

By roses, and strewn with them, as the air  
Shook the thick clusters, and the Indian  
reeds

Bow'd to its passing with their feathery  
heads ;

And trumpet-blossoms push'd out great  
white horns

From the green sheath, till all the green  
was hid

By the white spread of giant-blowing wings.  
In the cool shadow heaps of tuberoses  
Lay by the fountains in the market-place,  
Among the purple fruit. The jealousies  
Of the tall houses shut against the sun  
Were wreath'd with trails of velvet-glossy  
bells ;

And here and there one had not been un-  
clos'd

Yesterday, and the vivid shoots had run  
Over it in a night, and seal'd it fast  
With tendril, and bright leaf, and drops of  
flower.

And in and out the balconies thin stems  
Went twisting, and the chains of passion-  
flowers,

Bud, blossom, and phantasmal orb of fruit  
Alternate, swung, and lengthen'd every  
hour.

And fine-leav'd greenery crept from bower  
to bower

With thick white star-flakes scatter'd ; and  
the bloom

Of orient lilies, and the rainbow-blue  
Of iris shot up stately from the grass ;  
And through the wavering shadows crim-  
son sparks

Pois'd upon brittle stalks, glanced up and  
down ;

And shining darkness of the cypress clos'd  
The deep withdrawing glades of evergreen,  
Lit up far off with oleander pyres.

Out of the rocky dust of the wayside  
The lamps of the aloes burn'd themselves  
aloft,

Immortal ; and the prickly cactus-knots  
In the hot sunshine overleant the walls,  
The lizards darting in and out of them ;  
But in the shadier side the maidenhair  
Sprung thick from every crevice. Passing  
these,

He issued on to the Piazza, where  
The wonder of the world, the Fountain  
streams

From height to height of marble, dashing  
down

White waves forever over whitest limbs,  
That shine in multitudes amid the spray  
And sound of silver waters without end,  
Rolling and rising and showering sud-  
denly.

There standing where the fig-trees made  
a shade

Close in the angle, he beheld the streets  
Stretch fourways to the beautiful great  
gates ;

With all their burnish'd domes and carven  
stones

In wavering color'd lines of light and  
shade.

And downwards, from the greatest of the  
gates,

Porta Felice, swept the orange-groves ;

And avenues of coral-trees led down

In all their hanging splendors to the  
shore ;

And out beyond them, sleeping in the light,  
The islands, and the azure of the sea.

And upwards, through a labyrinth of  
spires,

And turrets, and steep alabaster walls,

The city rose, and broke itself away

Amidst the forests of the hills, and reach'd

The heights of Monreale, crown'd with all

Its pinnacles and all its jewell'd fronts

Shining to seaward ; — but the tolling bells

Out of the gilded minarets smote the

ear : —

Until at last, through miles of shadowy air,  
The blue and violet mountains shut the  
sky.

## THE CROCUS

OUT of the frozen earth below,  
Out of the melting of the snow,

No flower, but a film, I push to light ;  
No stem, no bud, — yet I have burst

The bars of winter, I am the first,

O Sun, to greet thee out of the night !

Bare are the branches, cold is the air,

Yet it is fire at the heart I bear,

I come, a flame that is fed by none :

The summer hath blossoms for her delight,

Thick and dewy and waxen-white,

Thou seest me golden, O golden Sun !

Deep in the warm sleep underground

Life is still, and the peace profound :

Yet a beam that pierced, and a thrill  
that smote

Call'd me and drew me from far away ; —

I rose, I came, to the open day

I have won, unshelter'd, alone, remote.

No bee strays out to greet me at morn,

I shall die ere the butterfly is born,

I shall hear no note of the nightingale ;

The swallow will come at the break of  
green,

He will never know that I have been

Before him here when the world was  
pale.

They will follow, the rose with the thorny  
stem,

The hyacinth stalk, — soft airs for them ;

They shall have strength, I have but  
love :

They shall not be tender as I, —

Yet I fought here first, to bloom, to die,

To shine in his face who shines above.

O Glory of heaven, O Ruler of morn,

O Dream that shap'd me, and I was born

In thy likeness, starry, and flower of  
flame ;

I lie on the earth, and to thee look up,

Into thy image will grow my cup,

Till a sunbeam dissolve it into the same

## POETS OF THE RENAISSANCE

## Ford Madox Brown

FOR THE PICTURE, "THE LAST  
OF ENGLAND"

"THE last of England ! O'er the sea, my  
 dear,  
 Our homes to seek amid Australian fields,  
 Us, not our million-acred island yields  
 The space to dwell in. Thrust out ! Forced  
 to hear  
 Low ribaldry from sots, and share rough  
 cheer  
 With rudely-nurtur'd men. The hope  
 youth builds  
 Of fair renown, barter'd for that which  
 shields  
 Only the back, and half-form'd lands that  
 rear  
 The dust-storm blistering up the grasses  
 wild.  
 There learning skills not, nor the poet's  
 dream,  
 Nor aught so lov'd as children shall we see."  
 She grips his listless hand and clasps her  
 child,  
 Through rainbow tears she sees a sunnier  
 gleam,  
 She cannot see a void, where he will be.

O. M. B.

(DIED NOVEMBER, 1874)

As one who strives from some fast steamer's  
 side  
 To note amid the backward-spinning foam  
 And keep in view some separate wreath  
 therefrom,  
 That cheats him even the while he views it  
 glide  
 (Merging in other foam-tracks stretching  
 wide),  
 So strive we to keep clear that day our  
 home  
 First saw you riven — a memory thence to  
 roam,  
 A shatter'd blossom on the eternal tide !  
 O broken promises that show'd so fair !  
 O morning sun of wit set in despair !  
 O brows made smooth as with the Muse's  
 chrism !  
 O Oliver ! ourselves Death's cataclysm  
 Must soon o'ertake — but not in vain —  
 not where  
 Some vestige of your thought outspans the  
 abyss !

## Sir Joseph Noel Paton

## REQUIEM

WITHER'D pansies faint and sweet,  
 O'er his breast in silence shed,  
 Faded lilies o'er his feet,  
 Waning roses round his head,  
 Where in dreamless sleep he lies —  
 Folded palms and sealed eyes —  
 Young Love, within my bosom — dead.

Young Love that was so fond, so fair,  
 With his mouth of rosy red,  
 Argent wing and golden hair,  
 And those blue eyen, glory-fed

From some fount of splendor, far  
 Beyond or moon or sun or star —  
 And can it be that he is dead ?

Ay ! his breast is cold as snow :  
 Pulse and breath forever fled ;  
 If I kiss'd him ever so,  
 To my kiss he were as lead ;  
 If I clipp'd him as of yore  
 He would answer me no more  
 With lip or hand — for he is dead.

But breathe no futile sigh ; no tear  
 Smirch his pure and lonely bed.

Let no foolish cippus rear  
 Its weight above him. Only spread  
 Rose, lily, pale forget-me-not,  
 And pansies round the silent spot  
 Where in his youth he lieth — dead.

### THE LAST OF THE EURYDICE

THE training-ship Eurydice —  
 As tight a craft, I ween,  
 As ever bore brave men who lov'd  
 Their country and their queen —  
 Built when a ship, sir, was a ship,  
 And not a steam-machine.

Six months or more she had been out  
 Cruising the Indian sea ;  
 And now, with all her canvas bent —  
 A fresh breeze blowing free —  
 Up Channel in her pride she came,  
 The brave Eurydice.

On Saturday it was we saw  
 The English cliffs appear,  
 And fore and aft, from man and boy,  
 Uprang one mighty cheer ;  
 While many a rough-and-ready hand  
 Dash'd off the gathering tear.

We saw the heads of Dorset rise  
 Fair in the Sabbath sun ;  
 We mark'd each hamlet gleaming white,  
 The church spires, one by one ;  
 We thought we heard the church bells ring  
 To hail our voyage done.

"Only an hour from Spithead, lads :  
 Only an hour from home !"  
 So sang the captain's cheery voice  
 As we spurn'd the ebbing foam ;  
 And each young sea-dog's heart sang  
 back  
 "Only an hour from home !"

No warning ripple crisp'd the wave  
 To tell of danger nigh ;  
 Nor looming rack, nor driving scud —  
 From out a smiling sky,  
 With sound as of the tramp of doom,  
 The squall broke suddenly.

A hurricane of wind and snow  
 From off the Shanklin shore ;  
 It caught us in its blinding whirl  
 One instant, and no more ;  
 For, ere we dream'd of trouble near,  
 All earthly hope was o'er.

No time to shorten sail, — no time  
 To change the vessel's course ;  
 The storm had caught her crowded masts  
 With swift, resistless force.  
 Only one shrill, despairing cry  
 Rose o'er the tumult hoarse.

And broadside the great ship went down,  
 Amid the swirling foam ;  
 And with her nigh four hundred men  
 Went down, in sight of home,  
 (Fletcher and I alone were sav'd)  
 Only an hour from home !

## Thomas Woolner

### MY BEAUTIFUL LADY

I LOVE my Lady ; she is very fair ;  
 Her brow is wan, and bound by simple hair ;  
 Her spirit sits aloof, and high,  
 But glances from her tender eye  
 In sweetness droopingly.

As a young forest while the wind drives  
 through,  
 My life is stirr'd when she breaks on my  
 view ;  
 Her beauty grants my will no choice  
 But silent awe, till she rejoice  
 My longing with her voice.

Her warbling voice, though ever low and  
 mild,  
 Oft makes me feel as strong wine would a  
 child ;  
 And though her hand be airy light  
 Of touch, it moves me with its might,  
 As would a sudden fright.

A hawk high pois'd in air, whose nerv'd  
 wing-tips  
 Tremble with might suppress'd, before he  
 dips,  
 In vigilance, scarce more intense  
 Than I, when her voice holds my sense  
 Contented in suspense.

Her mention of a thing, august or poor,  
 Makes it far nobler than it was before :  
 As where the sun strikes life will gush,  
 And what is pale receive a flush,  
 Rich hues, a richer blush.

My Lady's name, when I hear strangers  
 use,  
 Not meaning her, to me sounds lax mis-  
 use ;  
 I love none but my Lady's name ;  
 Maud, Grace, Rose, Marian, all the  
 same,  
 Are harsh, or blank and tame.

My Lady walks as I have watch'd a swan  
 Swim where a glory on the water shone :  
 There ends of willow branches ride,  
 Quivering in the flowing tide,  
 By the deep river's side.

Fresh beauties, howsoe'er she moves, are  
 stirr'd :  
 As the sunn'd bosom of a humming bird  
 At each pant lifts some fiery hue,  
 Fierce gold, bewildering green or blue ;  
 The same, yet ever new.

### GIVEN OVER

THE men of learning say she must  
 Soon pass, and be as if she had not been.  
 To gratify the barren lust  
 Of Death, the roses in her cheeks are  
 seen  
 To blush so brightly, blooming deeper  
 damascene.

All hope and doubt, all fears, are vain :  
 The dreams I nurs'd of honoring her are  
 past,  
 And will not comfort me again.  
 I see a lurid sunlight throw its last  
 Wild gleam athwart the land whose shad-  
 ows lengthen fast.

It does not seem so dreadful now,  
 The horror stands out naked, stark, and  
 still ;  
 I am quite calm, and wonder how  
 My terror play'd such mad pranks with my  
 will.  
 The north winds fiercely blow, I do not feel  
 them chill.

All things must die : somewhere I read  
 What wise and solemn men pronounce of  
 joy ;  
 No sooner born, they say, than dead ;  
 The strife of being, but a whirling toy  
 Humming a weary moan spun by capricious  
 boy.

Has my soul reach'd a starry height  
 Majestically calm ? No monster, drear  
 And shapeless, glares me faint at night ;  
 I am not in the sunshine check'd for fear  
 That monstrous, shapeless thing is some-  
 where crouching near ?

No ; woe is me ! far otherwise :  
 The naked horror numbs me to the bone ;  
 In stupor calm its cold, blank eyes  
 Set hard at mine. I do not fall or groan,  
 Our island Gorgon's face has changed me  
 into stone.

## Dante Gabriel Rossetti

### THE BLESSED DAMOZEL<sup>1</sup>

THE blessed damozel lean'd out  
 From the gold bar of Heaven ;  
 Her eyes were deeper than the depth  
 Of waters still'd at even ;  
 She had three lilies in her hand,  
 And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,  
 No wrought flowers did adorn,

But a white rose of Mary's gift,  
 For service meetly worn ;  
 Her hair that lay along her back  
 Was yellow like ripe corn.

Herseem'd she scarce had been a day  
 One of God's choristers :  
 The wonder was not yet quite gone  
 From that still look of hers ;  
 Albeit, to them she left, her day  
 Had counted as ten years.

<sup>1</sup> Written in his 19th year, 1846-47.

(To one, it is ten years of years.  
 . . . Yet now, and in this place,  
 Surely she lean'd o'er me — her hair  
 Fell all about my face. . . .  
 Nothing : the autumn-fall of leaves.  
 The whole year sets apace.)

It was the rampart of God's house  
 That she was standing on :  
 By God built over the sheer depth  
 The which is Space begun ;  
 So high, that looking downward thence  
 She scarce could see the sun.

It lies in Heaven, across the flood  
 Of ether, as a bridge.  
 Beneath, the tides of day and night  
 With flame and darkness ridge  
 The void, as low as where this earth  
 Spins like a fretful midge.

Around her, lovers, newly met  
 'Mid deathless love's acclaims,  
 Spoke evermore among themselves  
 Their heart-remember'd names ;  
 And the souls mounting up to God  
 Went by her like thin flames.

And still she bow'd herself and stoop'd  
 Out of the circling charm ;  
 Until her bosom must have made  
 The bar she lean'd on warm,  
 And the lilies lay as if asleep  
 Along her bended arm.

From the fix'd place of Heaven she saw  
 Time like a pulse shake fierce  
 Through all the worlds. Her gaze still strove  
 Within the gulf to pierce  
 Its path ; and now she spoke as when  
 The stars sang in their spheres.

The sun was gone now ; the curl'd moon  
 Was like a little feather  
 Fluttering far down the gulf ; and now  
 She spoke through the still weather.  
 Her voice was like the voice the stars  
 Had when they sang together.

(Ah sweet ! Even now, in that bird's song,  
 Strove not her accents there,  
 Fain to be hearken'd ? When those bells  
 Possess'd the mid-day air,  
 Strove not her steps to reach my side  
 Down all the echoing stair ?)

" I wish that he were come to me,  
 For he will come," she said.  
 " Have I not pray'd in Heaven ? — on earth,  
 Lord, Lord, has he not pray'd ?  
 Are not two prayers a perfect strength ?  
 And shall I feel afraid ?

" When round his head the aureole clings,  
 And he is cloth'd in white,  
 I'll take his hand and go with him  
 To the deep wells of light ;  
 As unto a stream we will step down,  
 And bathe there in God's sight.

" We two will stand beside that shrine,  
 Occult, withheld, untrod,  
 Whose lamps are stirr'd continually  
 With prayer sent up to God ;  
 And see our old prayers, granted, melt  
 Each like a little cloud.

" We two will lie i' the shadow of  
 That living mystic tree  
 Within whose secret growth the Dove  
 Is sometimes felt to be,  
 While every leaf that His plumes touch  
 Saith His Name audibly.

" And I myself will teach to him,  
 I myself, lying so,  
 The songs I sing here ; which his voice  
 Shall pause in, hush'd and slow,  
 And find some knowledge at each pause,  
 Or some new thing to know."

(Alas ! we two, we two, thou say'st !  
 Yea, one wast thou with me  
 That once of old. But shall God lift  
 To endless unity  
 The soul whose likeness with thy soul  
 Was but its love for thee ?)

" We two," she said, " will seek the groves  
 Where the lady Mary is,  
 With her five handmaidens, whose names  
 Are five sweet symphonies,  
 Cecily, Gertrude, Magdalen,  
 Margaret and Rosalys."

" Circlewise sit they, with bound locks  
 And foreheads garlanded ;  
 Into the fine cloth white like flame  
 Weaving the golden thread,  
 To fashion the birth-ropes for them  
 Who are just born, being dead."



"He shall fear, haply, and be dumb :  
Then will I lay my cheek  
To his, and tell about our love,  
Not once abash'd or weak :  
And the dear Mother will approve  
My pride, and let me speak."

"Herself shall bring us, hand in hand,  
To Him round whom all souls  
Kneel, the clear-ranged unnumber'd heads  
Bow'd with their aureoles :  
And angels meeting us shall sing  
To their citherns and citoles."

"There will I ask of Christ the Lord  
Thus much for him and me :—  
Only to live as once on earth  
With Love, — only to be,  
As then awhile, forever now  
Together, I and he."

She gazed and listen'd and then said,  
Less sad of speech than mild, —  
"All this is when he comes." She ceas'd.  
The light thrill'd towards her, fill'd  
With angels in strong level flight.  
Her eyes pray'd, and she smil'd.

(I saw her smile.) But soon their path  
Was vague in distant spheres :  
And then she cast her arms along  
The golden barriers,  
And laid her face between her hands,  
And wept. (I heard her tears.)

### THE PORTRAIT

THIS is her picture as she was :  
It seems a thing to wonder on,  
As though mine image in the glass  
Should tarry when myself am gone.  
I gaze until she seems to stir, —  
Until mine eyes almost aver  
That now, even now, the sweet lips  
part  
To breathe the words of the sweet  
heart :  
And yet the earth is over her.

Alas ! even such the thin-drawn ray  
That makes the prison-depths more  
rude, —  
The drip of water night and day  
Giving a tongue to solitude.

Yet only this, of love's whole prize  
Remains ; save what, in mournful guise,  
Takes counsel with my soul alone, —  
Save what is secret and unknown,  
Below the earth, above the skies.

In painting her I shrin'd her face  
'Mid mystic trees, where light falls in  
Hardly at all ; a covert place  
Where you might think to find a din  
Of doubtful talk, and a live flame  
Wandering, and many a shape whose name  
Not itself knoweth, and old dew,  
And your own footsteps meeting you,  
And all things going as they came.

A deep, dim wood ; and there she stands  
As in that wood that day : for so  
Was the still movement of her hands,  
And such the pure line's gracious flow.  
And passing fair the type must seem,  
Unknown the presence and the dream.  
'T is she : though of herself, alas !  
Less than her shadow on the grass,  
Or than her image in the stream.

That day we met there, I and she,  
One with the other all alone ;  
And we were blithe ; yet memory  
Saddens those hours, as when the moon  
Looks upon daylight. And with her  
I stoop'd to drink the spring-water,  
Athirst where other waters sprang :  
And where the echo is, she sang, —  
My soul another echo there.

But when that hour my soul won strength  
For words whose silence wastes and kills,  
Dull raindrops smote us, and at length  
Thunder'd the heat within the hills.  
That eve I spoke those words again  
Beside the pelted window-pane ;  
And there she hearken'd what I said,  
With under-glances that survey'd  
The empty pastures blind with rain.

Next day the memories of these things,  
Like leaves through which a bird has flown,  
Still vibrated with Love's warm wings ;  
Till I must make them all my own  
And paint this picture. So, 'twixt ease  
Of talk and sweet, long silences,  
She stood among the plants in bloom  
At windows of a summer room,  
To feign the shadow of the trees.

And as I wrought, while all above  
 And all around was fragrant air,  
 In the sick burthen of my love  
 It seemed each sun - thrill'd blossom  
 there

Beat like a heart among the leaves.  
 O heart, that never beats nor heaves,  
 In that one darkness lying still,  
 What now to thee my love's great will,  
 Or the fine web the sunshine weaves ?

For now doth daylight disavow  
 Those days — nought left to see or  
 hear.

Only in solemn whispers now  
 At night-time these things reach mine  
 ear ;

When the leaf-shadows at a breath  
 Shrink in the road, and all the heath,  
 Forest and water, far and wide,  
 In limpid starlight glorified,  
 Lie like the mystery of death.

Last night at last I could have slept,  
 And yet delay'd my sleep till dawn,  
 Still wandering. Then it was I wept :  
 For unawares I came upon  
 Those glades where once she walk'd with  
 me :

And as I stood there suddenly,  
 All wan with traversing the night,  
 Upon the desolate verge of light  
 Yearn'd loud the iron-bosom'd sea.

Even so, where Heaven holds breath and  
 hears

The beating heart of Love's own breast, —  
 Where round the secret of all spheres  
 All angels lay their wings to rest, —  
 How shall my soul stand rapt and aw'd,  
 When, by the new birth borne abroad  
 Throughout the music of the suns,  
 It enters in her soul at once  
 And knows the silence there for God !

Here with her face doth memory sit  
 Meanwhile, and wait the day's decline,  
 Till other eyes shall look from it,  
 Eyes of the spirit's Palestine,  
 Even than the old gaze tenderer :  
 While hopes and aims long lost with her  
 Stand round her image side by side,  
 Like tombs of pilgrims that have died  
 About the Holy Sepulchre.

## FROM "THE HOUSE OF LIFE: A SONNET-SEQUENCE"

### INTRODUCTORY

A SONNET is a moment's monument, —  
 Memorial from the Soul's eternity  
 To one dead, deathless hour. Look that it  
 be,

Whether for lustral rite or dire portent,  
 Of its own arduous fulness reverent :  
 Carve it in ivory or in ebony,  
 As Day or Night may rule ; and let Time  
 see

Its flowering crest impearl'd and orient.  
 A Sonnet is a coin : its face reveals  
 The soul, — its converse, to what power 't is  
 due : —

Whether for tribute to the august ap-  
 peals

Of Life, or dower in Love's high retinue,  
 It serve ; or, 'mid the dark wharf's caver-  
 nous breath,  
 In Charon's palm it pay the toll to Death.

### LOVESIGHT

WHEN do I see thee most, beloved one ?  
 When in the light the spirits of mine eyes  
 Before thy face, their altar, solemnize  
 The worship of that Love through thee  
 made known ?

Or when, in the dusk hours (we two alone),  
 Close-kiss'd, and eloquent of still replies  
 Thy twilight-hidden glimmering visage lies,  
 And my soul only sees thy soul its own ?  
 O love, my love ! if I no more should see  
 Thyself, nor on the earth the shadow of  
 thee,

Nor image of thine eyes in any spring, —  
 How then should sound upon Life's darken-  
 ing slope

The ground-whirl of the perish'd leaves of  
 Hope,  
 The wind of Death's imperishable wing ?

### HER GIFTS

HIGH grace, the dower of queens ; and  
 therewithal

Some wood-born wonder's sweet simpli-  
 city ;

A glance like water brimming with the sky  
 Or hyacinth-light where forest-shadows  
 fall ;

Such thrilling pallor of cheek as doth intrall  
 The heart ; a mouth whose passionate forms imply  
 All music and all silence held thereby ;  
 Deep golden locks, her sovereign coronal ;  
 A round rear'd neck, meet column of Love's shrine  
 To cling to when the heart takes sanctuary ;  
 Hands which forever at Love's bidding be,  
 And soft-stirr'd feet still answering to his sign : —  
 These are her gifts, as tongue may tell them o'er.  
 Breathe low her name, my soul ; for that means more.

## THE DARK GLASS

NOT I myself know all my love for thee :  
 How should I reach so far, who cannot weigh  
 To-morrow's dower by gage of yesterday ?  
 Shall birth and death, and all dark names that be  
 As doors and windows bar'd to some loud sea,  
 Lash deaf mine ears and blind my face with spray ;  
 And shall my sense pierce love, — the last relay  
 And ultimate outpost of eternity ?  
 Lo ! what am I to Love, the lord of all ?  
 One murmuring shell he gathers from the sand, —  
 One little heart-flame shelter'd in his hand.  
 Yet through thine eyes he grants me clearest call  
 And veriest touch of powers primordial  
 That any hour-girt life may understand.

## WITHOUT HER

WHAT of her glass without her ? The blank gray  
 There where the pool is blind of the moon's face.  
 Her dress without her ? The toss'd empty space  
 Of cloud-rack whence the moon has pass'd away.  
 Her paths without her ? Day's appointed sway  
 Usurp'd by desolate night. Her pillow'd place

Without her ? Tears, ah me ! for love's good grace,  
 And cold forgetfulness of night or day.  
 What of the heart without her ? Nay, poor heart,  
 Of thee what word remains ere speech be still ?  
 A wayfarer by barren ways and chill,  
 Steep ways and weary, without her thou art,  
 Where the long cloud, the long wood's counterpart,  
 Sheds doubled darkness up the laboring hill.

## BROKEN MUSIC

THE mother will not turn, who thinks she hears  
 Her nursing's speech first grow articulate ;  
 But breathless, with averted eyes elate  
 She sits, with open lips and open ears,  
 That it may call her twice. 'Mid doubts and fears  
 Thus oft my soul has hearken'd ; till the song,  
 A central moan for days, at length found tongue,  
 And the sweet music well'd and the sweet tears.  
 But now, whatever while the soul is fain  
 To list that wonted murmur, as it were  
 The speech-bound sea-shell's low, importunate strain, —  
 No breath of song, thy voice alone is there,  
 O bitterly belov'd ! and all her gain  
 Is but the pang of unpermitted prayer.

## INCLUSIVENESS

THE changing guests, each in a different mood,  
 Sit at the roadside table, and arise :  
 And every life among them in like wise  
 Is a soul's board set daily with new food.  
 What man has bent o'er his son's sleep, to brood  
 How that face shall watch his when cold it lies ? —  
 Or thought, as his own mother kiss'd his eyes,  
 Of what her kiss was when his father woo'd ?

May not this ancient room thou sitt'st in  
dwell  
In separate living souls for joy or pain ?  
Nay, all its corners may be painted plain  
Where Heaven shows pictures of some life  
spent well ;  
And may be stamp'd, a memory all in vain,  
Upon the sight of lidless eyes in Hell.

## A SUPERScription

Look in my face ; my name is Might-have-  
been ;  
I am also call'd No-more, Too-late, Fare-  
well ;  
Unto thine ear I hold the dead-sea shell  
Cast up thy Life's foam-fretted feet be-  
tween ;  
Unto thine eyes the glass where that is seen  
Which had Life's form and Love's, but by  
my spell  
Is now a shaken shadow intolerable,  
Of ultimate things unutter'd the frail  
screen.  
Mark me, how still I am ! But should there  
dart  
One moment through thy soul the soft sur-  
prise  
Of that wing'd Peace which lulls the breath  
of sighs, —  
Then shalt thou see me smile, and turn apart  
Thy visage to mine ambush at thy heart  
Sleepless with cold commemorative eyes.

## SONNETS ON PICTURES

## A VENETIAN PASTORAL

BY GIORGIONE

(In the Louvre)

WATER, for anguish of the solstice : — nay,  
But dip the vessel slowly, — nay, but lean  
And hark how at its verge the wave sighs  
in  
Reluctant. Hush ! beyond all depth away  
The heat lies silent at the brink of day :  
Now the hand trails upon the viol-string  
That sobs, and the brown faces cease to  
sing,  
Sad with the whole of pleasure. Whither  
stray

Her eyes now, from whose mouth the slim  
pipes creep  
And leave it pouting, while the shadow'd  
grass  
Is cool against her naked side ? Let be : —  
Say nothing now unto her lest she weep,  
Nor name this ever. Be it as it was, —  
Life touching lips with Immortality.

## MARY MAGDALENE

AT THE DOOR OF SIMON THE PHARISEE

(For a Drawing by D. G. R.<sup>1</sup>)

"WHY wilt thou cast the roses from thine  
hair ?  
Nay, be thou all a rose, — wreath, lips, and  
cheek.  
Nay, not this house, — that banquet-house  
we seek ;  
See how they kiss and enter ; come thou  
there.  
This delicate day of love we two will  
share  
Till at our ear love's whispering night  
shall speak.  
What, sweet one, — hold'st thou still the  
foolish freak ?  
Nay, when I kiss thy feet they'll leave the  
stair."  
"Oh loose me ! Seest thou not my Bride-  
groom's face  
That draws me to Him ? For His feet my  
kiss,  
My hair, my tears He craves to-day : —  
and oh !  
What words can tell what other day and  
place  
Shall see me clasp those blood-stain'd feet  
of His ?  
He needs me, calls me, loves me : let me  
go !"

## SUDDEN LIGHT

I HAVE been here before,  
But when or how I cannot tell :  
I know the grass beyond the door,  
The sweet keen smell,  
The sighing sound, the lights around the  
shore.

<sup>1</sup> In the drawing Mary has left a procession of revellers, and is ascending by a sudden impulse the steps of the house where she sees Christ. Her lover has followed her, and is trying to turn her back.

You have been mine before, —  
 How long ago I may not know :  
 But just when at that swallow's soar  
 Your neck turn'd so,  
 Some veil did fall, — I knew it all of yore.

Has this been thus before ?  
 And shall not thus time's eddying flight  
 Still with our lives our love restore  
 In death's despite,  
 And day and night yield one delight once  
 more ?

### THE WOODSPURGE

THE wind flapp'd loose, the wind was still,  
 Shaken out dead from tree and hill :  
 I had walk'd on at the wind's will, —  
 I sat now, for the wind was still.

Between my knees my forehead was, —  
 My lips, drawn in, said not Alas !  
 My hair was over in the grass,  
 My naked ears heard the day pass.

My eyes, wide open, had the run  
 Of some ten weeds to fix upon ;  
 Among those few, out of the sun,  
 The woodspurge flower'd, three cups in  
 one.

From perfect grief there need not be  
 Wisdom or even memory :  
 One thing then learnt remains to me, —  
 The woodspurge has a cup of three.

### THE SEA-LIMITS

CONSIDER the sea's listless chime :  
 Time's self it is, made audible, —  
 The murmur of the earth's own shell.  
 Secret continuance sublime  
 Is the sea's end : our sight may pass  
 No furlong further. Since time was,  
 This sound hath told the lapse of time.

No quiet, which is death's, — it hath  
 The mournfulness of ancient life,  
 Enduring always at dull strife.  
 As the world's heart of rest and wrath,  
 Its painful pulse is in the sands.  
 Last utterly, the whole sky stands,  
 Gray and not known, along its path.

Listen alone beside the sea,  
 Listen alone among the woods ;  
 Those voices of twin solitudes  
 Shall have one sound alike to thee :  
 Hark where the murmurs of throng'd men  
 Surge and sink back and surge again, —  
 Still the one voice of wave and tree.

Gather a shell from the strown beach  
 And listen at its lips : they sigh  
 The same desire and mystery,  
 The echo of the whole sea's speech.  
 And all mankind is thus at heart  
 Not anything but what thou art :  
 And Earth, Sea, Man, are all in each.

### A LITTLE WHILE

A LITTLE while a little love  
 The hour yet bears for thee and me  
 Who have not drawn the veil to see  
 If still our heaven be lit above.  
 Thou merely, at the day's last sigh,  
 Hast felt thy soul prolong the tone ;  
 And I have heard the night-wind cry  
 And deem'd its speech mine own.

A little while a little love  
 The scattering autumn hoards for us  
 Whose bower is not yet ruinous  
 Nor quite unleaf'd our songless grove.  
 Only across the shaken boughs  
 We hear the flood-tides seek the sea,  
 And deep in both our hearts they rouse  
 One wail for thee and me.

A little while a little love  
 May yet be ours who have not said  
 The word it makes our eyes afraid  
 To know that each is thinking of.  
 Not yet the end : be our lips dumb  
 In smiles a little season yet :  
 'Till tell thee, when the end is come,  
 How we may best forget.

### THE BALLAD OF DEAD LADIES

TRANSLATION FROM FRANÇOIS VILLON, 1450

TELL me now in what hidden way is  
 Lady Flora the lovely Roman ?  
 Where's Hipparchia, and where is Thais,  
 Neither of them the fairer woman ?

Where is Echo, beheld of no man,  
Only heard on river and mere, —  
She whose beauty was more than human ? . . .

But where are the snows of yester-year ?

Where 's Héloïse, the learned nun,  
For whose sake Abeillard, I ween,  
Lost manhood and put priesthood on ?  
(From Love he won such dule and teen !)

And where, I pray you, is the Queen  
Who will'd that Buridan should steer  
Sew'd in a sack's mouth down the  
Seine ? . . .

But where are the snows of yester-year ?

White Queen Blanche, like a queen of lilies,

With a voice like any mermaid, —  
Bertha Broadfoot, Beatrice, Alice,  
And Ermengarde the lady of Maine, —  
And that good Joan whom Englishmen

At Rouen doom'd and burn'd her there, —  
Mother of God, where are they then ? . . .

But where are the snows of yester-year ?

Nay, never ask this week, fair lord,  
Where they are gone, nor yet this year,  
Save with thus much for an overword, —  
But where are the snows of yester-year ?

## Richard Watson Dixon

### ODE ON CONFLICTING CLAIMS

HAST thou no right to joy,  
O youth grown old ! who palest with the thought

Of the measureless annoy,  
The pain and havoc wrought  
By Fate on man : and of the many men,  
The unfed, the untaught,  
Who groan beneath that adamant chain  
Whose tightness kills, whose slackness whips the flow

Of waves of futile woe :  
Hast thou no right to joy ?

Thou thinkest in thy mind  
In thee it were unkind  
To revel in the liquid Hyblian store,  
While more and more the horror and the shame,

The pity and the woe grow more and more,  
Persistent still to claim  
The filling of thy mind.

Thou thinkest that, if none in all the rout  
Who compass thee about  
Turn full their soul to that which thou desirest,

For seek to gain thy goal,  
Beauty, the heart of beauty,  
The sweetness, yea, the thoughtful sweetness,  
The one right way in each, the best,

Which satisfies the soul,  
The firmness lost in softness, touch of typical meetness,

Which lets the soul have rest ;  
Those things to which thyself aspirest : —  
That they, though born to quaff the bowl divine,

As thou art, yield to the strict law of duty ;  
And thou from them must thine example take,

Leave the amaranthine vine,  
And the prized joy forsake.

O thou, foregone in this,  
Long struggling with a world that is amiss,  
Reach some old volume down,  
Some poet's book, which in thy bygone years  
Thou hast consum'd with joys as keen as fears,

When o'er it thou wouldst hang with rapturous frown,

Admiring with sweet envy all  
The exquisite of words, the lance-like fall  
Of mighty verses, each on each,  
The sweetness which did never cloy,  
(So wrought with thought ere touch'd with speech),

And ask again, Hast thou no right to joy ?  
Take the most precious tones that thunder-struck thine ears

In gentler days gone by :  
And if they yield no more the old ecstasy,  
Then give thyself to tears.

## HUMANITY

THERE is a soul above the soul of each,  
A mightier soul, which yet to each be-  
longs :

There is a sound made of all human  
speech,  
And numerous as the concourse of all  
songs :

And in that soul lives each, in each that  
soul,

Though all the ages are its lifetime vast ;  
Each soul that dies, in its most sacred  
whole

Receiveth life that shall forever last.  
And thus forever with a wider span  
Humanity o'erarches time and death ;  
Man can elect the universal man,  
And live in life that ends not with his  
breath :

And gather glory that increases still  
Till Time his glass with Death's last dust  
shall fill.

FROM "MANO: A POETICAL  
HISTORY"

## THE SKYLARK

THOU only bird that singest as thou flyest,  
Heaven-mounting lark, that measurest  
with thy wing

The airy zones, till thou art lost in highest !  
Upon the branch the laughing thrushes  
cling,

About her home the humble linnet wheels,  
Around the tower the gather'd starlings  
swing ;

These mix their songs and weave their  
figur'd reels :

Thou risest in thy lonely joy away,  
From the first rapturous note that from  
thee steals,

Quick, quick, and quicker, till the exalted  
lay

Is steadied in the golden breadths of light,  
'Mid mildest clouds that bid thy pinions  
stay.

The heavens that give would yet sus-  
tain thy flight,

And o'er the earth for ever cast thy voice,  
If but to gain were still to keep the height.

But soon thou sinkest on the fluttering  
poise

Of the same wings that soar'd : soon  
ceasest thou

The song that grew invisible with joys.

Love bids thy fall begin ; and thou art now  
Dropp'd back to earth, and of the earth  
again,

Because that love hath made thy heart to  
bow.

Thou hast thy mate, thy nest on lowly  
plain,

Thy timid heart by law ineffable  
Is drawn from the high heavens where thou  
shouldst reign ;

Earth summons thee by her most tender  
spell ;

For thee there is a silence and a song :  
Thy silence in the shadowy earth must  
dwell,

Thy song in the bright heavens cannot be  
long.

— And best to thee those fates may I com-  
pare

Where weakness strives to answer bidding  
strong.

OF A VISION OF HELL, WHICH A MONK  
HAD

OUT of this town there riseth a high hill,  
About whose sides live many anchorites  
In cells cut in the rock with curious skill,

And laid in terraces along the heights ;  
This holy hill with that where stands the  
town

The ancient Roman aqueduct unites ;  
And passing o'er the vale her chain of  
stone

Cuts it in two with line indelible ;  
A work right marvellous to gaze upon.

To one of those grave hermits there  
befell

A curious thing, whereof the fame was new  
In our sojourn ; the which I here will tell.

He found himself when night had shed  
her dew,

In a long valley, narrow, deep, and straight,  
Like that which lay all day beneath his  
view.

On each hand mountains rose precipitate.  
Whose tops for darkness he could nowise  
see,

Though wistful that high gloom to pene-  
trate ;

And through this hollow, one, who  
seem'd to be

Of calm and quiet mien, was leading him  
In friendly converse and society :

But whom he wist not : neither could he  
trim

Memory's spent torch to know what things  
were said,  
Nor about what, in that long way and  
dim.

But as the valley still before him spread,  
He saw a line, that did the same divide  
Across in halves : which made him feel  
great dread.

For he beheld fire burning on one side  
Unto the mountains from the midmost  
vale ;

On the other, ice the empire did discede,  
Fed from the opposing hill with snow  
and hail.

So dreary was that haunt of fire and  
cold,  
That nought on earth to equal might  
avail.

Fire ended where began the frozen  
mould ;

Both in extreme at their conjunction :  
So close were they, no severance might be  
told :

No thinnest line of separation,  
Like that which is by painter drawn to  
part

One color in his piece from other one,  
So fine as that which held these realms  
apart.

And through the vale the souls of men in  
pain

From one to the other side did leap and  
dart,

From heat to cold, from cold to heat  
again :

And not an instant through their anguish  
great

In either element might they remain.

So great the multitude thus toss'd by  
fate,

That as a mist they seem'd in the dark  
air.

No shrimper, who at half-tide takes his  
freight,

When high his pole-net seaward he doth  
bear,

Ever beheld so thick a swarm to leap  
Out of the brine on evening still and  
fair,

Waking a mist mile-long 'twixt shore  
and deep.

Now while his mind was fill'd with ruth  
and fear,

And with great horror stood his eyeballs  
steep,

Deeming that hell before him did ap-  
pear,

And souls in torment toss'd from brink to  
brink :

Upon him look'd the one who set him  
there,

And said : " This is not hell, as thou dost  
think,

Neither those torments of the cold and  
heat

Are those wherewith the damned wail and  
shrink."

And therewith from that place he turn'd  
his feet ;

And sometime on they walk'd, the while  
this man

In anguish shuddering did the effect re-  
peat :

Such spasms of horror through his body  
ran,

Walking with stumbling, and with glazed  
eyes

Whither he knew not led, ghastly and wan.

Then said the other : " In those agonies  
No more than hell's beginning know : be-  
hold,

The doom of hell itself is otherwise."

Therewith he drew aside his vesture's  
fold,

And show'd his heart : than fire more hot  
it burn'd

One half : the rest was ice than ice more  
cold.

A moment show'd he this : and then he  
turn'd,

And in his going all the vision went :

And he, who in his mind these things dis-  
cern'd,

Came to himself with long astonishment.

#### OF TEMPERANCE IN FORTUNE

HAPPY the man who so hath Fortune tried  
That likewise he her poor relation  
knows :

To whom both much is given and denied :  
To riches and to poverty he owes

An equal debt : of both he makes acquist,  
And moderate in all his mind he shows.

But ill befalls the man who hath not  
miss'd



Aught of his heart's desires, in plenty  
nurs'd :  
For evil things he knows not to resist :  
And, aiding their assault, himself is  
worst  
Against himself, with self-destructive  
rage.  
But states are with another evil curs'd,  
For, falling into luxury with age,

They burst in tumults, swollen with bloody  
shame,  
Which old exploits aggrieve and not as-  
suage.  
Past temperance doth the present feast  
inflame ;  
Past grandeur like too heavy armor  
weighs :  
Great without virtue is an evil name.

## William Morris

### THE GILLYFLOWER OF GOLD

A GOLDEN gillyflower to-day  
I wore upon my helm alway,  
And won the prize of this tourney.  
*Hah ! hah ! la belle jaune giroflée.*

However well Sir Giles might sit,  
His sun was weak to wither it,  
Lord Miles's blood was dew on it :  
*Hah ! hah ! la belle jaune giroflée.*

Although my spear in splinters flew  
From John's steel-coat, my eye was true ;  
I wheel'd about, and cried for you,  
*Hah ! hah ! la belle jaune giroflée.*

Yea, do not doubt my heart was good,  
Though my sword flew like rotten wood,  
To shout, although I scarcely stood,  
*Hah ! hah ! la belle jaune giroflée.*

My hand was steady, too, to take  
My axe from round my neck, and break  
John's steel-coat up for my love's sake.  
*Hah ! hah ! la belle jaune giroflée.*

When I stood in my tent again,  
Arming afresh, I felt a pain  
Take hold of me, I was so fain —  
*Hah ! hah ! la belle jaune giroflée —*

To hear : "*Honneur aux fils des preux !*"  
Right in my ears again, and shew  
The gillyflower blossom'd new.  
*Hah ! hah ! la belle jaune giroflée.*

The Sieur Guillaume against me came,  
His tabard bore three points of flame

From a red heart : with little blame —  
*Hah ! hah ! la belle jaune giroflée —*

Our tough spears crackled up like straw ;  
He was the first to turn and draw  
His sword, that had nor speck nor flaw, —  
*Hah ! hah ! la belle jaune giroflée.*

But I felt weaker than a maid,  
And my brain, dizzied and afraid,  
Within my helm a fierce tune play'd, —  
*Hah ! hah ! la belle jaune giroflée.*

Until I thought of your dear head,  
Bow'd to the gillyflower bed,  
The yellow flowers stain'd with red ; —  
*Hah ! hah ! la belle jaune giroflée.*

Crash ! how the swords met, "*giroflée !*"  
The fierce tune in my helm would play,  
"*La belle ! la belle jaune giroflée !*"  
*Hah ! hah ! la belle jaune giroflée.*

Once more the great swords met again,  
"*La belle ! la belle !*" but who fell then  
Le Sieur Guillaume, who struck down  
ten ; —  
*Hah ! hah ! la belle jaune giroflée.*

And as, with maz'd and unarm'd face,  
Toward my own crown and the Queen's  
place  
They led me at a gentle pace, —  
*Hah ! hah ! la belle jaune giroflée, —*

I almost saw your quiet head  
Bow'd o'er the gillyflower bed,  
The yellow flowers stain'd with red, —  
*Hah ! hah ! la belle jaune giroflée.*

## SHAMEFUL DEATH

THERE were four of us about that bed ;  
 The mass-priest knelt at the side,  
 I and his mother stood at the head,  
 Over his feet lay the bride ;  
 We were quite sure that he was dead,  
 Though his eyes were open wide.

He did not die in the night,  
 He did not die in the day,  
 But in the morning twilight  
 His spirit pass'd away,  
 When neither sun nor moon was bright,  
 And the trees were merely gray.

He was not slain with the sword,  
 Knight's axe, or the knightly spear,  
 Yet spoke he never a word  
 After he came in here ;  
 I cut away the cord  
 From the neck of my brother dear.

He did not strike one blow,  
 For the recreants came behind,  
 In a place where the hornbeams grow,  
 A path right hard to find,  
 For the hornbeam boughs swing so  
 That the twilight makes it blind.

They lighted a great torch then ;  
 When his arms were pinion'd fast,  
 Sir John the knight of the Fen,  
 Sir Guy of the Dolorous Blast,  
 With knights threescore and ten,  
 Hung brave Lord Hugh at last.

I am threescore and ten,  
 And my hair is all turn'd gray,  
 But I met Sir John of the Fen  
 Long ago on a summer day,  
 And am glad to think of the moment when  
 I took his life away.

I am threescore and ten,  
 And my strength is mostly past,  
 But long ago I and my men,  
 When the sky was overcast,  
 And the smoke roll'd over the reeds of the  
 fen,  
 Slew Guy of the Dolorous Blast.

And now, knights all of you,  
 I pray you pray for Sir Hugh,  
 A good knight and a true,  
 And for Alice, his wife, pray too.

## THE BLUE CLOSET

*The Damozeis*

LADY ALICE, Lady Louise,  
 Between the wash of the tumbling seas  
 We are ready to sing, if so ye please :  
 So lay your long hands on the keys ;  
 Sing "*Laudate pueri*."

*And ever the great bell overhead  
 Boom'd in the wind a knell for the dead,  
 Though no one toll'd it, a knell for the dead.*

*Lady Louise*

Sister, let the measure swell  
 Not too loud ; for you sing not well  
 If you drown the faint boom of the bell ;  
 He is weary, so am I.

*And ever the chevron overhead  
 Flapp'd on the banner of the dead ;  
 (Was he asleep, or was he dead ?)*

*Lady Alice*

Alice the Queen, and Louise the Queen,  
 Two damozels wearing purple and green,  
 Four lone ladies dwelling here  
 From day to day and year to year :  
 And there is none to let us go ;  
 To break the locks of the doors below,  
 Or shovel away the heap'd-up snow ;  
 And when we die no man will know  
 That we are dead ; but they give us leave,  
 Once every year on Christmas-eve,  
 To sing in the Closet Blue one song :  
 And we should be so long, so long,  
 If we dar'd, in singing ; for, dream on dream,  
 They float on in a happy stream ;  
 Float from the gold strings, float from the  
 keys,  
 Float from the open'd lips of Louise :  
 But, alas ! the sea-salt oozes through  
 The chinks of the tiles of the Closet Blue ;

*And ever the great bell overhead  
 Booms in the wind a knell for the dead,  
 The wind plays on it a knell for the dead.*

*(They sing all together :)*

How long ago was it, how long ago,  
 He came to this tower with hands full of  
 snow ?

"Kneel down, O love Louise, kneel down,"  
he said,  
And sprinkled the dusty snow over my head.

He watch'd the snow melting, it ran through  
my hair,  
Ran over my shoulders, white shoulders and  
bare.

"I cannot weep for thee, poor love Louise,  
For my tears are all hidden deep under the  
seas ;

"In a gold and blue casket she keeps all my  
tears,  
But my eyes are no longer blue, as in old  
years ;

"Yea, they grow gray with time, grow small  
and dry,  
I am so feeble now, would I might die."

*And in truth the great bell overhead  
Left off his pealing for the dead,  
Perchance because the wind was dead.*

Will he come back again, or is he dead ?  
O ! is he sleeping, my scarf round his head ?

Or did they strangle him as he lay there,  
With the long scarlet scarf I used to wear ?

Only I pray thee, Lord, let him come here !  
Both his soul and his body to me are most  
dear.

Dear Lord, that loves me, I wait to re-  
ceive  
Either body or spirit this wild Christmas-  
eve.

*Through the floor shot up a lily red,  
With a patch of earth from the land of the  
dead,  
For he was strong in the land of the dead.*

What matter that his cheeks were pale,  
His kind kiss'd lips all gray ?  
"O, love Louise, have you waited long ?"  
"O, my lord Arthur, yea."

What if his hair that brush'd her cheek  
Was stiff with frozen rime ?  
His eyes were grown quite blue again,  
As in the happy time.

"O, love Louise, this is the key  
Of the happy golden land !  
O, sisters, cross the bridge with me,  
My eyes are full of sand.  
What matter that I cannot see,  
If ye take me by the hand ?"

*And ever the great bell overhead  
And the tumbling seas mourn'd for the dead ;  
For their song ceased, and they were dead.*

## FROM "THE EARTHLY PARA- DISE"

### THE SINGER'S PRELUDE

OF Heaven or Hell I have no power to  
sing,

I cannot ease the burden of your fears,  
Or make quick-coming death a little thing,  
Or bring again the pleasure of past years,  
Nor for my words shall ye forget your  
tears,  
Or hope again for aught that I can say,  
The idle singer of an empty day.

But rather, when aweary of your mirth  
From full hearts still unsatisfied ye sigh,  
And, feeling kindly unto all the earth,  
Grudge every minute as it passes by,  
Made the more mindful that the sweet days  
die. —  
Remember me a little then, I pray,  
The idle singer of an empty day.

The heavy trouble, the bewildering care  
That weighs us down who live and earn our  
bread,  
These idle verses have no power to bear ;  
So let me sing of names remembered,  
Because they, living not, can ne'er be dead,  
Or long time take their memory quite  
away  
From us poor singers of an empty day.

Dreamer of dreams, born out of my due  
time,  
Why should I strive to set the crooked  
straight ?  
Let it suffice me that my murmuring  
rhyme  
Beats with light wing against the ivory  
gate,  
Telling a tale not too importunate

To those who in the sleepy region stay,  
Lull'd by the singer of an empty day.

Folk say, a wizard to a northern king  
At Christmas-tide such wondrous things  
did show,  
That through one window men beheld the  
spring,  
And through another saw the summer  
glow,  
And through a third the fruited vines  
a-row,  
While still, unheard, but in its wonted  
way,  
Pip'd the drear wind of that December  
day.

So with this Earthly Paradise it is,  
If ye will read aright, and pardon me,  
Who strive to build a shadowy isle of bliss  
Midmost the beating of the steely sea,  
Where toss'd about all hearts of men must  
be ;  
Whose ravening monsters mighty men  
shall slay,  
Not the poor singer of an empty day.

#### ATALANTA'S VICTORY

Through thick Arcadian woods a hunter  
went,  
Following the beasts up, on a fresh spring  
day ;  
But since his horn-tipp'd bow but seldom  
bent,  
Now at the noontide nought had happ'd to  
slay,  
Within a vale he call'd his hounds away,  
Harkening the echoes of his lone voice  
cling  
About the cliffs, and through the beech-trees  
ring.

But when they ended, still awhile he  
stood,  
And but the sweet familiar thrush could  
hear,  
And all the day-long noises of the wood,  
And o'er the dry leaves of the vanish'd  
year  
His hounds' feet pattering as they drew  
anear,  
And heavy breathing from their heads low  
hung,  
To see the mighty cornel bow unstrung.

Then, smiling, did he turn to leave the  
place,  
But with his first step some new fleeting  
thought  
A shadow cast across his sun-burn'd face ;  
I think the golden net that April brought  
From some warm world his wavering soul  
had caught ;  
For, sunk in vague, sweet longing, did he  
go  
Betwixt the trees with doubtful steps and  
slow.

Yet, howsoever slow he went, at last  
The trees grew sparser, and the wood was  
done ;  
Whereon one farewell, backward look he  
cast,  
Then, turning round to see what place was  
won,  
With shaded eyes look'd underneath the  
sun,  
And o'er green meads and new-turn'd fur-  
rows brown  
Beheld the gleaming of King Schœneus'  
town.

So thitherward he turn'd, and on each  
side  
The folk were busy on the teeming land,  
And man and maid from the brown fur-  
rows cried,  
Or 'midst the newly blossom'd vines did  
stand,  
And, as the rustic weapon press'd the  
hand,  
Thought of the nodding of the well-fill'd  
ear,  
Or how the knife the heavy bunch should  
shear.

Merry it was : about him sung the  
birds,  
The spring flowers bloom'd along the firm,  
dry road,  
The sleek-skinn'd mothers of the sharp-  
horn'd herds  
Now for the barefoot milking - maidens  
low'd ;  
While from the freshness of his blue  
abode,  
Glad his death-bearing arrows to for-  
get,  
The broad sun blaz'd, nor scatter'd plagues  
as yet.

Through such fair things unto the gates  
 he came,  
 And found them open, as though peace  
 were there ;  
 Wherethrough, unquestion'd of his race or  
 name,  
 He enter'd, and along the streets 'gan fare,  
 Which at the first of folk were well-nigh  
 bare ;  
 But pressing on, and going more hastily,  
 Men hurrying, too, he 'gan at last to see.

Following the last of these, he still press'd  
 on,  
 Until an open space he came unto,  
 Where wreaths of fame had oft been lost  
 and won,  
 For seats of strength folk there were wont  
 to do.  
 And now our hunter look'd for something  
 new,  
 Because the whole wide space was bare,  
 and still'd  
 The high seats were, with eager people  
 fill'd.

There with the others to a seat he gat,  
 Whence he beheld a broider'd canopy,  
 'Neath which in fair array King Schœneus  
 sat  
 Upon his throne with councillors thereby ;  
 And underneath this well-wrought seat and  
 high  
 He saw a golden image of the sun,  
 A silver image of the Fleet-foot One.

A brazen altar stood beneath their feet  
 Whereon a thin flame flicker'd in the wind ;  
 Nigh this a herald clad in raiment meet  
 Made ready even now his horn to wind,  
 By whom a huge man held a sword, en-  
 twin'd  
 With yellow flowers ; these stood a little  
 space  
 From off the altar, nigh the starting place.

And there two runners did the sign  
 abide,  
 Foot set to foot,—a young man slim and  
 fair,  
 Crisp-hair'd, well knit, with firm limbs  
 often tried  
 In places where no man his strength may  
 spare :  
 Dainty his thin coat was, and on his hair

A golden circlet of renown he wore,  
 And in his hand an olive garland bore.

But on this day with whom shall he cor-  
 tend ?  
 A maid stood by him like Diana clad  
 When in the woods she lists her bow to  
 bend,  
 Too fair for one to look on and be glad,  
 Who scarcely yet has thirty summers had,  
 If he must still behold her from afar ;  
 Too fair to let the world live free from war.

She seem'd all earthly matters to forget ;  
 Of all tormenting lines her face was clear :  
 Her wide gray eyes upon the goal were  
 set  
 Calm and unmov'd as though no soul were  
 near.  
 But her foe trembled as a man in fear,  
 Nor from her loveliness one moment turn'd  
 His anxious face with fierce desire that  
 burn'd.

Now through the hush there broke the  
 trumpet's clang  
 Just as the setting sun made eventide.  
 Then from light feet a spurt of dust there  
 sprang,  
 And swiftly were they running side by side ;  
 But silent did the thronging folk abide  
 Until the turning-post was reach'd at last,  
 And round about it still abreast they past.

But when the people saw how close they  
 ran,  
 When half-way to the starting-point they  
 were,  
 A cry of joy broke forth, whereat the man  
 Headed the white-foot runner, and drew  
 near  
 Unto the very end of all his fear ;  
 And scarce his straining feet the ground  
 could feel,  
 And bliss unhop'd for o'er his heart 'gan  
 steal.

But 'midst the loud victorious shouts he  
 heard  
 Her footsteps drawing nearer, and the  
 sound  
 Of fluttering raiment, and thereat afeard  
 His flush'd and eager face he turn'd  
 around,  
 And even then he felt her past him bound

Fleet as the wind, but scarcely saw her  
there  
Till on the goal she laid her fingers fair.

There stood she breathing like a little  
child  
Amid some warlike clamor laid asleep,  
For no victorious joy her red lips smil'd,  
Her cheek its wonted freshness did but  
keep ;  
No glance lit up her clear gray eyes and  
deep,  
Though some divine thought soften'd all  
her face  
As once more rang the trumpet through the  
place.

But her late foe stopp'd short amidst his  
course,  
One moment gaz'd upon her piteously,  
Then with a groan his lingering feet did  
force  
To leave the spot whence he her eyes could  
see ;  
And, changed like one who knows his time  
must be  
But short and bitter, without any word  
He knelt before the bearer of the sword ;

Then high rose up the gleaming deadly  
blade,  
Bar'd of its flowers, and through the  
crowded place  
Was silence now, and midst of it the  
maid  
Went by the poor wretch at a gentle  
pace,  
And he to hers upturn'd his sad white  
face ;  
Nor did his eyes behold another sight  
Ere on his soul there fell eternal night.

#### ATALANTA'S DEFEAT

Now has the lingering month at last gone  
by,  
Again are all folk round the running  
place,  
Nor other seems the dismal pageantry  
Than heretofore, but that another face  
Looks o'er the smooth course ready for the  
race,  
For now, beheld of all, Milanion  
Stands on the spot he twice has look'd  
upon.

But yet — what change is this that holds  
the maid ?  
Does she indeed see in his glittering eye  
More than disdain of the sharp shearing  
blade,  
Some happy hope of help and victory ?  
The others seem'd to say, "We come to  
die ;  
Look down upon us for a little while,  
That, dead, we may bethink us of thy  
smile."

But he — what look of mastery was this  
He cast on her ? why were his lips so red ?  
Why was his face so flush'd with happiness ?  
So looks not one who deems himself but  
dead,  
E'en if to death he bows a willing head ;  
So rather looks a god well pleas'd to find  
Some earthly damsel fashion'd to his mind.

Why must she drop her lids before his  
gaze,  
And even as she casts adown her eyes  
Redden to note his eager glance of praise,  
And wish that she were clad in other  
guise ?  
Why must the memory to her heart arise  
Of things unnoticed when they first were  
heard,  
Some lover's song, some answering maiden's  
word ?

What makes these longings, vague, with-  
out a name,  
And this vain pity never felt before,  
This sudden languor, this contempt of  
fame,  
This tender sorrow for the time past o'er,  
These doubts that grow each minute more  
and more ?  
Why does she tremble as the time grows  
near,  
And weak defeat and woeful victory fear ?

But while she seem'd to hear her beat-  
ing heart,  
Above their heads the trumpet blast rang  
out  
And forth they sprang, and she must play  
her part ;  
Then flew her white feet, knowing not a  
doubt,  
Though, slackening once, she turn'd her  
head about,

But then she cried aloud and faster fled  
Than e'er before, and all men deem'd him  
dead.

But with no sound he rais'd aloft his  
hand,  
And thence what seem'd a ray of light  
there flew

And past the maid roll'd on along the sand ;  
Then trembling she her feet together drew,  
And in her heart a strong desire there  
grew

To have the toy ; some god she thought  
had given

That gift to her, to make of earth a  
heaven.

Then from the course with eager steps  
she ran,

And in her odorous bosom laid the gold.  
But when she turn'd again, the great-  
limb'd man,

Now well ahead, she fail'd not to behold,  
And, mindful of her glory waxing cold,  
Sprang up and follow'd him in hot pur-  
suit,

Though with one hand she touch'd the  
golden fruit.

Note, too, the bow that she was wont to  
bear

She laid aside to grasp the glittering prize,  
And o'er her shoulder from the quiver fair  
Three arrows fell and lay before her eyes  
Unnoticed, as amidst the people's cries  
She sprang to head the strong Milanion,  
Who now the turning-post had well-nigh  
won.

But as he set his mighty hand on it  
White fingers underneath his own were  
laid,

And white limbs from his dazzled eyes did  
flit ;

Then he the second fruit cast by the maid,  
But she ran on awhile, then as afraid  
Waver'd and stopp'd, and turn'd and made  
no stay

Until the globe with its bright fellow lay.

Then, as a troubled glance she cast  
around,

Now far ahead the Argive could she see,  
And in her garment's hem one hand she  
wound

To keep the double prize, and strenuously  
Sped o'er the course, and little doubt had  
she

To win the day, though now but scanty  
space

Was left betwixt him and the winning  
place.

Short was the way unto such winged  
feet ;

Quickly she gain'd upon him, till at last  
He turn'd about her eager eyes to meet,  
And from his hand the third fair apple  
cast.

She waver'd not, but turn'd and ran so  
fast

After the prize that should her bliss fulfil,  
That in her hand it lay ere it was still.

Nor did she rest, but turn'd about to  
win

Once more an unblest'd woeful victory —  
And yet — and yet — why does her breath  
begin

To fail her, and her feet drag heavily ?  
Why fails she now to see if far or nigh  
The goal is ? why do her gray eyes grow  
dim ?

Why do these tremors run through every  
limb ?

She spreads her arms abroad some stay  
to find,

Else must she fall, indeed, and findeth  
this,

A strong man's arms about her body en-  
twin'd.

Nor may she shudder now to feel his kiss,  
So wrapt she is in new unbroken bliss :  
Made happy that the foe the prize hath  
won.

She weeps glad tears for all her glory  
done.

#### THE KING'S VISIT

So long he rode he drew anigh  
A mill upon the river's brim,  
That seem'd a goodly place to him,  
For o'er the oily smooth millhead  
There hung the apples growing red,  
And many an ancient apple-tree  
Within the orchard could he see,  
While the smooth millwalls white and black  
Shook to the great wheel's measur'd clack,

And grumble of the gear within ;  
While o'er the roof that dull'd that din  
The doves sat crooning half the day,  
And round the half-cut stack of hay  
The sparrows flutter'd twittering.

There smiling stay'd the joyous king,  
And since the autumn noon was hot  
Thought good anigh that pleasant spot  
To dine that day, and therewith sent  
To tell the miller his intent :  
Who held the stirrup of the king,  
Bareheaded, joyful at the thing,  
While from his horse he lit adown,  
Then led him o'er an elm-beam brown,  
New cut in February tide,  
That cross'd the stream from side to side ;  
So underneath the apple trees  
The king sat careless, well at ease,  
And ate and drank right merrily.

To whom the miller drew anigh  
Among the courtiers, bringing there  
Such as he could of country fare,  
Green yellowing plums from off his wall,  
Wasp-bitten pears, the first to fall  
From off the wavering spire-like tree,  
Junkets, and cream and fresh honey.

## SONG : TO PSYCHE

O PENSIVE, tender maid, downcast and shy,  
Who turnest pale e'en at the name of  
love,

And with flush'd face must pass the elm-  
tree by

Asham'd to hear the passionate gray dove  
Moan to his mate, thee too the god shall  
move,

Thee too the maidens shall ungird one  
day,

And with thy girdle put thy shame away.

What then, and shall white winter ne'er  
be done

Because the glittering frosty morn is fair ?  
Because against the early-setting sun  
Bright show the gilded boughs though  
waste and bare ?

Because the robin singeth free from care ?  
Ah ! these are memories of a better day  
When on earth's face the lips of summer  
lay.

Come then, beloved one, for such as thee  
Love loveth, and their hearts he knoweth  
well,

Who hoard their moments of felicity,  
As misers hoard the medals that they  
tell,  
Lest on the earth but paupers they should  
dwell :

" We hide our love to bless another day ;  
The world is hard, youth passes quick,"  
they say.

Ah, little ones, but if ye could forget  
Amidst your outpour'd love that you must  
die,

Then ye, my servants, were death's con-  
querors yet,

And love to you should be eternity  
How quick soever might the days go by :  
Yes, ye are made immortal on the day  
Ye cease the dusty grains of time to  
weigh.

Thou hearkenest, love ? O, make no  
semblance then

Thou art beloved, but as thy wont is  
Turn thy gray eyes away from eyes of  
men,

With hands down-dropp'd, that tremble  
with thy bliss,

With hidden eyes, take thy first lover's  
kiss ;

Call this eternity which is to-day,  
Nor dream that this our love can pass  
away.

## A LAND ACROSS THE SEA

ACROSS the sea a land there is,

Where, if fate will, men may have bliss,  
For it is fair as any land :

There hath the reaper a full hand,  
While in the orchard hangs aloft  
The purple fig, a-growing soft ;  
And fair the trellis'd vine-bunches  
Are swung across the high elm-trees ;  
And in the rivers great fish play,  
While over them pass day by day  
The laden barges to their place.

There maids are straight, and fair of face,  
And men are stout for husbandry,  
And all is well as it can be  
Upon this earth where all has end.

For on them God is pleas'd to send  
The gift of Death down from above,  
That envy, hatred, and hot love.  
Knowledge with hunger by his side,  
And avarice and deadly pride,



There may have end like everything  
Both to the shepherd and the king :  
Lest this green earth become but hell  
If folk thereon should ever dwell.

Full little most men think of this,  
But half in woe and half in bliss  
They pass their lives, and die at last  
Unwilling, though their lot be cast  
In wretched places of the earth,  
Where men have little joy from birth  
Until they die ; in no such case  
Were those who till'd this pleasant place.

There soothly men were loth to die,  
Though sometimes in his misery  
A man would say " Would I were dead ! "  
Alas ! full little likelyhead  
That he should live forever there.

So folk within that country fair  
Liv'd on unable to forget  
The long'd-for things they could not get,  
And without need tormenting still  
Each other with some bitter ill ;  
Yea, and themselves too, growing gray  
With dread of some long-lingering day,  
That never came ere they were dead  
With green sods growing on the head ;  
Nowise content with what they had,  
But falling still from good to bad  
While hard they sought the hopeless best ;  
And seldom happy or at rest  
Until at last with lessening blood  
One foot within the grave they stood.

## ANTIPHONY

*Hæc*

In the white-flower'd hawthorn brake,  
Love, be merry for my sake ;  
Twine the blossoms in my hair,  
Kiss me where I am most fair —  
Kiss me, love ! for who knoweth  
What thing cometh after death ?

*Ille*

Nay, the garlanded gold hair  
Hides thee where thou art most fair ;  
Hides the rose-tinged hills of snow —  
Ah, sweet love, I have thee now !  
Kiss me, love ! for who knoweth  
What thing cometh after death ?

*Hæc*

Shall we weep for a dead day,  
Or set Sorrow in our way ?

Hidden by my golden hair,  
Wilt thou weep that sweet days wear ?  
Kiss me, love ! for who knoweth  
What thing cometh after death ?

*Ille*

Weep, O Love, the days that flit,  
Now, while I can feel thy breath ;  
Then may I remember it  
Sad and old, and near my death.  
Kiss me, love ! for who knoweth  
What thing cometh after death ?

FROM "SIGURD THE  
VOLSUNG"

## OF THE PASSING AWAY OF BRYNHILD

THEY look'd on each other and spake not ;  
but Gunnar gat him gone,  
And came to his brother Hogni, the wise-  
heart Giuki's son,  
And spake : " Thou art wise, O Hogni ; go  
in to Brynhild the queen,  
And stay her swift departing ; or the last  
of her days hath she seen."

" It is nought, thy word," said Hogni ;  
" wilt thou bring dead men aback,  
Or the souls of kings departed midst the  
battle and the wrack ?  
Yet this shall be easier to thee than the  
turning Brynhild's heart ;  
She came to dwell among us, but in us she  
had no part ;  
Let her go her ways from the Nib-  
lungs with her hand in Sigurd's  
hand.  
Will the grass grow up henceforward where  
her feet have trodden the land ? "

" O evil day," said Gunnar, " when my  
queen must perish and die ! "

" Such oft betide," said Hogni, " as the lives  
of men flit by ;  
But the evil day is a day, and on each day  
groweth a deed,  
And a thing that never dieth ; and the  
fateful tale shall speed.  
Lo now, let us harden our hearts and set  
our brows as the brass,  
Lest men say it, ' They loath'd the evil and  
they brought the evil to pass. ' "

So they spake, and their hearts were heavy,  
and they long'd for the morrow  
morn,  
And the morrow of to-morrow, and the new  
day yet to be born.

But Brynhild cried to her maidens : " Now  
open ark and chest,  
and draw forth queenly raiment of the  
loveliest and the best,  
Red things that the Dwarf-lords fashion'd,  
fair cloths that queens have sew'd  
To array the bride for the mighty, and the  
traveller for the road."

They wept as they wrought her bidding  
and did on her goodliest gear ;  
But she laugh'd mid the dainty linen, and  
the gold-rings fashion'd fair :  
She arose from the bed of the Niblungs,  
and her face no more was wan ;  
As a star in the dawn-tide heavens, mid the  
dusky house she shone ;  
And they that stood about her, their hearts  
were rais'd aloft  
Amid their fear and wonder : then she  
spake them kind and soft :

" Now give me the sword, O maidens,  
wherewith I shear'd the wind  
When the Kings of Earth were gather'd to  
know the Chooser's mind."

All sheath'd the maidens brought it, and  
fear'd the hidden blade,  
But the naked blue-white edges across her  
knees she laid,  
And spake : " The heap'd-up riches, the  
gear my fathers left,  
All dear-bought woven wonders, all rings  
from battle reft,  
All goods of men desired, now strew  
them on the floor,  
And so share among you, maidens, the  
gifts of Brynhild's store."

They brought them mid their weeping, but  
none put forth a hand  
To take that wealth desired, the spoils of  
many a land :

There they stand and weep before her, and  
some are mov'd to speech,  
And they cast their arms about her and  
strive with her, and beseech

That she look on her lov'd-ones' sorrow  
and the glory of the day.

It was nought ; she scarce might see  
them, and she put their hands  
away,

And she said : " Peace, ye that love  
me ! and take the gifts and the  
gold

In remembrance of my fathers and the  
faithful deeds of old."

Then she spake : " Where now is Gunnar,  
that I may speak with him ?

For new things are mine eyes behold-  
ing, and the Niblung house grows  
dim,

And new sounds gather about me, that  
may hinder me to speak

When the breath is near to fitting, and  
the voice is waxen weak."

Then upright by the bed of the Niblungs  
for a moment doth she stand,

And the blade flasheth bright in the cham-  
ber, but no more they hinder her  
hand

Than if a God were smiting to rend the  
world in two :

Then dull'd are the glittering edges, and  
the bitter point cleaves through

The breast of the all-wise Brynhild, and  
her feet from the pavement fail,

And the sigh of her heart is hearken'd mid  
the hush of the maidens' wail.

Chill, deep is the fear upon them, but they  
bring her aback to the bed,

And her hand is yet on the hilt, and side-  
long droopeth her head.

Then there cometh a cry from without-  
ward, and Gunnar's hurrying feet

Are swift on the kingly threshold, and  
Brynhild's blood they meet.

Low down o'er the bed he hangeth and  
hearkeneth for her word,

And her heavy lids are open'd to look on  
the Niblung lord,

And she saith : " I pray thee a prayer, the  
last word in the world I speak,

That ye bear me forth to Sigurd, and the  
hand my hand would seek ;

The bale for the dead is builded, it is  
wrought full wide on the plain,

It is rais'd for Earth's best Helper, and  
thereon is room for twain :

Ye have hung the shields about it, and the  
Southland hangings spread,  
There lay me adown by Sigurd and my head  
beside his head :

But ere ye leave us sleeping, draw his  
Wrath from out the sheath,  
And lay that Light of the Branstock, and  
the blade that frighted death  
Betwixt my side and Sigurd's, as it lay that  
while agone,  
When once in one bed together we twain  
were laid alone :

How then when the flames flare upward  
may I be left behind ?

How then may the road he wendeth be hard  
for my feet to find ?

How then in the gates of Valhali may the  
door of the gleaming ring

Clash to on the heel of Sigurd, as I follow  
on my king ? ”

Then she rais'd herself on her elbow, but  
again her eyelids sank,

And the wound by the sword-edge whisper'd,  
as her heart from the iron shrank,

And she moan'd : “ O lives of man-folk, for  
unrest all overlong

By the Father were ye fashion'd ; and what  
hope amendeth wrong ?

Now at last, O my beloved, all is gone ; none  
else is near,

Through the ages of all ages, never sun-  
der'd, shall we wear. ”

Scarce more than a sigh was the word, as  
back on the bed she fell,

Nor was there need in the chamber of the  
passing of Brynhild to tell ;

And no more their lamentation might the  
maidens hold aback,

But the sound of their bitter mourning was  
as if red-handed wrack

Ran wild in the Burg of the Niblungs, and  
the fire were master of all.

Then the voice of Gunnar the war-king  
cried out o'er the weeping hall :

“ Wail on, O women forsaken, for the  
mightiest woman born !

Now the hearth is cold and joyless, and the  
waste bed lieth forlorn,

Wail on, but amid your weeping lay hand  
to the glorious dead,

That not alone for an hour may lie Queen  
Brynhild's head :

For here have been heavy tidings, and the  
Mightiest under shield  
Is laid on the bale high-built in the Nib-  
lungs' hallow'd field.

Fare forth ! for he abideth, and we do All-  
father wrong,  
If the shining Valhall's pavement await  
their feet o'erlong. ”

Then they took the body of Brynhild in the  
raiment that she wore,  
And out through the gate of the Niblungs  
the holy corpse they bore.

And thence forth to the mead of the people,  
and the high-built shielded bale ;

Then afresh in the open meadows breaks  
forth the women's wail

When they see the bed of Sigurd, and the  
glittering of his gear ;

And fresh is the wail of the people as Bryn-  
hild draweth anear,

And the tidings go before her that for twain  
the bale is built,

That for twain is the oak-wood shielded  
and the pleasant odors spilt.

There is peace on the bale of Sigurd, and  
the Gods look down from on high,

And they see the lids of the Volsung close  
shut against the sky,

As he lies with his shield beside him in the  
Hauberk all of gold,

That has not its like in the heavens, nor has  
earth of its fellow told ;

And forth from the Helm of Aweing are  
the sunbeams flashing wide,

And the sheathed Wrath of Sigurd lies still  
by his mighty side.

Then cometh an elder of days, a man of the  
ancient times,

Who is long past sorrow and joy, and the  
steep of the bale he climbs ;

And he kneeleth down by Sigurd, and  
bareth the Wrath to the sun

That the beams are gather'd about it, and  
from hilt to blood-point run,

And wide o'er the plain of the Niblungs  
doth the Light of the Branstock  
glare,

Till the wondering mountain-shepherds on  
that star of noontide stare,

And fear for many an evil ; but the ancient  
man stands still

With the war-flame on his shoulder, nor  
thinks of good or of ill,

Till the feet of Brynhild's bearers on the  
topmost bale are laid,  
And her bed is dight by Sigurd's ; then he  
sinks the pale white blade  
And lays it 'twixt the sleepers, and leaves  
them there alone —  
He, the last that shall ever behold them, —  
and his days are well nigh done.

Then is silence over the plain ; in the moon  
shine the torches pale  
As the best of the Niblung Earl-folk bear  
fire to the builded bale :  
Then a wind in the west ariseth, and the  
white flames leap on high,  
And with one voice crieth the people a  
great and mighty cry,  
And men cast up hands to the Heavens, and  
pray without a word,  
As they that have seen God's visage, and  
the face of the Father have heard.

They are gone — the lovely, the mighty, the  
hope of the ancient Earth :  
It shall labor and bear the burden as before  
that day of their birth ;  
It shall groan in its blind abiding for the  
day that Sigurd hath sped,  
And the hour that Brynhild hath hasten'd,  
and the dawn that waketh the  
dead :  
It shall yearn, and be oft-times holpen, and  
forget their deeds no more,  
Till the new sun beams on Baldur, and the  
happy sealess shore.

### THE BURGHERS' BATTLE

THICK rise the spear-shafts o'er the land  
That erst the harvest bore ;  
The sword is heavy in the hand,  
*And we return no more.*  
The light wind waves the Ruddy Fox,  
Our banner of the war,  
And ripples in the Running Ox,  
*And we return no more.*  
Across our stubble acres now  
The teams go four and four ;  
But outworn elders guide the plough,  
*And we return no more.*  
And now the women, heavy-eyed,  
Turn through the open door  
From gazing down the highway wide,  
*Where we return no more.*

The shadows of the fruited close  
Dapple the feast-hall floor ;  
There lie our dogs and dream and doze,  
*And we return no more.*  
Down from the minster tower to-day  
Fall the soft chimes of yore  
Amidst the chattering jackdaws' play :  
*And we return no more.*  
But underneath the streets are still ;  
Noon, and the market's o'er !  
Back go the goodwives o'er the hill ;  
*For we return no more.*  
What merchant to our gates shall come ?  
What wise man bring us lore ?  
What abbot ride away to Rome,  
*Now we return no more ?*  
What mayor shall rule the hall we built ?  
Whose scarlet sweep the floor ?  
What judge shall doom the robber's guilt,  
*Now we return no more ?*  
New houses in the streets shall rise  
Where builded we before,  
Of other stone wrought otherwise ;  
*For we return no more.*  
And crops shall cover field and hill,  
Unlike what once they bore,  
And all be done without our will,  
*Now we return no more.*  
Look up ! the arrows streak the sky,  
The horns of battle roar ;  
The long spears lower and draw nigh,  
*And we return no more.*  
Remember how, beside the wain,  
We spoke the word of war,  
And sow'd this harvest of the plain,  
*And we return no more.*  
Lay spears about the Ruddy Fox !  
The days of old are o'er ;  
Heave sword about the Running Ox !  
*For we return no more.*

### A DEATH SONG

WHAT cometh here from west to east  
a-wending ?  
And who are these, the marchers stern and  
slow ?  
We bear the message that the rich are  
sending  
Aback to those who bade them wake and  
know.  
*Not one, not one, nor thousands must they  
slay,*  
*But one and all if they would dusk the day*

We ask'd them for a life of toilsome earning,  
 They bade us bide their leisure for our bread ;  
 We crav'd to speak to tell our woeful learning :  
 We come back speechless, bearing back our dead.  
 They will not learn ; they have no ears to hearken ;  
 They turn their faces from the eyes of fate ;

Their gay-lit halls shut out the skies that darken.  
 But, lo ! this dead man knocking at the gate.  
 Here lies the sign that we shall break our prison ;  
 Amidst the storm he won a prisoner's rest ;  
 But in the cloudy dawn the sun arisen  
 Brings us our day of work to win the best  
*Not one, not one, nor thousands must thus slay,*  
*But one and all if they would dusk the day.*

### Lord De Tabley

(JOHN LEICESTER WARREN)

#### A WOODLAND GRAVE

BRING no jarring lute this way  
 To demean her sepulchre,  
 Toys of love and idle day  
 Vanish as we think of her.  
 We, who read her epitaph,  
 Find the world not worth a laugh.

Light, our light, what dusty night  
 Numbs the golden drowsy head ?  
 Lo ! empath'd in pearls of light,  
 Morn resurgent from the dead ;  
 From whose amber shoulders flow  
 Shroud and sheet of cloudy woe.

Woods are dreaming, and she dreams :  
 Through the foliaged roof above  
 Down immeasurably streams  
 Splendor like an angel's love,  
 Till the tomb and gleaming urn  
 In a mist of glory burn.

Cedars there in outspread palls  
 Lean their rigid canopies ;  
 Yet a lark note through them falls,  
 As he scales his orient skies.  
 That ærial song of his,  
 Sweet, might come from thee in bliss.

There the roses pine and weep  
 Strong, delicious human tears ;  
 There the posies o'er her sleep  
 Through the years — ah ! through the years :

Spring on spring renew the show  
 Of their frail memorial woe.

Wreaths of intertwisted yew  
 Lay for cypress where she lies,  
 Mingle perfume from the blue  
 Of the forest violet's eyes.  
 Let the squirrel sleek its fur,  
 And the primrose peep at her.

We have seen three winters sow  
 Hoarfrost on thy winding-sheet :  
 Snows return again, and thou  
 Hearest not the crisping sleet.  
 Winds arise and winds depart,  
 Yet no tempest rocks thy heart.

We have seen with fiery tongue  
 Thrice the infant crocus born :  
 Thrice its trembling curtain hung  
 In a chink of frozen morn.  
 This can rear its silken crest :  
 Nothing thaws her ice-bound breast.

We have eaten, we have earn'd  
 Wine of grief and bread of care,  
 We, who saw her first inurn'd  
 In the dust and silence there.  
 We have wept — ah God ! not so :  
 Trivial tears dried long ago.

But we yearn and make our moan  
 For the step we us'd to know :  
 Gentle hand and tender tone,  
 Laughter in a silver flow :

All that sweetness in thy chain,  
Tyrant Grave, restore again.

Bring again the maid who died :  
We have wither'd since she went.  
O unseal the shadowy side  
Of her marble monument ;  
Earth, disclose her as she lies  
Doz'd with woodland lullabies.

### A SIMPLE MAID

THOU hast lost thy love, poor fool,  
Creep into thy bed and weep.  
Loss must be a maiden's school,  
Loss and love and one long sleep.  
Half her time perplex'd with tears  
Till the dust end all her years, —  
All her fears.

Was thy love so gracious, lass ?  
Never such a love before  
In this old world came to pass,  
Nor shall be for evermore.  
Sweet and true, a king of men,  
None like him shall come again, —  
Come again.

Was thy bud so precious, lass,  
Opening to a perfect rose ?  
Till between the leaves, alas !  
Winter fell in flaky snows.  
Then, ah ! then, its crimson side  
Brake upon the briers and died, —  
Brake and died.

### FORTUNE'S WHEEL

I HAD a true-love, none so dear,  
And a friend both leal and tried :  
I had a cask of good old beer,  
And a gallant horse to ride.

A little while did Fortune smile  
On him and her and me :  
We sang along the road of life  
Like birds upon a tree.

My lady fell to shame and hell,  
And with her took my friend ;  
My cask ran sour, my horse went lame,  
So alone in the cold I end.

### CIRCE

THIS the house of Circe, queen of charms, —  
A kind of beacon-cauldron pois'd on high,  
Hoop'd round with ember-clasping iron  
bars,  
Sways in her palace porch, and smoulderingly  
Drips out in blots of fire and ruddy stars :  
But out behind that trembling furnace air  
The lands are ripe and fair,  
Hush are the hills and quiet to the eye.  
The river's reach goes by  
With lamb and holy tower and squares of  
corn,  
And shelving interspace  
Of holly bush and thorn  
And hamlets happy in an Alpine morn,  
And deep-bower'd lanes with grace  
Of woodbine newly born.

But inward o'er the hearth a torch-head  
stands  
Inverted, slow green flames of fulvous hue,  
Echoed in wave-like shadows over her.  
A censur's swing-chain set in her fair  
hands  
Dances up wreaths of intertisted blue  
In clouds of fragrant frankincense and  
myrrh.  
A giant tulip head and two pale leaves  
Grew in the midmost of her chamber there.  
A flaunting bloom, naked and undivine,  
Rigid and bare,  
Gaunt as a tawny bond-girl born to shame,  
With freckled cheeks and splotch'd side  
serpentine,  
A gipsy among flowers,  
Unmeet for bed or bowers,  
Virginal where pure-handed damsels sleep :  
Let it not breathe a common air with them,  
Lest when the night is deep,  
And all things have their quiet in the  
moon,  
Some birth of poison from its leaning stem  
Waft in between their slumber-parted lips,  
And they cry out or swoon.  
Deeming some vampire sips  
Where riper Love may come for nectar  
boon !  
And near this tulip, rear'd across a loom,  
Hung a fair web of tapestry half done,  
Crowding with folds and fancies half the  
room :

Men eyed as gods, and damsels still as  
stone,  
Pressing their brows alone,  
In amethystine robes,  
Or reaching at the polish'd orchard globes,  
Or rubbing parted love-lips on their rind,  
While the wind  
Sows with sere apple-leaves their breast  
and hair.

And all the margin there  
Was arabesqued and border'd intricate  
With hairy spider things,  
That catch and clamber,  
And salamander in his dripping cave  
Satanic ebon-amber ;  
Blind worm, and asp, and eft of cumbrous  
gait,  
And toads who love rank grasses near a  
grave,  
And the great goblin moth, who bears  
Between his wings the ruin'd eyes of  
death ;  
And the enamell'd sails  
Of butterflies, who watch the morning's  
breath,  
And many an emerald lizard with quick  
ears  
Asleep in rocky dales ;  
And for outer fringe, embroider'd small,  
A ring of many locusts, horny-coated,  
A round of chirping tree-frogs merry-  
throated,  
And sly, fat fishes sailing, watching all.

#### A SONG OF FAITH FORSWORN

TAKE back your suit.  
It came when I was weary and distraught  
With hunger. Could I guess the fruit you  
brought ?  
I ate in mere desire of any food,  
Nibbled its edge, and nowhere found it  
good.  
Take back your suit.

Take back your love.  
It is a bird poach'd from my neighbor's  
wood :  
Its wings are wet with tears, its beak with  
blood.  
'Tis a strange fowl with feathers like a  
crow :  
Death's raven, it may be, for all we know.  
Take back your love.

Take back your gifts.  
False is the hand that gave them ; and the  
mind  
That plann'd them, as a hawk spread in  
the wind  
To poise and snatch the trembling mouse  
below,  
To ruin where it dares — and then to go.  
Take back your gifts.

Take back your vows.  
Elsewhere you trimm'd and taught these  
lamps to burn ;  
You bring them stale and dim to serve my  
turn.  
You lit those candles in another shrine,  
Gutter'd and cold you offer them on  
mine.  
Take back your vows.

Take back your words.  
What is your love ? Leaves on a woodland  
plain,  
Where some are running and where some  
remain.  
What is your faith ? Straws on a moun-  
tain height,  
Dancing like demons on Walpurgis night.  
Take back your words.

Take back your lies.  
Have them again : they wore a rainbow  
face,  
Hollow with sin and leprous with dis-  
grace :  
Their tongue was like a mellow turret  
bell  
To toll hearts burning into wide-lipp'd hell.  
Take back your lies.

Take back your kiss.  
Shall I be meek, and lend my lips again  
To let this adder daub them with his  
stain ?  
Shall I turn cheek to answer, when I hate ?  
You kiss like Judas in the garden gate !  
Take back your kiss.

Take back delight,  
A paper boat launch'd on a heaving pool  
To please a child, and folded by a fool ;  
The wild elms roar'd : it sail'd — a yard  
or more.  
Out went our ship, but never came to shore.  
Take back delight.

Take back your wreath.  
 Has it done service on a fairer brow ?  
 Fresh, was it folded round her bosom snow ?  
 Her cast-off weed my breast will never  
     wear :  
 Your word is 'love me ;' my reply, 'de-  
     spair !'  
 Take back your wreath.

### THE TWO OLD KINGS

In ruling well what guerdon ? Life runs  
     low,  
 As yonder lamp upon the hour-glass lies,  
 Waning and wasted. We are great and  
     wise,  
 But Love is gone, and Silence seems to grow

Along the misty road where we must  
     go.  
 From summits near the morning star's up-  
     rise  
 Déath comes, a shadow from the northern  
     skies,  
 As, when all leaves are down, thence  
     comes the snow.  
 Brother and king, we hold our last carouse.  
 One loving-cup we drain, and then fare-  
     well.  
 The night is spent. The crystal morning  
     ray  
 Calls us, as soldiers laurell'd on our brows,  
 To march undaunted, while the clarions  
     swell,  
 Heroic hearts, upon our lonely way.

## Algernon Charles Swinburne

### A MATCH

If love were what the rose is,  
     And I were like the leaf,  
 Our lives would grow together  
 In sad or singing weather,  
 Blown fields or flowerful closes,  
     Green pleasure or gray grief ;  
 If love were what the rose is,  
     And I were like the leaf.

If I were what the words are,  
     And love were like the tune,  
 With double sound and single  
 Delight our lips would mingle,  
 With kisses glad as birds are  
     That get sweet rain at noon ;  
 If I were what the words are,  
     And love were like the tune.

If you were life, my darling,  
     And I your love were death,  
 We'd shine and snow together  
 Ere March made sweet the weather  
 With daffodil and starling  
     And hours of fruitful breath ;  
 If you were life, my darling,  
     And I your love were death.

If you were thrall to sorrow,  
     And I were page to joy,

We'd play for lives and seasons  
 With loving looks and treasons  
 And tears of night and morrow  
     And laughs of maid and boy ;  
 If you were thrall to sorrow,  
     And I were page to joy.

If you were April's lady,  
     And I were lord in May,  
 We'd throw with leaves for hours  
 And draw for days with flowers,  
 Till day like night were shady  
     And night were bright like day ;  
 If you were April's lady,  
     And I were lord in May.

If you were queen of pleasure,  
     And I were king of pain,  
 We'd hunt down love together,  
 Pluck out his flying-feather,  
 And teach his feet a measure,  
     And find his mouth a rein ;  
 If you were queen of pleasure,  
     And I were king of pain.

### HESPERIA

OUT of the golden remote wild west where  
     the sea without shore is,  
 Full of the sunset, and sad, if at all, with  
     the fulness of joy,



As a wind sets in with the autumn that  
 blows from the region of stories,  
 Blows with a perfume of songs and of  
 memories belov'd from a boy,  
 Blows from the capes of the past oversea  
 to the bays of the present,  
 Fill'd as with shadow of sound with the  
 pulse of invisible feet,  
 Far out to the shallows and straits of the  
 future, by rough ways or pleasant,  
 Is it thither the wind's wings beat? is it  
 hither to me, O my sweet?  
 For thee, in the stream of the deep tide-  
 wind blowing in with the water,  
 Thee I behold as a bird borne in with  
 the wind from the west,  
 Straight from the sunset, across white  
 waves whence rose as a daughter  
 Venus thy mother, in years when the  
 world was a water at rest.  
 Out of the distance of dreams, as a dream  
 that abides after slumber,  
 Stray'd from the fugitive flock of the  
 night, when the moon overhead  
 Wanes in the wan waste heights of the  
 heaven, and stars without number  
 Die without sound, and are spent like  
 lamps that are burnt by the dead,  
 Comes back to me, stays by me, lulls me  
 with touch of forgotten caresses,  
 One warm dream clad about with a fire  
 as of life that endures;  
 The delight of thy face, and the sound  
 of thy feet, and the wind of thy  
 tresses,  
 And all of a man that regrets, and all of  
 a maid that allures.  
 But thy bosom is warm for my face and  
 profound as a manifold flower,  
 Thy silence as music, thy voice as an  
 odor that fades in a flame;  
 Not a dream, not a dream is the kiss of thy  
 mouth, and the bountiful hour  
 That makes me forget what was sin,  
 and would make me forget were it  
 shame.  
 Thine eyes that are quiet, thy hands that  
 are tender, thy lips that are loving,  
 Comfort and cool me as dew in the dawn  
 of a moon like a dream;  
 And my heart years baffled and blind,  
 mov'd vainly toward thee, and mov-  
 ing  
 As the reffluent seaweed moves in the  
 languid exuberant stream,

Fair as a rose is on earth, as a rose under  
 water in prison,  
 That stretches and swings to the slow  
 passionate pulse of the sea,  
 Clos'd up from the air and the sun, but  
 alive, as a ghost re-arisen,  
 Pale as the love that revives as a ghost  
 re-arisen in me.  
 From the bountiful infinite west, from the  
 happy memorial places  
 Full of the stately repose and the lordly  
 delight of the dead,  
 Where the fortunate islands are lit with  
 the light of ineffable faces,  
 And the sound of a sea without wind is  
 about them, and sunset is red,  
 Come back to redeem and release me from  
 love that recalls and represses,  
 That cleaves to my flesh as a flame, till  
 the serpent has eaten his fill;  
 From the bitter delights of the dark, and  
 the feverish, the furtive caresses  
 That murder the youth in a man or ever  
 his heart have its will.  
 Thy lips cannot laugh and thine eyes can-  
 not weep; thou art pale as a rose  
 is,  
 Paler and sweeter than leaves that cover  
 the blush of the bud;  
 And the heart of the flower is compassion,  
 and pity the core it incloses,  
 Pity, not love, that is born of the breath  
 and decays with the blood.  
 As the cross that a wild nun clasps till the  
 edge of it bruises her bosom,  
 So love wounds as we grasp it, and black-  
 ens and burns as a flame;  
 I have lov'd overmuch in my life: when  
 the live bud bursts with the blos-  
 som,  
 Bitter as ashes or tears is the fruit, and  
 the wine thereof shame.  
 As a heart that its anguish divides is the  
 green bud cloven asunder;  
 As the blood of a man self-slain is the  
 flush of the leaves that allure;  
 And the perfume as poison and wine to the  
 brain, a delight and a wonder;  
 And the thorns are too sharp for a  
 boy, too slight for a man, to en-  
 dure.  
 Too soon did I love it, and lost love's rose;  
 and I car'd not for glory's:  
 Only the blossoms of sleep and of plea-  
 sure were mix'd in my hair.

Was it myrtle or poppy thy garland was  
woven with, O my Dolores ?

Was it pallor or slumber, or blush as of  
blood, that I found in thee fair ?

For desire is a respite from love, and the  
flesh, not the heart, is her fuel ;

She was sweet to me once, who am fled  
and escap'd from the rage of her  
reign ;

Who behold as of old time at hand as I turn,  
with her mouth growing cruel,

And flush'd as with wine with the blood  
of her lovers, Our Lady of Pain.

Low down where the thicket is thicker with  
thorns than with leaves in the sum-  
mer,

In the brake is a gleaming of eyes  
and a hissing of tongues that I  
knew ;

And the lithe long throats of her snakes  
reach round her, their mouths over-  
come her,

And her lips grow cool with their foam,  
made moist as a desert with dew.

With the thirst and the hunger of lust  
though her beautiful lips be so  
bitter,

With the cold foul foam of the snakes  
they soften and redden and smile ;

And her fierce mouth sweetens, her eyes  
wax wide and her eyelashes glit-  
ter.

And she laughs with a savor of blood in  
her face, and a savor of guile.

She laughs, and her hands reach hither, her  
hair blows hither and hisses

As a low-lit flame in a wind, back-blown  
till it shudder and leap ;

Let her lips not again lay hold on my soul,  
nor her poisonous kisses,

To consume it alive and divide from thy  
bosom, Our Lady of Sleep.

Ah, daughter of sunset and slumber, if now  
it return into prison,

Who shall redeem it anew ? but we, if  
thou wilt, let us fly ;

Let us take to us, now that the white skies  
thrill with a moon unarisen,

Swift horses of fear or of love, take flight  
and depart and not die.

They are swifter than dreams, they are  
stronger than death ; there is none  
that hath ridden,

None that shall ride in the dim strange  
ways of his life as we ride :

By the meadows of memory, the highlands  
of hope, and the shore that is hidden,

Where life breaks loud and unseen, a  
sonorous invisible tide ;

By the sands where sorrow has trodden,  
the salt pools bitter and sterile,

By the thundering reef and the low sea  
wall and the channel of years,

Our wild steeds press on the night, strain  
hard through pleasure and peril,

Labor and listen and pant not or pause  
for the peril that nears ;

And the sound of them trampling the way  
cleaves night as an arrow asunder,

And slow by the sand-hill and swift by  
the down with its glimpses of grass,

Sudden and steady the music, as eight hoofs  
trample and thunder,

Rings in the ear of the low blind wind of  
the night as we pass ;

Shrill shrieks in our faces the blind bland  
air that was mute as a maiden,

Stung into storm by the speed of our  
passage, and deaf where we past ;

And our spirits too burn as we bound, thine  
holy but mine heavy-laden,

As we burn with the fire of our flight ;  
ah, love, shall we win at the last ?

#### IN MEMORY OF WALTER SAV- AGE LANDOR

BACK to the flower-town, side by side,

The bright months bring,

New-born, the bridegroom and the bride,  
Freedom and spring.

The sweet land laughs from sea to sea,

Fill'd full of sun ;

All things come back to her, being free ;  
All things but one.

In many a tender wheaten plot

Flowers that were dead

Live, and old suns revive ; but not  
That holier head.

By this white wandering waste of sea,

Far north, I hear

One face shall never turn to me  
As once this year :

Shall never smile and turn and rest  
On mine as there,

Nor one most sacred hand be prest  
Upon my hair.

I came as one whose thoughts half linger,  
Half run before ;  
The youngest to the oldest singer  
That England bore.

I found him whom I shall not find  
Till all grief end,  
In holiest age our nightiest mind,  
Father and friend.

But thou, if anything endure,  
If hope there be,  
O spirit that man's life left pure,  
Man's death set free,

Not with disdain of days that were  
Look earthward now ;  
Let dreams revive the reverend hair,  
The imperial brow ;

Come back in sleep, for in the life  
Where thou art not  
We find none like thee. Time and strife  
And the world's lot

Move thee no more ; but love at least  
And reverent heart  
May move thee, royal and releast,  
Soul, as thou art.

And thou, his Florence, to thy trust  
Receive and keep,  
Keep safe his dedicated dust,  
His sacred sleep.

So shall thy lovers, come from far,  
Mix with thy name  
As morning-star with evening-star  
His faultless fame.

### LOVE AT SEA

IMITATED FROM THÉOPHILE GAUTIER

We are in love's land to-day ;  
Where shall we go ?  
Love, shall we start or stay,  
Or sail or row ?  
There 's many a wind and way,  
And never a May but May ;  
We are in love's hand to-day ;  
Where shall we go ?

Our landwind is the breath  
Of sorrows kiss'd to death  
And joys that were ;  
Our ballast is a rose ;  
Our way lies where God knows  
And love knows where.  
We are in love's hand to-day —

Our seamen are fledged Loves,  
Our masts are bills of doves,  
Our decks fine gold ;  
Our ropes are dead maids' hair,  
Our stores are love-shafts fair  
And manifold. .  
We are in love's land to-day —

Where shall we land you, sweet ?  
On fields of strange men's feet,  
Or fields near home ?  
Or where the fire-flowers blow,  
Or where the flowers of snow  
Or flowers of foam ?  
We are in love's hand to-day —

Land me, she says, where love  
Shows but one shaft, one dove,  
One heart, one hand, —  
A shore like that, my dear,  
Lies where no man will steer,  
No maiden land.

### FROM "ROSAMOND"

ROSAMOND AT WOODSTOCK

*Rosamond.* Are you tir'd ?  
But I seem shameful to you, shameworthy,  
Contemnable of good women, being so bad,  
So bad as I am. Yea, would God, would  
God,  
I had kept my face from this contempt of  
yours.  
Insolent custom would not anger me  
So as you do ; more clean are you than I,  
Sweeter for gathering of the grace of God  
To perfume some accomplish'd work in  
heaven ?  
I do not use to scorn, stay pure of hate,  
Seeing how myself am scorn'd unworthily ;  
But anger here so takes me in the throat  
I would speak now for fear it strangle me.  
Here, let me feel your hair and hands and  
face ;  
I see not flesh is holier than flesh,

Or blood than blood more choicely qualified  
 That scorn should live between them.  
 Better am I  
 Than many women; you are not over fair,  
 Nor delicate with some exceeding good  
 In the sweet flesh; you have no much tenderer soul  
 Than love is moulded out of for God's use  
 Who wrought our double need; you are not so choice  
 That in the golden kingdom of your eyes  
 All coins should melt for service. But I that am  
 Part of the perfect witness for the world  
 How good it is; I chosen in God's eyes  
 To fill the lean account of under men,  
 The lank and hunger-bitten ugliness  
 Of half his people; I who make fair heads  
 Bow, saying, "Though we be in no wise fair  
 We have touch'd all beauty with our eyes, we have  
 Some relish in the hand, and in the lips  
 Some breath of it," because they saw me once;  
 I whose curl'd hair was as a strong stak'd net  
 To take the hunters and the hunt, and bind  
 Faces and feet and hands; a golden gin  
 Wherein the tawny-lidded lions fell,  
 Broken at ankle; I that am yet, ah yet,  
 And shall be till the worm hath share in me,  
 Fairer than love or the clean truth of God,  
 More sweet than sober customs of kind use  
 That shackle pain and stablish temperance;  
 I that have roses in my name, and make  
 All flowers glad to set their color by;  
 I that have held a land between twin lips  
 And turn'd large England to a little kiss;  
 God thinks not of me as contemptible;  
 And that you think me even a smaller thing  
 Than your own goodness and slight name of good,  
 Your special, thin, particular repute, —  
 I would some mean could be but clear to me  
 Not to condemn you.

FROM "ATALANTA IN CALYDON"

CHORUS: — "WHEN THE HOUNDS OF SPRING"

WHEN the hounds of spring are on winter's traces,  
 The mother of months in meadow or plain  
 Fills the shadows and windy places  
 With lisp of leaves and ripple of rain;  
 And the brown bright nightingale amorous  
 Is half assuaged for Itylus,  
 For the Thracian ships and the foreign faces,  
 The tongueless vigil, and all the pain.

Come with bows bent and with emptying of quivers,  
 Maiden most perfect, lady of light,  
 With a noise of winds and many rivers,  
 With a clamor of waters, and with might;  
 Bind on thy sandals, O thou most fleet,  
 Over the splendor and speed of thy feet;  
 For the faint east quickens, the wan west shivers,  
 Round the feet of the day and the feet of the night.

Where shall we find her, how shall we sing to her,  
 Fold our hands round her knees, and cling?  
 O that man's heart were as fire and could spring to her,  
 Fire, or the strength of the streams that spring!  
 For the stars and the winds are unto her  
 As raiment, as songs of the harp-player;  
 For the risen stars and the fallen cling to her,  
 And the southwest-wind and the west-wind sing.

For winter's rains and ruins are over,  
 And all the season of snows and sins;  
 The days dividing lover and lover,  
 The light that loses, the night that wins;  
 And time remember'd is grief forgotten,  
 And frosts are slain and flowers begotten,  
 And in green underwood and cover  
 Blossom by blossom the spring begins.

The full streams feed on flower of rushes,  
 Ripe grasses trammel a travelling foot,  
 The faint fresh flame of the young year  
 flushes

From leaf to flower and flower to fruit ;  
 And fruit and leaf are as gold and fire,  
 And the oat is heard above the lyre,  
 And the hoofed heel of a satyr crushes  
 The chestnut-husk at the chestnut-  
 root.

And Pan by noon and Bacchus by night,  
 Fleeter of foot than the fleet-foot kid,  
 Follows with dancing and fills with delight  
 The Mænad and the Bassarid ;  
 And soft as lips that laugh and hide  
 The laughing leaves of the trees divide,  
 And screen from seeing and leave in sight  
 The god pursuing, the maiden hid.

The ivy falls with the Bacchanal's hair  
 Over her eyebrows, hiding her eyes ;  
 The wild vine slipping down leaves bare  
 Her bright breast shortening into  
 sighs ;  
 The wild vine slips with the weight of its  
 leaves,  
 But the berried ivy catches and cleaves  
 To the limbs that glitter, the feet that scare  
 The wolf that follows, the fawn that  
 flies.

FROM THE CHORUS, "WE HAVE SEEN  
 THEE, O LOVE !"

We have seen thee, O Love, thou art fair ;  
 thou art goodly, O Love ;  
 Thy wings make light in the air as the  
 wings of a dove.  
 Thy feet are as winds that divide the  
 stream of the sea ;  
 Earth is thy covering to hide thee, the gar-  
 ment of thee.  
 Thou art swift and subtle and blind as a  
 flame of fire ;  
 Before thee the laughter, behind thee the  
 tears of desire ;  
 And twain go forth beside thee, a man with  
 a maid ;  
 Her eyes are the eyes of a bride whom  
 delight makes afraid ;  
 As the breath in the buds that stir is her  
 bridal breath :  
 But Fate is the name of her ; and his name  
 is Death.

## FROM "CHASTELARD"

CHASTELARD AND MARY STUART

Scene. — *In Prison, before Chastelard's  
 Execution.*

Queen. Would God my heart were  
 greater ; but God wot  
 I have no heart to bear with fear and die.  
 Yea, and I cannot help you : or I know  
 I should be nobler, bear a better heart :  
 But as this stands — I pray you for good  
 love,  
 As you hold honor a costlier thing than  
 life —

Chastelard. Well ?

Queen. Nay, I would not  
 be denied for shame ;

In brief, I pray you give me that again.

Chast. What, my reprieve ?

Queen. Even so ; deny me not.  
 For your sake mainly : yea, by God you  
 know

How fain I were to die in your death's  
 stead,

For your name's sake. This were no need  
 to swear,

Lest we be mock'd to death with a re-  
 prieve,

And so both die, being sham'd. What,  
 shall I swear ?

What, if I kiss you ? must I pluck it out ?

You do not love me : no, nor honor.  
 Come,

I know you have it about you : give it me.

Chast. I cannot yield you such a thing  
 again ;

Not as I had it.

Queen. A coward ? what shift now ?  
 Do such men make such cravens ?

Chast. Chide me not :  
 Pity me that I cannot help my heart.

Queen. Heaven mend mine eyes that took  
 you for a man !

What, is it sewn into your flesh ? take  
 heed —

Nay, but for shame — what have you done  
 with it ?

Chast. Why, there it lies, torn up.

Queen. God help me, sir !  
 Have you done this ?

Chast. Yea, sweet ; what should I do ?  
 Did I not know you to the bone, my sweet ?  
 God speed you well ? you have a goodly  
 lord.

*Queen.* My love, sweet love, you are  
more fair than he,

Yea, fairer many times : I love you much,  
Sir, know you that ?

*Chast.* I think I know that well.  
Sit here a little till I feel you through  
In all my breath and blood for some sweet  
while.

O gracious body that mine arms have had,  
And hair my face has felt on it ! grave eyes  
And low thick lids that keep since years  
agone

In the blue sweet of each particular vein  
Some special print of me ! I am right glad  
That I must never feel a bitterer thing  
Than your soft curl'd-up shoulder and  
amorous arms

From this time forth ; nothing can hap to  
me

Less good than this for all my whole life  
through.

I would not have some new pain after this  
Come spoil the savor. O, your round bird's  
throat,

More soft than sleep or singing ; your calm  
cheeks,

Turn'd bright, turn'd wan with kisses hard  
and hot ;

The beautiful color of your deep curv'd  
hands,

Made of a red rose that had changed to  
white ;

That mouth mine own holds half the sweet-  
ness of,

Yea, my heart holds the sweetness of it,  
whence

My life began in me ; mine that ends here  
Because you have no mercy, — nay, you  
know

You never could have mercy. My fair  
love,

Kiss me again, God loves you not the  
less ;

Why should one woman have all goodly  
things ?

You have all beauty ; let mean women's  
lips

Be pitiful and speak truth : they will not  
be

Such perfect things as yours. Be not  
asham'd

That hands not made like these that snare  
men's souls

Should do men good, give alma, relieve  
men's pain ;

You have the better, being more fair than  
they,

They are half foul, being rather good than  
fair ;

You are quite fair : to be quite fair is  
best.

Why, two nights hence I dream'd that I  
could see

In through your bosom under the left  
flower,

And there was a round hollow, and at  
heart

A little red snake sitting, without spot,  
That bit — like this, and suck'd up sweet  
— like this,

And curl'd its lithe light body right and left,  
And quiver'd like a woman in act to love.

Then there was some low flutter'd talk i'  
the lips,

Faint sound of soft fierce words caressing  
them —

Like a fair woman's when her love gets  
way.

Ah, your old kiss — I know the ways of it :  
Let the lips cling a little. Take them off,  
And speak some word, or I go mad with  
love.

*Queen.* Will you not have my chaplain  
come to you ?

*Chast.* Some better thing of yours —  
some handkerchief,  
Some fringe of scarf to make confession  
to —

You had some book about you that fell  
out —

*Queen.* A little written book of Ron-  
sard's rhymes,

His gift, I wear in there for love of him —  
See, here between our feet.

*Chast.* Ay, my old lord's —  
The sweet chief poet, my dear friend long  
since ?

Give me the book. Lo you, this verse of  
his :

*With coming lilies in late April came  
Her body, fashion'd whiter for their shame ;  
And roses, touch'd with blood since Adon  
bled,*

*From her fair color fill'd their lips with red :*  
A goodly praise : I could not praise you so.  
I read that while your marriage-feast went  
on.

Leave me this book, I pray you : I would  
read

The hymn of death here over ere I die ;

I shall know soon how much he knew of death

When that was written. One thing I know now,

I shall not die with half a heart at least,  
Nor shift my face, nor weep my fault alive,  
Nor swear if I might live and do new deeds

I would do better. Let me keep the book.

*Queen.* Yea, keep it : as would God you had kept your life

Out of mine eyes and hands. I am wrung to the heart :

This hour feels dry and bitter in my mouth  
As if its sorrow were my body's food  
More than my soul's. There are bad thoughts in me —

Most bitter fancies biting me like birds  
That tear each other. Suppose you need not die ?

*Chast.* You know I cannot live for two hours more.

Our fate was made thus ere our days were made :

Will you fight fortune for so small a grief ?

But for one thing I were full fain of death.

*Queen.* What thing is that ?

*Chast.* None need to name the thing.  
Why, what can death do with me fit to fear ?

For if I sleep I shall not weep awake ;  
Or if their saying be true of things to come,

Though hell be sharp, in the worst ache of it

I shall be eas'd so God will give me back  
Sometimes one golden gracious sight of you —

The aureole woven flowerlike through your hair,

And in your lips the little laugh as red  
As when it came upon a kiss and ceas'd,  
Touching my mouth.

*Queen.* As I do now, this way,  
With my heart after : would I could shed tears,

Tears should not fail when the heart shudders so.

But your bad thought ?

*Chast.* Well, such a thought as this :  
It may be, long time after I am dead,  
For all you are, you may see bitter days ;  
God may forget you or be wroth with you :  
Then shall you lack a little help of me,

And I shall feel your sorrow touching you,  
A happy sorrow, though I may not touch :  
I that would fain be turn'd to flesh again,  
Fain get back life to give up life for you,  
To shed my blood for help, that long ago  
You shed and were not holpen : and your heart

Will ache for help and comfort, yea, for love,

And find less love than mine — for I do think

You never will be lov'd thus in your life.

*Queen.* It may be man will never love me more ;

For I am sure I shall not love man twice.

*Chast.* I know not : men must love you in life's spite,

For you will always kill them ; man by man  
Your lips will bite them dead ; yea, though you would,

You shall not spare one ; all will die of you ;

I cannot tell what love shall do with these,  
But I for all my love shall have no might  
To help you more, mine arms and hands no power

To fasten on you more. This cleaves my heart,

That they shall never touch your body more.

But for your grief — you will not have to grieve ;

For being in such poor eyes so beautiful  
It must needs be as God is more than I  
So much more love he hath of you than mine ;

Yea, God shall not be bitter with my love,  
Seeing she is so sweet.

*Queen.* Ah, my sweet fool,  
Think you when God will ruin me for sin  
My face of color shall prevail so much  
With him, so soften the tooth'd iron's edge  
To save my throat a scar ? Nay, I am sure  
I shall die somehow sadly.

*Chast.* This is pure grief ;  
The shadow of your pity for my death,  
Mere foolishness of pity : all sweet moods  
Throw out such little shadows of themselves,

Leave such light fears behind. You, die like me ?

Stretch your throat out that I may kiss all round

Where mine shall be cut through : suppose my mouth

The axe-edge to bite so sweet a throat in  
twain

With bitter iron, should not it turn soft  
As lip is soft to lip ?

*Queen.* I am quite sure  
I shall die sadly some day, Chastelard ;  
I am quite certain.

*Chast.* Do not think such things ;  
Lest all my next world's memories of you  
be

As heavy as this thought.

*Queen.* I will not grieve you ;  
Forgive me that my thoughts were sick  
with grief.

What can I do to give you ease at heart ?  
Shall I kiss now ? I pray you have no  
fear

But that I love you.

*Chast.* Turn your face to me ;  
I do not grudge your face this death of  
mine ;

It is too fair — by God, you are too fair.  
What noise is that ?

*Queen.* Can the hour be through so soon ?  
I bade them give me but a little hour.  
Ah ! I do love you ! such brief space for  
love !

I am yours all through, do all your will  
with me ;

What if we lay and let them take us fast,  
Lips grasping lips. I dare do anything.

*Chast.* Show better cheer : let no man  
see you maz'd ;

Make haste and kiss me ; cover up your  
throat,

Lest one see tumbled lace and prate of it.

*Enter the guard.*

## FROM "BOTHWELL"

### JOHN KNOX'S INDICTMENT OF THE QUEEN

GOD ye hear not, how shall ye hear me ?  
Or if your eyes be seal'd to know not her,  
If she be fit to live or no, can I  
With words unseal them ? None so young  
of you

But hath long life enough to understand  
And reason to record what he hath seen  
Of hers and of God's dealings mutually  
Since she came in. Then was her spirit  
made soft,

Her words as oil, and with her amorous  
face

She caught men's eyes to turn them where  
she would,

And with the strong sound of her name of  
queen

Made their necks bend ; that even of God's  
own men

There were that bade refuse her not her  
will,

Deny not her, fair woman and great queen,  
Her natural freedom born, to give God  
praise

What way she would, and pray what  
prayers ; though these

Be as they were, to God abominable  
And venomous to men's souls. So came  
there back

The cursed thing cast forth of us, and so  
Out of her fair face and imperious eyes  
Lighten'd the light whereby men walk in  
hell.

And I that sole stood out and bade not let  
The lightning of this curse come down on  
us

And fly with feet as fire on all winds blown  
To burn men's eyes out that beheld God's  
face,

That being long blind but now gat sight,  
and saw

And prais'd him seeing — I that then spake  
and said,

Ten thousand men here landed of our foes  
Were not so fearful to me on her side

As one mass said in Scotland — that with-  
stood

The man to his face I lov'd, her father's  
son,

Then master'd by the pity of her, and  
made

Through that good mind not good — who  
then but I

Was tax'd of wrongful will, and for hard  
heart

Miscall'd of men ? And now, sirs, if her  
prayer

Were just and reasonable, and unjust I  
That bade shut ears against it — if the mass  
Hath brought forth innocent fruit, and in  
this land

Wherein she came to stablish it again  
Hath stablish'd peace with honor — if in  
her

It hath been found no seed of shame, and  
she

That lov'd and serv'd it seem now in men's  
sight



No hateful thing nor fearful — if she stand

Such a queen proven as should prove honorable

The rule of women, and in her that thing  
Be shown forth good that was call'd evil  
of me,

Blest and not curst — then have I sinn'd,  
and they

That would have cross'd me would have  
cross'd not God :

Whereof now judge ye. Hath she brought  
with her

Peace, or a sword ? and since her incoming  
Hath the land sat in quiet, and the men  
Seen rest but for one year ? or came not in  
Behind her feet, right at her back, and  
shone

Above her crown'd head as a fierier crown,  
Death, and about her as a raiment wrapt  
Ruin ? and where her foot was ever turn'd  
Or her right hand was pointed, hath there  
fallen

No fire, no cry burst forth of war, no sound  
As of a blast blown of an host of men  
For summons of destruction ? Hath God  
shown

For sign she had found grace in his sight,  
and we

For her sake favor, while she hath reign'd  
on us,

One hour of good, one week of rest, one  
day ?

Or hath he sent not for an opposite sign  
Dissensions, wars, rumors of wars, and  
change,

Flight and return of men, terror with  
power,

Triumph with trembling ?

God is not mock'd ; and ye shall surely  
know

What men were these, and what man he  
that spake

The things I speak now prophesying, and  
said

That if ye spare to shed her blood for  
shame,

For fear or pity of her great name or face,  
God shall require of you the innocent blood  
Shed for her fair face' sake, and from your  
hands

Wring the price forth of her bloodguiltiness.

Nay, for ye know it, nor have I need again

To bring it in your mind if God ere now  
Have borne me witness ; in that dreary  
day

When men's hearts fail'd them for pure  
grief and fear

To see the tyranny that was, and rule  
Of this queen's mother, where was no light  
left

But of the fires wherein his servants died,  
I bade those lords that clave in heart to  
God

And were perplex'd with trembling and  
with tears

Lift up their hearts, and fear not ; and  
they heard

What some now hear no more, the word I  
spake

Who have been with them, as their own  
souls know,

In their most extreme danger ; Cowper  
Moor,

Saint Johnston, and the Craggs of Edin-  
burgh,

Are recent in my heart ; yea, let these  
know,

That dark and dolorous night wherein all  
they

With shame and fear were driven forth of  
this town

Is yet within my mind ; and God forbid  
That ever I forget it. What, I say,

Was then my exhortation, and what word  
Of all God ever promis'd by my mouth

Is fallen in vain, they live to testify  
Of whom not one that then was doom'd to  
death

Is perish'd in that danger ; and their foes,  
How many of these hath God before their  
eyes

Plague-stricken with destruction ! lo the  
thanks

They render him, now to betray his cause  
Put in their hands to stablish ; even that

God's  
That kept them all the darkness through  
to see

Light, and the way that some now see no  
more,

But are gone after light of the fen's fire  
And walk askant in slippery ways ; but ye  
Know if God's hand have ever when I  
spake

Writ liar upon me, or with adverse proof  
Turn'd my free speech to shame ; for in  
my lips

He put a word, and knowledge in my  
 heart,  
 When I was fast bound of his enemies'  
 hands  
 An oarsman on their galleys, and beheld  
 From off the sea whereon I sat in chains  
 The walls wherein I knew that I there  
 bound  
 Should one day witness of him ; and this  
 pledge  
 Hath God redeem'd not ? Nay then, in  
 God's name,  
 If that false word fell unfulfill'd of mine,  
 Heed ye not now nor hear me when I  
 say  
 That for this woman's sake shall God cut  
 off  
 The hand that spares her as the hand that  
 shields,  
 And make their memory who take part  
 with her  
 As theirs who stood for Baal against the  
 Lord  
 With Ahab's daughter ; for her reign and  
 end  
 Shall be like Athaliah's, as her birth  
 Was from the womb of Jezebel, that slew  
 The prophets, and made foul with blood  
 and fire  
 The same land's face that now her seed  
 makes foul  
 With whoredoms and with witchcrafts ; yet  
 they say  
 Peace, where is no peace, while the adul-  
 terous blood  
 Feeds yet with life and sin the murderous  
 heart  
 That hath brought forth a wonder to the  
 world  
 And to all time a terror ; and this blood  
 The hands are clean that shed, and they  
 that spare  
 In God's just sight spotted as foul as  
 Cain's.  
 If then this guilt shall cleave to you or no,  
 And to your children's children, for her  
 sake,  
 Choose ye ; for God needs no man that is  
 loth  
 To serve him, and no word but his own  
 work  
 To bind and loose their hearts who hear  
 and see  
 Such things as speak what I lack words to  
 say.

## SAPPHO

## FROM "ON THE CLIFFS"

Love's priestess, mad with pain and joy of  
 song,  
 Song's priestess, mad with joy and pain of  
 love,  
 Name above all names that are lights  
 above,  
 We have lov'd, prais'd, pitied, crown'd,  
 and done thee wrong,  
 O thou past praise and pity ; thou the sole  
 Utterly deathless, perfect only and whole  
 Immortal, body and soul.  
 For over all whom time hath overpast  
 The shadow of sleep inexorable is cast,  
 The implacable sweet shadow of perfect  
 sleep  
 That gives not back what life gives death  
 to keep ;  
 Yea, all that liv'd and lov'd and sang and  
 sinn'd  
 Are all borne down death's cold, sweet,  
 soundless wind  
 That blows all night and knows not whom  
 its breath,  
 Darkling, may touch to death :  
 But one that wind hath touch'd and changed  
 not, — one  
 Whose body and soul are parcel of the  
 sun ;  
 One that earth's fire could burn not, nor  
 the sea  
 Quench ; nor might human doom take hold  
 on thee ;  
 All praise, all pity, all dreams have done  
 thee wrong,  
 All love, with eyes love-blinded from  
 above ;  
 Song's priestess, mad with joy and pain of  
 love,  
 Love's priestess, mad with pain and joy of  
 song.  
 Hast thou none other answer then for me  
 Than the air may have of thee,  
 Or the earth's warm woodlands girdling  
 with green girth  
 Thy secret, sleepless, burning life on earth,  
 Or even the sea that once, being woman  
 crown'd  
 And girt with fire and glory of anguish  
 round,  
 Thou wert so fain to seek to, fain to crave

If she would hear thee and save  
 And give thee comfort of thy great green  
   grave ?  
 Because I have known thee always who  
   thou art,  
 Thou knowest, have known thee to thy  
   heart's own heart,  
 Nor ever have given light ear to storied  
   song  
 'That did thy sweet name sweet unwitting  
   wrong,  
 Nor ever have call'd thee nor would call  
   for shame,  
 Thou knowest, but inly by thine only name,  
 Sappho — because I have known thee and  
   lov'd, hast thou  
   None other answer now ?  
 As brother and sister were we, child and  
   bird,  
 Since thy first Lesbian word  
 Flam'd on me, and I knew not whence I  
   knew,  
 This was the song that struck my whole  
   soul through,  
 Pierced my keen spirit of sense with edge  
   more keen,  
 Even when I knew not, — even ere sooth  
   was seen, —  
 When thou wast but the tawny sweet wing'd  
   thing  
 Whose cry was but of spring.

#### HOPE AND FEAR

BENEATH the shadow of dawn's aerial  
   cope,  
 With eyes enkindled as the sun's own sphere,  
 Hope from the front of youth in godlike  
   cheer  
 Looks Godward, past the shades where  
   blind men grope  
 Round the dark door that prayers nor  
   dreams can ope,  
 And makes for joy the very darkness dear  
 That gives her wide wings play; nor dreams  
   that fear  
 At noon may rise and pierce the heart of  
   hope.  
 Then, when the soul leaves off to dream  
   and yearn,  
 May truth first purge her eyesight to dis-  
   cern  
 What once being known leaves time no  
   power to appal ;

Till youth at last, ere yet youth be not,  
   learn  
 The kind wise word that falls from years  
   that fall —  
 "Hope thou not much, and fear thou not  
   at all."

#### ON THE DEATHS OF THOMAS CARLYLE AND GEORGE ELIOT

Two souls diverse out of our human sight  
 Pass, follow'd one with love and each with  
   wonder :  
 The stormy sophist with his mouth of thun-  
   der,  
 Cloth'd with loud words and mantled in  
   the night  
 Of darkness and magnificence of night ;  
 And one whose eye could smite the night  
   in sunder,  
 Searching if light or no light were there-  
   under,  
 And found in love of loving-kindness  
   light.  
 Duty divine and Thought with eyes of fire  
 Still following Righteousness with deep  
   desire  
 Shone sole and stern before her and  
   above,  
 Sure stars and sole to steer by ; but more  
   sweet  
 Shone lower the loveliest lamp for earthly  
   feet,  
 The light of little children, and their love.

#### HERTHA

I AM that which began ;  
   Out of me the years roll ;  
   Out of me God and man ;  
   I am equal and Whole ;  
 God changes, and man, and the form of  
   them bodily ; I am the soul.

Before ever land was,  
   Before ever the sea,  
   Or soft hair of the grass,  
   Or fair limbs of the tree,  
 Or the flesh-color'd fruit of my branches,  
   I was, and thy soul was in me.

First life on my sources  
   First drifted and swam :

Out of me are the forces  
That save it or damn ;  
Out of me man and woman, and wild-beast  
and bird ; before God was, I am.

Beside or above me  
Nought is there to go ;  
Love or unlove me,  
Unknow me or know,  
I am that which unloves me and loves ; I  
am stricken, and I am the blow.

I the mark that is miss'd  
And the arrows that miss,  
I the mouth that is kiss'd  
And the breath in the kiss,  
The search, and the sought, and the seeker,  
the soul and the body that is.

I am that thing which blesses  
My spirit clate ;  
That which caresses  
With hands uncreate  
My limbs unbegotten that measure the  
length of the measure of fate.

But what thing dost thou now,  
Looking Godward, to cry  
"I am I, thou art thou,  
I am low, thou art high ?"  
I am thou, whom thou seekest to find him ;  
find thou but thyself, thou art I.

I the grain and the furrow,  
The plough-cloven clod  
And the ploughshare drawn tho-  
rough,  
The germ and the sod,  
The deed and the doer, the seed and the  
sower, the dust which is God.

Hast thou known how I fashion'd  
thee,  
Child, underground ?  
Fire that impassion'd thee,  
Iron that bound,  
Dim changes of water, what thing of all  
these hast thou known of or found ?

Canst thou say in thine heart  
Thou hast seen with thine eyes  
With what cunning of art  
Thou wast wrought in what wise,  
By what force of what stuff thou wast  
shapen, and shown on my breast to the  
skies ?

Who hath given, who hath sold it  
thee,  
Knowledge of me ?  
Hath the wilderness told it thee ?  
Hast thou learnt of the sea ?  
Hast thou commun'd in spirit with night ?  
have the winds taken counsel with thee ?

Have I set such a star  
To show light on thy brow  
That thou sawest from afar  
What I show to thee now ?  
Have ye spoken as brethren together, the  
sun and the mountains and thou ?

What is here, dost thou know it ?  
What was, hast thou known ?  
Prophet nor poet  
Nor tripod nor throne  
Nor spirit nor flesh can make answer, but  
only thy mother alone.

Mother, not maker,  
Born, and not made ;  
Though her children forsake her,  
Allur'd or afraid,  
Praying prayers to the God of their fashion,  
she stirs not for all that have pray'd.

A creed is a rod,  
And a crown is of night ;  
But this thing is God,  
To be man with thy might,  
To grow straight in the strength of thy  
spirit, and live out thy life as the light.

I am in thee to save thee,  
As my soul in thee saith,  
Give thou as I gave thee,  
Thy life-blood and breath,  
Green leaves of thy labor, white flowers of  
thy thought, and red fruit of thy death.

Be the ways of thy giving  
As mine were to thee ;  
The free life of thy living,  
Be the gift of it free ;  
Not as servant to lord, nor as master to  
slave, shalt thou give thee to me.

O children of banishment,  
Souls overcast,  
Were the lights ye see vanish meant  
Always to last,  
Ye would know not the sun overshadowing the  
shadows and stars overpast.

I that saw where ye trod  
 The dim paths of the night  
 Set the shadow call'd God  
 In your skies to give light ;  
**But the morning of manhood is risen, and**  
 the shadowless soul is in sight.

The tree many-rooted  
 That swells to the sky  
 With frondage red-fruited,  
 The life-tree am I ;  
**In the buds of your lives is the sap of my**  
 leaves : ye shall live and not die.

But the Gods of your fashion  
 That take and that give,  
 In their pity and passion  
 That scourge and forgive,  
**They are worms that are bred in the bark**  
 that falls off : they shall die and not live.

My own blood is what stanches  
 The wounds in my bark :  
 Stars caught in my branches  
 Make day of the dark,  
**And are worshipp'd as suns till the sunrise**  
 shall tread out their fires as a spark.

Where dead ages hide under  
 The live roots of the tree,  
 In my darkness the thunder  
 Makes utterance of me ;  
**In the clash of my boughs with each other**  
 ye hear the waves sound of the sea.

That noise is of Time,  
 As his feathers are spread  
 And his feet set to climb  
 Through the boughs overhead,  
**And my foliage rings round him and rustles.**  
 and branches are bent with his tread.

The storm-winds of ages  
 Blow through me and cease,  
 The war-wind that rages,  
 The spring-wind of peace,  
**Ere the breath of them roughen my tresses,**  
 ere one of my blossoms increase.

All sounds of all changes,  
 All shadows and lights  
 On the world's mountain-ranges  
 And stream-riven heights,  
**Whose tongue is the wind's tongue and lan-**  
 guage of storm-clouds on earth-shaking  
 nights ;

All forms of all faces,  
 All works of all hands  
 In unsearchable places  
 Of time-stricken lands,  
**All death and all life, and all reigns and all**  
 ruins, drop through me as sands.

Though sore be my burden  
 And more than ye know,  
 And my growth have no guerdon  
 But only to grow,  
**Yet I fail not of growing for lightnings**  
 above me or deathworms below.

These too have their part in me,  
 As I too in these ;  
 Such fire is at heart in me,  
 Such sap is this tree's,  
**Which bath in it all sounds and all secrets**  
 of infinite lands and of seas.

In the spring-color'd hours  
 When my mind was as May's,  
 There brake forth of me flowers  
 By centuries of days,  
**Strong blossoms with perfume of man-**  
 hood, shot out from my spirit as  
 rays.

And the sound of them springing  
 And smell of their shoots  
 Were as warmth and sweet singing  
 And strength to my roots ;  
**And the lives of my children made perfect**  
 with freedom of soul were my fruits.

I bid you but be ;  
 I have need not of prayer ;  
 I have need of you free  
 As your mouths of mine air ;  
**That my heart may be greater within me,**  
 beholding the fruits of me fair.

More fair than strange fruit is  
 Of faith ye espouse ;  
 In me only the root is  
 That blooms in your boughs ;  
**Behold now your God that ye made you,**  
 to feed him with faith of your vows.

In the darkening and whitening  
 Abysses ador'd,  
 With dayspring and lightning  
 For lamp and for sword,  
**God thunders in heaven, and his angels are**  
 red with the wrath of the Lord.

O my sons, O too dutiful  
Toward Gods not of me,  
Was not I enough beautiful ?  
Was it hard to be free ?

For behold, I am with you, am in you and  
of you ; look forth now and see.

Lo, wing'd with world's wonders,  
With miracles shod,  
With the fires of his thunders  
For raiment and rod,  
God trembles in heaven, and his angels are  
white with the terror of God.

For his twilight is come on him,  
His anguish is here ;  
And his spirits gaze dumb on him,  
Grown gray from his fear ;  
And his hour taketh hold on him stricken,  
the last of his infinite year.

Thought made him and breaks him,  
Truth slays and forgives ;  
But to you, as time takes him,  
This new thing it gives,  
Even love, the beloved Republic, that feeds  
upon freedom and lives.

For truth only is living,  
Truth only is whole,  
And the love of his giving  
Man's polestar and pole ;  
Man, pulse of my centre, and fruit of my  
body, and seed of my soul.

One birth of my bosom ;  
One beam of mine eye ;  
One topmost blossom  
That scales the sky ;  
Man, equal and one with me, man that is  
made of me, man that is I.

## ÉTUDE RÉALISTE

### I

A BABY's feet, like sea-shells pink,  
Might tempt, should Heaven see meet,  
An angel's lips to kiss, we think,  
A baby's feet.

Like rose-hued sea-flowers toward the heat  
They stretch and spread and wink  
Their ten soft buds that part and meet.

No flower-bells that expand and shrink  
Gleam half so heavenly sweet  
As shine on life's untrodden brink  
A baby's feet.

### II

A baby's hands, like rosebuds furl'd,  
Whence yet no leaf expands,  
Ope if you touch, though close upheurl'd,  
A baby's hands.

Then, even as warriors grip their brands  
When battle's bolt is hurl'd,  
They close, clench'd hard like tightening  
bands.

No rosebuds yet by dawn impearl'd  
Match, even in loveliest lands,  
The sweetest flowers in all the world —  
A baby's hands.

### III

A baby's eyes, ere speech begin,  
Ere lips learn words or sighs,  
Bless all things bright enough to win  
A baby's eyes.

Love, while the sweet thing laughs and lies,  
And sleep flows out and in,  
Lies perfect in them Paradise.

Their glance might cast out pain and sin,  
Their speech make dumb the wise,  
By mute glad godhead felt within  
A baby's eyes.

## THE ROUNDEL

A ROUNDEL is wrought as a ring or a star-  
bright sphere,  
With craft of delight and with cunning of  
sound unsought,  
That the heart of the hearer may smile if  
to pleasure his ear  
A roundel is wrought.

Its jewel of music is carven of all or of  
aught —  
Love, laughter or mourning, remembrance  
of rapture or fear —  
That fancy may fashion to hang in the ear  
of thought.

As a bird's quick song runs round, and the  
 hearts in us hear  
 Pause answer to pause, and again the same  
 strain caught,  
 So moves the device whence, round as a  
 pearl or tear,  
 A roundel is wrought.

### A FORSAKEN GARDEN

In a coign of the cliff between lowland and  
 highland,  
 At the sea-down's edge between wind-  
 ward and lee,  
 Wall'd round with rocks as an inland  
 island,  
 The ghost of a garden fronts the sea.  
 A girdle of brushwood and thorn encloses  
 The steep, square slope of the blossom-  
 less bed  
 Where the weeds that grew green from  
 the graves of its roses  
 Now lie dead.

The fields fall southward, abrupt and  
 broken,  
 To the low last edge of the long lone  
 land.  
 If a step should sound or a word be  
 spoken,  
 Would a ghost not rise at the strange  
 guest's hand?  
 So long have the gray, bare walks lain  
 guestless,  
 Through branches and briers if a man  
 make way,  
 He shall find no life but the sea-wind's,  
 restless  
 Night and day.

The dense, hard passage is blind and stifled  
 That crawls by a track none turn to  
 climb  
 To the strait waste place that the years  
 have rifled  
 Of all but the thorns that are touch'd  
 not of Time.  
 The thorns he spares when the rose is  
 taken;  
 The rocks are left when he wastes the  
 plain.  
 The wind that wanders, the weeds wind-  
 shaken,  
 These remain.

Not a flower to be press'd of the foot that  
 falls not;  
 As the heart of a dead man the seed-  
 plots are dry;  
 From the thicket of thorns whence the  
 nightingale calls not,  
 Could she call, there were never a rose to  
 reply.  
 Over the meadows that blossom and wither  
 Rings but the note of a sea-bird's song;  
 Only the sun and the rain come hither  
 All year long.

The sun burns sere and the rain dishevels  
 One gaunt bleak blossom of scentless  
 breath.  
 Only the wind here hovers and revels  
 In a round where life seems barren as  
 death.  
 Here there was laughing of old, there was  
 weeping,  
 Haply, of lovers none ever will know,  
 Whose eyes went seaward a hundred  
 sleeping  
 Years ago.

Heart handfast in heart as they stood,  
 "Look thither,"  
 Did he whisper? "Look forth from the  
 flowers to the sea;  
 For the foam-flowers endure when the rose-  
 blossoms wither,  
 And men that love lightly may die —  
 but we?"  
 And the same wind sang and the same  
 waves whiten'd,  
 And or ever the garden's last petals  
 were shed,  
 In the lips that had whisper'd, the eyes  
 that had lighten'd,  
 Love was dead.

Or they lov'd their life through, and then  
 went whither?  
 And were one to the end — but what end  
 who knows?  
 Love deep as the sea as a rose must wither,  
 As the rose-red seaweed that mocks the  
 rose.  
 Shall the dead take thought for the dead  
 to love them?  
 What love was ever as deep as a grave?  
 They are loveless now as the grass above  
 them  
 Or the wave.

All are at one now, roses and lovers,  
Not known of the cliffs and the fields  
and the sea.

Not a breath of the time that has been  
hovers

In the air now soft with a summer to  
be.

Not a breath shall there sweeten the seasons  
hereafter

Of the flowers or the lovers that laugh  
now or weep,

When, as they that are free now of weeping  
and laughter,

We shall sleep.

Here death may deal not again forever ;

Here change may come not till all change  
end.

From the graves they have made they shall  
rise up never,

Who have left nought living to ravage  
and rend.

Earth, stones, and thorns of the wild  
ground growing,

While the sun and the rain live, these  
shall be ;

Till a last wind's breath upon all these  
blowing

Roll the sea.

Till the slow sea rise and the sheer cliff  
crumble,

Till terrace and meadow the deep gulfs  
drink,

Till the strength of the waves of the high  
tides humble

The fields that lessen, the rocks that  
shrink,

Here now in his triumph where all things  
falter,

Stretch'd out on the spoils that his own  
hand spread,

As a god self-slain on his own strange  
altar,

Death lies dead.

#### ON THE MONUMENT ERECTED TO MAZZINI AT GENOA

ITALIA, mother of the souls of men,

Mother divine,

Of all that serv'd thee best with sword or  
pen,

All sons of thine,

Thou knowest that here the likeness of the  
best

Before thee stands :

The head most high, the heart found faith-  
fulest,

The purest hands.

Above the fume and foam of time that  
flits,

The soul, we know,

Now sits on high where Alighieri sits

With Angelo.

Nor his own heavenly tongue hath hea-  
venly speech

Enough to say

What this man was, whose praise no  
thought may reach,

No words can weigh.

Since man's first mother brought to mortal  
birth

Her first-born son,

Such grace befell not ever man on earth

As crowns this One.

Of God nor man was ever this thing said :

That he could give

Life back to her who gave him, that his  
dead

Mother might live.

But this man found his mother dead and  
slain,

With fast-seal'd eyes,

And bade the dead rise up and live again,

And she did rise :

And all the world was bright with her  
through him :

But dark with strife,

Like heaven's own sun that storming clouds  
bedim,

Was all his life.

Life and the clouds are vanish'd ; hate and  
fear

Have had their span

Of time to hurt and are not : He is here

The sunlike man.

City superb, that hadst Columbus first

For sovereign son,

Be prouder that thy breast hath later nurst  
This mightier One.



Glory be his forever, while this land  
Lives and is free,  
As with controlling breath and sovereign  
hand  
He bade her be.

Earth shows to heaven the names by thou-  
sands told  
That crown her fame :  
But highest of all that heaven and earth  
behold  
Mazzini's name.

## John Payne

### CADENCES

#### I

#### (MINOR)

THE ancient memories buried lie,  
And the olden fancies pass ;  
The old sweet flower-thoughts wither and  
fly,  
And die as the April cowslips die,  
That scatter the bloomy grass.

All dead, my dear ! And the flowers are  
dead,  
And the happy blossoming spring ;  
The winter comes with its iron tread,  
The fields with the dying sun are red,  
And the birds have ceas'd to sing.

I trace the steps on the wasted strand  
Of the vanish'd springtime's feet :  
Wither'd and dead is our Fairyland,  
For Love and Death go hand in hand  
Go hand in hand, my sweet !

#### II

#### (MAJOR)

OH, what shall be the burden of our  
rhyme,  
And what shall be our ditty when the blos-  
som's on the lime ?  
Our lips have fed on winter and on wear-  
iness too long :  
We will hail the royal summer with a  
golden-footed song !

O lady of my summer and my spring,  
We shall hear the blackbird whistle and  
the brown sweet throstle sing,  
And the low clear noise of waters running  
softly by our feet,  
When the sights and sounds of summer in  
the green clear fields are sweet.

We shall see the roses blowing in the  
green,  
The pink-lipp'd roses kissing in the golden  
summer sheen ;  
We shall see the fields flower thick with  
stars and bells of summer gold,  
And the poppies burn out red and sweet  
across the corn-crown'd wold.

The time shall be for pleasure, not for  
pain ;  
There shall come no ghost of grieving for  
the past betwixt us twain ;  
But in the time of roses our lives shall grow  
together,  
And our love be as the love of gods in the  
blue Olympic weather.

### SIBYL

THIS is the glamour of the world antique :  
The thyme-scents of Hymettus fill the air,  
And in the grass narcissus-cups are fair.  
The full brook wanders through the ferns  
to seek  
The amber haunts of bees ; and on the  
peak  
Of the soft hill, against the gold-marg'd  
sky,  
She stands, a dream from out the days gone  
by.  
Entreat her not. Indeed, she will not  
speak !  
Her eyes are full of dreams ; and in her  
ears  
There is the rustle of immortal wings ;  
And ever and anon the slow breeze bears  
The mystic murmur of the songs she  
sings.  
Entreat her not : she sees thee not, nor  
hears  
Aught but the sights and sounds of bygone  
springs.

## THORGERDA

Lo, what a golden day it is !

The glad sun rives the sapphire deeps  
Down to the dim pearl-floor'd abyss

Where, cold in death, my lover sleeps ;

Crowns with soft fire his sea-drench'd hair,

Kisses with gold his lips death-pale,  
Lets down from heaven a golden stair,  
Whose steps methinks his soul doth scale.

This is my treasure. White and sweet,

He lies beneath my ardent eyne,  
With heart that nevermore shall beat,  
Nor lips press softly against mine.

How like a dream it seems to me,  
The time when hand in hand we went

By hill and valley, I and he,  
Lost in a trance of ravishment !

I and my lover here that lies

And sleeps the everlasting sleep,  
We walk'd whilere in Paradise ;  
(Can it be true ?) Our souls drank deep

Together of Love's wonder-wine :

We saw the golden days go by,  
Unheeding, for we were divine ;  
Love had advanced us to the sky.

And of that time no traces bin,  
Save the still shape that once did hold  
My lover's soul, that shone therein,  
As wine laughs in a vase of gold.

Cold, cold he lies, and answers not  
Unto my speech ; his mouth is cold  
Whose kiss to mine was sweet and hot  
As sunshine to a marigold.

And yet his pallid lips I press ;  
I fold his neck in my embrace ;  
I rain down kisses none the less  
Upon his unresponsive face :

I call on him with all the fair  
Flower-names that blossom out of love ;  
I knit sea-jewels in his hair ;  
I weave fair coronals above

The cold, sweet silver of his brow :  
For this is all of him I have ;  
Nor any Future more than now  
Shall give me back what Love once gave.

For from Death's gate our lives divide ;  
His was the Galilean's faith :  
With those that serve the Crucified,  
He shar'd the chance of Life and Death.

And so my eyes shall never light  
Upon his star-soft eyes again ;  
Nor ever in the day or night,  
By hill or valley, wood or plain,

Our hands shall meet afresh. His voice  
Shall never with its silver tone  
The sadness of my soul rejoice,  
Nor his breast throb against my own.

His sight shall never unto me  
Return whilst heaven and earth remain :  
Though Time blend with Eternity,  
Our lives shall never meet again, —

Never by gray or purple sea,  
Never again in heavens of blue,  
Never in this old earth — ah me !  
Never, ah never ! in the new.

For me, he treads the windless ways  
Among the thick star-diamonds,  
Where in the middle æther blaze  
The Golden City's pearl gate-fronds ;

Sitteth, palm-crown'd and silver-shod,  
Where in strange dwellings of the skies  
The Christians to their Woman-God  
Cease nevermore from psalmodies.

And I, I wait, with haggard eyes  
And face grown awful for desire,  
The coming of that fierce day's rise  
When from the cities of the fire

The Wolf shall come with blazing crest,  
And many a giant arm'd for war ;  
When from the sanguine-streaming West,  
Hell-flaming, speedeth Naglfar.

## LOVE'S AUTUMN

Yes, love, the Spring shall come again,  
But not as once it came :  
Once more in meadow and in lane  
The daffodils shall flame,  
The cowslips blow, but all in vain ;  
Alike, yet not the same.

The roses that we pluck'd of old  
Were dew'd with heart's delight ;

Our gladness steep'd the primrose-gold  
 In half its lovely light :  
 The hopes are long since dead and cold  
 That flush'd the wind-flowers' white.

Oh, who shall give us back our Spring ?  
 What spell can fill the air  
 With all the birds of painted wing  
 That sang for us whilere ?  
 What charm reclothe with blossoming  
 Our lives, grown blank and bare ?

What sun can draw the rugged bloom  
 Back to hope's faded rose ?  
 What stir of summer re-illumine  
 Our hearts' wreck'd garden-close ?  
 What flowers can fill the empty room  
 Where now the nightshade grows ?

'T is but the Autumn's chilly sun  
 That mocks the glow of May ;  
 'T is but the pallid bindweeds run  
 Across our garden way,  
 Pale orchids, scentless every one,  
 Ghosts of the summer day.

Yet, if it must be so, 't is well :  
 What part have we in June ?  
 Our hearts have all forgot the spell  
 That held the summer noon ;  
 We echo back the cuckoo's knell,  
 And not the linnet's tune.

What shall we do with roses now,  
 Whose cheeks no more are red ?  
 What violets should deck our brow,  
 Whose hopes long since are fled ?  
 Recalling many a wasted vow  
 And many a faith struck dead.

Bring heath and pimpernel and rue,  
 The Autumn's sober flowers :  
 At least their scent will not renew  
 The thought of happy hours,  
 Nor drag sad memory back unto  
 That lost sweet time of ours.

Faith is no sun of summertime,  
 Only the pale, calm light  
 That, when the Autumn clouds divide,  
 Hangs in the watchet height, —  
 A lamp, wherewith we may abide  
 The coming of the night.

And yet, beneath its languid ray,  
 The moorlands bare and dry  
 Bethink them of the summer day  
 And flower, far and nigh,  
 With fragile memories of the May,  
 Blue as the August sky.

These are our flowers : they have no  
 scent  
 To mock our waste desire,  
 No hint of bygone ravishment  
 To stir the faded fire :  
 The very soul of sad content  
 Dwells in each azure spire.

I have no violets : you laid  
 Your blight upon them all :  
 It was your hand, alas ! that made  
 My roses fade and fall,  
 Your breath my lilies that forbade  
 To come at Summer's call.

Yet take these scentless flowers and pale,  
 The last of all my year :  
 Be tender to them ; they are frail :  
 But if thou hold them dear,  
 I 'll not their brighter kin bewail,  
 That now lie cold and sere.

#### SONGS' END

THE chime of a bell of gold  
 That flutters across the air,  
 The sound of a singing of old,  
 The end of a tale that is told,  
 Of a melody strange and fair,  
 Of a joy that has grown despair :

For the things that have been for me  
 I shall never have them again ;  
 The skies and the purple sea,  
 And day like a melody,  
 And night like a silver rain  
 Of stars on forest and plain.

They are shut, the gates of the day ;  
 The night has fallen on me :  
 My life is a lightless way ;  
 I sing yet, while as I may !  
 Some day I shall cease, maybe :  
 I shall live on yet, you will see.

## Robert Bridges

## POOR WITHERED ROSE

Poor wither'd rose and dry,  
 Skeleton of a rose,  
 Risen to testify  
 To love's sad close :

Treasur'd for love's sweet sake,  
 That of joy past  
 Thou mightst again awake  
 Memory at last.

Yet is thy perfume sweet ;  
 Thy petals red  
 Yet tell of summer heat,  
 And the gay bed :

Yet, yet recall the glow  
 Of the gazing sun,  
 When at thy bush we two  
 Join'd hands in one.

But, rose, thou hast not seen,  
 Thou hast not wept,  
 The change that pass'd between  
 Whilst thou hast slept.

To me thou seemest yet  
 The dead dream's thrall ;  
 While I live and forget  
 Dream, truth, and all.

Thou art more fresh than I,  
 Rose, sweet and red :  
 Salt on my pale cheeks lie  
 The tears I shed.

## I WILL NOT LET THEE GO

I WILL not let thee go.  
 Ends all our month-long love in this ?  
 Can it be summ'd up so,  
 Quit in a single kiss ?  
 I will not let thee go.

I will not let thee go.  
 If thy words' breath could scare thy  
 deeds,  
 As the soft south can blow  
 And toss the feather'd seeds,  
 Then might I let thee go.

I will not let thee go.  
 Had not the great sun seen, I might ;  
 Or were he reckon'd slow  
 To bring the false to light,  
 Then might I let thee go.

I will not let thee go.  
 The stars that crowd the summer skies  
 Have watch'd us so below  
 With all their million eyes,  
 I dare not let thee go.

I will not let thee go.  
 Have we not chid the changeeful moon,  
 Now rising late, and now  
 Because she set too soon,  
 And shall I let thee go ?

I will not let thee go.  
 Have not the young flowers been content,  
 Pluck'd ere their buds could blow,  
 To seal our sacrament ?  
 I cannot let thee go.

I will not let thee go.  
 I hold thee by too many bands :  
 Thou sayest farewell, and, lo !  
 I have thee by the hands,  
 And will not let thee go.

## UPON THE SHORE

Who has not walk'd upon the shore,  
 And who does not the morning know,  
 The day the angry gale is o'er,  
 The hour the wind has ceas'd to blow ?

The horses of the strong southwest  
 Are pastur'd round his tropic tent,  
 Careless how long the ocean's breast  
 Sob on and sigh for passion spent.

The frighten'd birds, that fled inland  
 To house in rock and tower and tree,  
 Are gathering on the peaceful strand,  
 To tempt again the sunny sea ;

Whereon the timid ships steal out  
 And laugh to find their foe asleep,  
 That lately scatter'd them about,  
 And drive them to the fold like sheep.

The snow-white clouds he northward chas'd  
Break into phalanx, line, and band :  
All one way to the south they haste,  
The south, their pleasant fatherland.

From distant hills their shadows creep,  
Arrive in turn and mount the lea,  
And flit across the downs, and leap  
Sheer off the cliff upon the sea ;

And sail and sail far out of sight.  
And still I watch their fleecy trains,  
That, piling all the south with light,  
Dapple in France the fertile plains.

#### A PASSER-BY

WHITHER, O splendid ship, thy white sails  
crowding,  
Leaning across the bosom of the urgent  
West,

That fearest nor sea rising, nor sky cloud-  
ing,  
Whither away, fair rover, and what thy  
quest ?

Ah ! soon, when Winter has all our vales  
oppress,  
When skies are cold and misty, and hail is  
hurling,

Wilt thou glide on the blue Pacific, or rest  
In a summer haven asleep, thy white sails  
furling.

I there before thee, in the country so well  
thou knowest,  
Already arriv'd, am inhaling the odorous  
air ;

I watch thee enter unerringly where thou  
goest,  
And anchor queen of the strange shipping  
there,

Thy sails for awnings spread, thy masts  
bare ;  
Nor is aught, from the foaming reef to the  
snow-capp'd, grandest

Peak that is over the feathery palms,  
more fair  
Than thou, so upright, so stately, and still  
thou standest.

And yet, O splendid ship, unhail'd and  
nameless,

I know not if, aiming a fancy, I rightly  
divine

That thou hast a purpose joyful, a courage  
blameless,

Thy port assur'd in a happier land than  
mine.

But for all I have given thee, beauty  
enough is thine,  
As thou, aslant with trim tackle and shroud-  
ing,

From the proud nostril curve of a prow's  
line  
In the offing scatterest foam, thy white sails  
crowding.

#### ELEGY

I HAVE lov'd flowers that fade,  
Within whose magic tents  
Rich hues have marriage made  
With sweet unmemoried scents :  
A honeymoon delight, —  
A joy of love at sight,  
That ages in an hour : —  
My song be like a flower !

I have lov'd airs that die  
Before their charm is writ  
Along a liquid sky  
Trembling to welcome it.  
Notes, that with pulse of fire  
Proclaim the spirit's desire,  
Then die, and are nowhere : —  
My song be like an air !

Die, song, die like a breath,  
And wither as a bloom :  
Fear not a flowery death,  
Dread not an airy tomb !  
Fly with delight, fly hence !  
'T was thine love's tender sense  
To feast ; now on thy bier  
Beauty shall shed a tear.

#### THOU DIDST DELIGHT MY EYES

THOU didst delight my eyes :  
Yet who am I ? nor first  
Nor last nor best, that durst  
Once dream of thee for prize ;  
Nor this the only time  
Thou shalt set love to rhyme.

Thou didst delight my ear :  
Ah ! little praise ; thy voice  
Makes other hearts rejoice

Makes all ears glad that hear ;  
And short my joy : but yet,  
O song, do not forget.

For what wert thou to me ?  
How shall I say ? The moon,  
That pour'd her midnight noon  
Upon his wrecking sea ; —  
A sail, that for a day  
Has cheer'd the castaway.

### AWAKE, MY HEART !

AWAKE, my heart, to be lov'd, awake,  
awake !

The darkness silvers away, the morn doth  
break,

It leaps in the sky : unrisen lustres slake  
The o'ertaken moon. Awake, O heart,  
awake !

She, too, that loveth awaketh and hopes for  
thee ;

Her eyes already have sped the shades that  
flee,

Already they watch the path thy feet shall  
take :

Awake, O heart to be lov'd, awake, awake !

And if thou tarry from her, — if this could  
be, —

She cometh herself, O heart, to be lov'd, to  
thee ;

For thee would unasham'd herself for-  
sake :

Awake to be lov'd, my heart, awake,  
awake !

Awake ! The land is scatter'd with light,  
and see,

Uncanopied sleep is flying from field and  
tree ;

And blossoming boughs of April in laughter  
shake :

Awake, O heart, to be lov'd, awake, awake !

Lo, all things wake and tarry and look for  
thee :

She looketh and saith, "O sun, now bring  
him to me.

Come, more ador'd, O ador'd, for his com-  
ing's sake,

And awake, my heart, to be lov'd, awake,  
awake !"

### O YOUTH WHOSE HOPE IS HIGH

O YOUTH whose hope is high,  
Who doth to truth aspire,  
Whether thou live or die,  
O look not back nor tire.

Thou that art bold to fly  
Through tempest, flood and fire,  
Nor dost not shrink to try  
Thy heart in torments dire, —

If thou canst Death defy,  
If thy Faith is entire,  
Press onward, for thine eye  
Shall see thy heart's desire.

Beauty and love are nigh,  
And with their deathless quire  
Soon shall thine eager cry  
Be number'd and expire.

### SO SWEET LOVE SEEMED

So sweet love seem'd that April morn,  
When first we kiss'd beside the thorn,  
So strangely sweet, it was not strange  
We thought that love could never change.

But I can tell — let truth be told —  
That love will change in growing old ;  
Though day by day is nought to see,  
So delicate his motions be.

And in the end 't will come to pass  
Quite to forget what once he was,  
Nor even in fancy to recall  
The pleasure that was all in all.

His little spring, that sweet we found,  
So deep in summer floods is drown'd,  
I wonder, bath'd in joy complete,  
How love so young could be so sweet.

### ASIAN BIRDS

In this May-month, by grace  
of heaven, things shoot apace.  
The waiting multitude  
of fair boughs in the wood, —  
How few days have array'd  
their beauty in green shade !

What have I seen or heard ?  
 it was the yellow bird  
 Sang in the tree : he flew  
 a flame against the blue ;  
 Upward he flash'd. Again,  
 hark ! 't is his heavenly strain,

Another ! Hush ! Behold,  
 many, like boats of gold,  
 From waving branch to branch  
 their airy bodies launch.  
 What music is like this,  
 where each note is a kiss ?

The golden willows lift  
 their boughs the sun to sift :  
 Their silken streamers screen  
 the sky with veils of green,

To make a cage of song,  
 where feather'd lovers throng.

How the delicious notes  
 come bubbling from their throats !  
 Full and sweet, how they are shed  
 like round pearls from a thread !  
 The motions of their flight  
 are wishes of delight.

Hearing their song, I trace  
 the secret of their grace.  
 Ah, could I this fair time  
 so fashion into rhyme,  
 The poem that I sing  
 would be the voice of spring.

### Arthur O'Shaughnessy

#### THE FAIR MAID AND THE SUN

O SONS of men, that toil, and love with  
 tears !

Know ye, O sons of men, the maid who  
 dwells

Between the two seas at the Dardanelles ?  
 Her face hath charm'd away the change  
 of years,

And all the world is filled with her spells.

No task is hers forever, but the play  
 Of setting forth her beauty day by day :

There in your midst, O sons of men that  
 toil,  
 She laughs the long eternity away.

The chains about her neck are many-  
 pearl'd,

Rare gems are those round which her hair  
 is curl'd ;

She hath all flesh for captive, and for  
 spoil,

The fruit of all the labor of the world.

She getteth up and maketh herself bare,  
 And letteth down the wonder of her  
 hair

Before the sun ; the heavy golden locks  
 Fall in the hollow of her shoulders fair.

She taketh from the lands, as she may  
 please,  
 All jewels, and all corals from the seas ;  
 She layeth them in rows upon the rocks ;  
 Laugheth, and bringeth fairer ones than  
 these.

Five are the goodly necklaces that deck  
 The place between her bosom and her  
 neck ;

She passeth many a bracelet o'er her  
 hands ;

And, seeing she is white without a fleck,

And seeing she is fairer than the tide,  
 And of a beauty no man can abide,

Proudly she standeth as a goddess stands,  
 And mocketh at the sun and sea for pride :

And to the sea she saith : " O silver sea,  
 Fair art thou, but thou art not fair like me ;

Open thy white-tooth'd, dimpled mouths  
 and try ;

They laugh not the soft way I laugh at  
 thee."

And to the sun she saith : " O golden sun,  
 Fierce is thy burning till the day is done !

But thou shalt burn mere grass and  
 leaves, while I

Shall burn the hearts of men up every one."

O fair and dreadful is the maid who dwells  
Between the two seas at the Dardanelles, —  
As fair and dread as in the ancient years;  
And still the world is filled with her spells.

O sons of men, that toil, and love with tears !

# HAS SUMMER COME WITHOUT THE ROSE ?

HAS summer come without the rose,  
Or left the bird behind ?  
Is the blue changed above thee,  
O world ! or am I blind ?  
Will you change every flower that grows,  
Or only change this spot,  
Where she who said, I love thee,  
Now says, I love thee not ?

The skies seem'd true above thee,  
The rose true on the tree ;  
The bird seem'd true the summer through,  
But all prov'd false to me.  
World, is there one good thing in you,  
Life, love, or death — or what ?  
Since lips that sang, I love thee,  
Have said, I love thee not ?

I think the sun's kiss will scarce fall  
Into one flower's gold cup ;  
I think the bird will miss me,  
And give the summer up.  
O sweet place, desolate in tall  
Wild grass, have you forgot  
How her lips lov'd to kiss me,  
Now that they kiss me not ?

Be false or fair above me ;  
Come back with any face,  
Summer ! — do I care what you do ?  
You cannot change one place, —  
The grass, the leaves, the earth, the dew,  
The grave I make the spot, —  
Here, where she used to love me,  
Here, where she loves me not.

## AT HER GRAVE

I HAVE stay'd too long from your grave, it  
seems ;  
Now I come back again.

Love, have you stirr'd down there in your  
dreams

Through the sunny days or the rain ?  
Ah, no ! the same peace : you are happy  
so ;

And your flowers, how do they grow ?

Your rose has a bud : is it meant for  
me ?

Ah, little red gift put up  
So silently, like a child's present, you see  
Lying beside your cup !  
And geranium leaves, — I will take, if I  
may,  
Two or three to carry away.

I went not far. In yon world of ours  
Grow ugly weeds. With my heart,  
Thinking of you and your garden of  
flowers,

I went to do my part,  
Plucking up, where they poison the human  
wheat,  
The weeds of cant and deceit.

'T is a hideous thing I have seen, and the  
toil

Begets few thanks, much hate ;  
And the new crop only will find the soil  
Less foul, — for the old 't is too late.  
I come back to the only spot I know  
Where a weed will never grow.

## SILENCES

'T is a world of silences. I gave a cry  
In the first sorrow my heart could not  
withstand ;

I saw men pause, and listen, and look sad,  
As though no answer in their hearts they  
had ;

Some turn'd away, some came and took  
my hand,  
For all reply.

I stood beside a grave. Years had pass'd  
by ;

Sick with unanswer'd life I turn'd to  
death,  
And whisper'd all my question to the  
grave,

And watch'd the flowers desolately wave,  
And grass stir on it with a fitful breath,  
For all reply.



I rais'd my eyes to heaven ; my prayer  
went high

Into the luminous mystery of the blue ;  
My thought of God was purer than a  
flame,

And God it seem'd a little nearer came,  
Then pass'd ; and greater still the silence  
grew,  
For all reply.

But you ! If I can speak before I die,  
I spoke to you with all my soul, and  
when

I look at you 't is still my soul you see.  
Oh, in your heart was there no word for  
me ?

All would have answer'd had you an-  
swer'd then  
With even a sigh.

### IF SHE BUT KNEW

If she but knew that I am weeping  
Still for her sake,  
That love and sorrow grow with keeping  
Till they must break,  
My heart that breaking will adore her,  
Be hers and die ;  
If she might hear me once implore her  
Would she not sigh ?

If she but knew that it would save me  
Her voice to hear,  
Saying she pitied me, forgave me,  
Must she forbear ?  
If she were told that I was dying,  
Would she be dumb ?  
Could she content herself with sighing ?  
Would she not come ?

## Philip Bourke Marston

### A GREETING

RISE up, my song ! stretch forth thy wings  
and fly

With no delaying, over shore and deep !  
Be with my lady when she wakes from  
sleep ;

Touch her with kisses softly on each  
eye ;

And say, before she puts her dreaming  
by :

" Within the palaces of slumber keep  
One little niche wherein sometimes to weep  
For one who vainly toils till he shall die ! "  
Yet say again, a sweeter thing than this :  
" His life is wasted by his love for thee."  
Then, looking o'er the fields of memory,  
She 'll find perchance, o'ergrown with grief  
and bliss,

Some flower of recollection, pale and fair,  
That she, through pity, for a day may wear.

### A VAIN WISH

I WOULD not, could I, make thy life as  
mine ;

Only I would, if such a thing might be,  
Thou shouldst not, love, forget me utterly ;  
Yea, when the sultry stars of summer shine

On dreaming woods, where nightingales  
repine,

I would that at such times should come to  
thee

Some thought not quite unmix'd with pain,  
of me, —

Some little sorrow for a soul's decline.

Yea, too, I would that through thy brightest  
times,

Like the sweet burden of remember'd  
rhymes,

That gentle sadness should be with thee,  
dear ;

And when the gates of sleep are on thee  
shut,

I would not, even then, it should be  
mute,

But murmur, shell-like, at thy spirit's ear.

### LOVE'S MUSIC

LOVE held a harp between his hands, and,  
lo !

The master hand, upon the harp-strings  
laid

By way of prelude, such a sweet tune  
play'd

As made the heart with happy tears o'er-  
flow ;

Then sad and wild did that strange music  
grow,  
And,—like the wail of woods by storm  
gusts sway'd,  
While yet the awful thunder's wrath is  
stay'd,  
And earth lies faint beneath the coming  
blow, —  
Still wilder wax'd the tune ; until at length  
The strong strings, strain'd by sudden stress  
and sharp  
Of that musician's hand intolerable,  
And jarr'd by sweep of unrelenting strength,  
Sunder'd, and all the broken music fell.  
Such was Love's music, — lo, the shatter'd  
harp !

# THE ROSE AND THE WIND

DAWN

*The Rose*

WHEN, think you, comes the Wind,  
The Wind that kisses me and is so  
kind ?  
Lo, how the Lily sleeps ! her sleep is  
light ;  
Would I were like the Lily, pale and  
white !  
Will the Wind come ?

*The Beech*

Perchance for you too soon.

*The Rose*

If not, how could I live until the noon ?  
What, think you, Beech-tree, makes the  
Wind delay ?  
Why comes he not at breaking of the day ?

*The Beech*

Hush, child, and, like the Lily, go to sleep.

*The Rose*

You know I cannot.

*The Beech*

Nay, then, do not weep.

*(After a pause)*

Your lover comes, be happy now, O Rose !  
He softly through my bending branches  
goes.  
Soon he shall come, and you shall feel his  
kiss.

*The Rose*

Already my flush'd heart grows faint with  
bliss ;  
Love, I have long'd for you through all the  
night.

*The Wind*

And I to kiss your petals warm and bright.

*The Rose*

Laugh round me, Love, and kiss me ; it is  
well.  
Nay, have no fear, the Lily will not tell.

MORNING

*The Rose*

'T was dawn when first you came ; and  
now the sun  
Shines brightly and the dews of dawn are  
done.

'T is well you take me so in your embrace ;  
But lay me back again into my place,  
For I am worn, perhaps with bliss extreme.

*The Wind*

Nay, you must wake, Love, from this child-  
ish dream.

*The Rose*

'T is you, Love, who seem changed ; your  
laugh is loud,  
And 'neath your stormy kiss my head is  
bow'd.  
O Love, O Wind, a space will you not spare ?

*The Wind*

Not while your petals are so soft and fair.

*The Rose*

My buds are blind with leaves, they cannot  
see, —  
O Love, O Wind, will you not pity me ?

EVENING

*The Beech*

O Wind, a word with you before you pass ;  
What did you to the Rose that on the grass  
Broken she lies and pale, who lov'd you so ?

*The Wind*

Roses must live and love, and winds must  
blov.

## HOW MY SONG OF HER BEGAN

GOD made my lady lovely to behold, —  
Above the painter's dream he set her face,  
And wrought her body in divinest grace ;  
He touch'd the brown hair with a sense of  
gold ;

And in the perfect form He did enfold  
What was alone as perfect, the sweet heart ;  
Knowledge most rare to her He did impart ;  
And fill'd with love and worship all her  
days.

And then God thought Him how it would  
be well

To give her music ; and to Love He said,  
" Bring thou some minstrel now that he  
may tell

How fair and sweet a thing My hands have  
made."

Then at Love's call I came, bow'd down  
my head,

And at His will my lyre grew audible.

THE OLD CHURCHYARD OF  
BONCHURCH

THE churchyard leans to the sea with its  
dead, —

It leans to the sea with its dead so long.  
Do they hear, I wonder, the first bird's  
song,

When the winter's anger is all but fled ;  
The high, sweet voice of the west wind,  
The fall of the warm, soft rain,  
When the second month of the year  
Puts heart in the earth again ?

Do they hear, through the glad April  
weather,

The green grasses waving above them ?  
Do they think there are none left to love  
them,

They have lain for so long there together ?  
Do they hear the note of the cuckoo,  
The cry of gulls on the wing,  
The laughter of winds and waters,  
The feet of the dancing Spring ?

Do they feel the old land slipping sea-  
ward, —

The old land, with its hills and its graves, —  
As they gradually slide to the waves,  
With the wind blowing on them from lea-  
ward ?

Do they know of the change that awaits  
them, —

The sepulchre vast and strange ?  
Do they long for the days to go over,  
And bring that miraculous change ?

Or love they their night with no moonlight,  
With no starlight, no dawn to its gloom ?

Do they sigh : " 'Neath the snow, or the  
bloom

Of the wild things that wave from our  
night,

We are warm, through winter and summer ;  
We hear the winds rave, and we say :  
' The storm-wind blows over our heads,  
But we here are out of its way ' " ?

Do they mumble low, one to another,  
With a sense that the waters that thunder  
Shall ingather them all, draw them under :  
" Ah, how long to our moving, my brother ?  
How long shall we quietly rest here,  
In graves of darkness and ease ?  
The waves, even now, may be on us,  
To draw us down under the seas ! "

Do they think 't will be cold when the waters  
That they love not, that neither can love  
them,

Shall eternally thunder above them ?  
Have they dread of the sea's shining daugh-  
ters,

That people the bright sea-regions  
And play with the young sea-kings ?  
Have they dread of their cold embraces,  
And dread of all strange sea-things ?

But their dread or their joy, — it is bootless :  
They shall pass from the breast of their  
mother ;

They shall lie low, dead brother by brother,  
In a place that is radiant and fruitless ;  
And the folk that sail over their heads

In violent weather  
Shall come down to them, haply, and all  
They shall lie there together.

## GARDEN FAIRIES

KEEN was the air, the sky was very light,  
Soft with shed snow my garden was, and  
white,

And, walking there, I heard upon the night  
Sudden sound of little voices,  
Just the prettiest of noises.

It was the strangest, subtlest, sweetest  
sound :  
It seem'd above me, seem'd upon the  
ground,  
Then swiftly seem'd to eddy round and  
round,  
Till I said : " To-night the air is  
Surely full of garden fairies."

And all at once it seem'd I grew aware  
That little, shining presences were there, —  
White shapes and red shapes danced upon  
the air ;  
Then a peal of silver laughter,  
And such singing followed after

As none of you, I think, have ever heard.  
More soft it was than call of any bird,  
Note after note, exquisitely deferr'd,  
Soft as dew-drops when they settle  
In a fair flower's open petal.

" What are these fairies ? " to myself I  
said ;  
For answer, then, as from a garden's bed,  
On the cold air a sudden scent was shed, —  
Scent of lilies, scent of roses,  
Scent of Summer's sweetest posies.

And said a small, sweet voice within my ear :  
" We flowers, that sleep through winter,  
once a year  
Are by our flower queen sent to visit here,  
That this fact may duly flout us, —  
Gardens can look fair without us.

" A very little time we have to play,  
Then must we go, oh, very far away,  
And sleep again for many a long, long day,  
Till the glad birds sing above us,  
And the warm sun comes to love us.

" Hark what the roses sing now, as we go ; "  
Then very sweet and soft, and very low, —  
A dream of sound across the garden snow, —  
Came the chime of roses singing  
To the lily-bell's faint ringing.

#### ROSES' SONG

" Softly sinking through the snow,  
To our winter rest we go,  
Underneath the snow to house  
Till the birds be in the boughs,  
And the boughs with leaves be fair,  
And the sun shine everywhere.

" Softly through the snow we settle,  
Little snow-drops press each petal.  
Oh, the snow is kind and white, —  
Soft it is, and very light ;  
Soon we shall be where no light is,  
But where sleep is, and where night is, —  
Sleep of every wind unshaken,  
Till our Summer bids us waken."

Then toward some far-off goal that singing  
drew ;  
Then altogether ceas'd ; more steely blue  
The blue stars shone ; but in my spirit grew  
Hope of Summer, love of Roses,  
Certainty that Sorrow closes.

#### LOVE AND MUSIC

I LISTEN'D to the music broad and deep :  
I heard the tenor in an ecstasy  
Touch the sweet, distant goal ; I heard the  
cry  
Of prayer and passion ; and I heard the  
sweep  
Of mighty wings, that in their waving keep  
The music that the spheres make end-  
lessly ; —  
Then my cheek shiver'd, tears made blind  
mine eye ;  
As flame to flame I felt the quick blood leap,  
And, through the tides and moonlit winds  
of sound,  
To me love's passionate voice grew audible.  
Again I felt thy heart to my heart bound,  
Then silence on the viols and voices fell ;  
But, like the still, small voice within a shell,  
I heard Love thrilling through the void  
profound.

#### NO DEATH

I SAW in dreams a mighty multitude, —  
Gather'd, they seem'd, from North, South,  
East, and West,  
And in their looks such horror was exprest  
As must forever words of mine elude.  
As if transfix'd by grief, some silent stood,  
While others wildly smote upon the breast,  
And cried out fearfully, " No rest, no  
rest ! "  
Some fled, as if by shapes unseen pursued.  
Some laugh'd insanely. Others, shrieking,  
said :  
" To think but yesterday we might have  
died ;

For then God had not thundered, 'Death  
is dead !' "  
They gash'd themselves till they with blood  
were red.  
"Answer, O God ; take back this curse !"  
they cried,  
But "Death is dead," was all the voice  
replied.

### AT THE LAST

BECAUSE the shadows deepen'd verily, —  
Because the end of all seem'd near, for-  
sooth, —  
Her gracious spirit, ever quick to ruth,  
Had pity on her bond-slave, even on me.  
She came in with the twilight noiselessly,  
Fair as a rose, immaculate as Truth ;  
She lean'd above my wreck'd and wasted  
youth ;  
I felt her presence, which I could not see.  
"God keep you, my poor friend," I heard  
her say ;  
And then she kiss'd my dry, hot lips and  
eyes.  
Kiss *thou* the next kiss, quiet Death, I pray ;  
Be instant on this hour, and so surprise  
My spirit while the vision seems to stay ;  
Take thou the heart with the heart's Para-  
dise.

### HER PITY

THIS is the room to which she came that  
day, —  
Came when the dusk was falling cold and  
gray, —  
Came with soft step, in delicate array,  
  
And sat beside me in the firelight there ;  
And, like a rose of perfume rich and rare,  
Thrill'd with her sweetness the environing  
air.  
  
We heard the grind of traffic in the street,  
The clamorous calls, the beat of passing  
feet,  
The wail of bells that in the twilight meet.  
  
Then I knelt down, and dar'd to touch her  
hand, —  
Those slender fingers, and the shining band  
Of happy gold wherewith her wrist was  
spann'd.

Her radiant beauty made my heart re-  
joice ;  
And then she spoke, and her low, pitying  
voice  
Was like the soft, pathetic, tender noise  
Of winds that come before a summer  
rain :  
Once leap'd the blood in every clamorous  
vein ;  
Once leap'd my heart, then, dumb, stood  
still again.

### AFTER SUMMER

WE 'll not weep for summer over, —  
No, not we :  
Strew above his head the clover, —  
Let him be !

Other eyes may weep his dying,  
Shed their tears  
There upon him, where he 's lying  
With his peers.

Unto some of them he proffer'd  
Gifts most sweet ;  
For our hearts a grave he offer'd, —  
Was this meet ?

All our fond hopes, praying, perish'd  
In his wrath, —  
All the lovely dreams we cherish'd  
Strew'd his path.

Shall we in our tombs, I wonder,  
Far apart,  
Sunder'd wide as seas can sunder  
Heart from heart,

Dream at all of all the sorrows  
That were ours, —  
Bitter nights, more bitter morrows ;  
Poison-flowers

Summer gather'd, as in madness,  
Saying, "See,  
These are yours, in place of gladness, —  
Gifts from me" ?

Nay, the rest that will be ours  
Is supreme,  
And below the poppy flowers  
Steals no dream.

TO THE SPIRIT OF POETRY

ALL things are changed save thee, — thou  
 art the same,  
 Only perchance more dear, as one friend  
 grows  
 When other friends have turn'd away. Who  
 knows  
 With what strange joy thou didst my life  
 inflame  
 Before I took 'upon my lips the name  
 Which vows me to thy service? Come  
 thou close;  
 For to thy feet to-day my being flows,  
 As when, a boy, for comforting I came.  
 Thou, whose transfiguring touch makes  
 speech divine, —  
 Whose eyes are deeper than deep seas or  
 skies, —  
 Warm with thy fire this heart, these lips of  
 mine,  
 Lighten the darkness with thy luminous  
 eyes,  
 Till all the quivering air about me shine,  
 And I have gain'd my spirit's Paradise.

IF YOU WERE HERE

A SONG IN WINTER

O LOVE, if you were here  
 This dreary, weary day, —  
 If your lips, warm and dear,  
 Found some sweet word to say, —  
 Then hardly would seem drear  
 These skies of wintry gray.

But you are far away, —  
 How far from me, my dear!  
 What cheer can warm the day?  
 My heart is chill with fear,  
 Pierced through with swift dismay;  
 A thought has turn'd Life sere:

If you from far away  
 Should come not back, my dear;  
 If I no more might lay  
 My hand on yours, nor hear  
 That voice, now sad, now gay,  
 Caress my listening ear;

If you from far away  
 Should come no more, my dear, —  
 Then with what dire dismay  
 Year joined to hostile year

Would frown, if I should stay  
 Where memories mock and jeer!

But I would come away  
 To dwell with you, my dear;  
 Through unknown worlds to stray, —  
 Or sleep; nor hope, nor fear,  
 Nor dream beneath the clay  
 Of all our days that were.

AT LAST

REST here, at last,  
 The long way overpast;  
 Rest here, at home, —  
 Thy race is run,  
 Thy dreary journey done,  
 Thy last peak clomb.

'Twixt birth and death,  
 What days of bitter breath  
 Were thine, alas!  
 Thy soul had sight  
 To see by day, by night,  
 Strange phantoms pass.

Thy restless heart  
 In few glad things had part,  
 But dwelt alone,  
 And night and day,  
 In the old way,  
 Made the old moan.

But here is rest  
 For aching brain and breast,  
 Deep rest, complete,  
 And nevermore,  
 Heart-weary and foot-sore,  
 Shall stray thy feet, —

Thy feet that went,  
 With such long discontent,  
 Their wonted beat  
 About thy room,  
 With its deep-seated gloom,  
 Or through the street.

Death gives them ease;  
 Death gives thy spirit peace;  
 Death lulls thee, quite.  
 One thing alone  
 Death leaves thee of thine own, —  
 Thy starless night.

## DRAMATISTS AND PLAYWRIGHTS

(See also: ROBERT BROWNING, BUCHANAN, LADY CURRIE, LORD DE TABLEY, SWINBURNE, LORD TENNYSON)

## Tom Taylor

## FROM "THE FOOL'S REVENGE"

## THE JESTER AND HIS DAUGHTER

SCENE. — A room in the house of BERTUCCIO.

[BERTUCCIO stands for a moment fondly contemplating FIORELISA. He steps forward.

Ber. My own !

Fio. [*Turning suddenly, and flinging herself into his arms with a cry of joy.*] My father !

Ber. [*Embracing her tenderly.*] Closer, closer yet !

Let me feel those soft arms about my neck,  
This dear cheek on my heart ! No — do not stir —

It does me so much good ! I am so happy —

These minutes are worth years !

Fio. My own dear father !

Ber. Let me look at thee, darling — why, thou growest

More and more beautiful ! Thou 'rt happy here ?

Hast all that thou desirest — thy lute — thy flowers ?

She loves her poor old father ? — Blessings on thee —

I know thou dost — but tell me so.

Fio. I love you — I love you very much ! I am so happy

When you are with me. Why do you come so late,

And go so soon ? Why not stay always here ?

Ber. Why not ! Why not ! Oh, if I could ! To live

Where there 's no mocking, and no being mock'd :

No laughter, but what 's innocent ; no mirth

That leaves an after bitterness like gall.

Fio. Now, you are sad ! There 's that black ugly cloud

Upon your brow — you promis'd, the last time,

It never should come when we were together.

You know, when you 're sad, I 'm sad too.  
Ber. My bird !

I 'm selfish even with thee — let dark thoughts come,

That thy sweet voice may chase them, as they say

The blessed church-bells drive the demons off.

Fio. If I but knew the reason of your sadness,

Then I might comfort you ; but I know nothing —

Not even your name.

Ber. I 'd have no name for thee  
But "father."

Fio. In the convent at Cesena,  
Where I was rear'd, they us'd to call me orphan.

I thought I had no father, till you came.  
And then they needed not to say I had one ;  
My own heart told me that.

Ber. I often think  
I had done well to have left thee there, in the peace

Of that still cloister. But it was too hard !  
My empty heart so hunger'd for my child,  
For those dear eyes that look no scorn for me,

That voice that speaks respect and tenderness,

Even for me ! — My dove — my lily-flower —

My only stay in life ! — O God ! I thank thee

That thou hast left me this at least !

Fio. [*He weeps.*] Dear father !

You 're crying now — you must not cry — you must not —

I cannot bear to see you cry.

*Ber.* Let be !  
 'T were better than to see me laugh.  
*Fio.* But wherefore ?  
 You say you are so happy here, and yet  
 You never come but to weep bitter tears.  
 And I can but weep, too, — not knowing  
 why.  
 Why are you sad ? Oh, tell me — tell me  
 all !  
*Ber.* I cannot. In this house I am thy  
 father ;  
 Out of it, what I am boots not to say ;  
 Hated, perhaps, or envied — fear'd, I hope,  
 By many — scorn'd by more — and lov'd  
 by none.  
 In this one innocent corner of the world  
 I would but be to thee a father — some-  
 thing  
 August and sacred !  
*Fio.* And you are so, father.  
*Ber.* I love thee with a love strong as  
 the hate  
 I bear for all but thee. Come, sit beside  
 me,  
 With thy pure hand in mine — and tell me  
 still,  
 "I love you," and "I love you," — only  
 that.  
 Smile on me — so ! — thy smile is passing  
 sweet !  
 Thy mother used to smile so once — O God !  
 I cannot bear it. Do not smile — it wakes  
 Memories that tear my heart-strings. Do  
 not look  
 So like thy mother, or I shall go mad !  
*Fio.* Oh, tell me of my mother !  
*Ber.* [Shuddering.] No, no, no !  
*Fio.* She's dead ?  
*Ber.* Yes.  
*Fio.* You were with her when she died ?  
*Ber.* No ! — leave the dead alone — talk  
 of thyself —  
 Thy life here. Thou heed'st well my cau-  
 tion, girl,  
 Not to go out by day, nor show thyself  
 There at the casement.  
*Fio.* Yes ; some day, I hope,  
 You will take me with you, but to see the  
 town ;  
 'T is so hard to be shut up here alone —  
*Ber.* Thou hast not stirr'd abroad ?  
*Fio.* Only to vespers —  
 You said I might do that with good Bri-  
 gitta ;  
 I never go forth or come in alone.

*Ber.* That's well. I grieve that thou  
 shouldst live so close.  
 But if thou knewest what poison's in the  
 air,  
 What evil walks the streets ; how innocence  
 Is a temptation, beauty but a bait  
 For desperate desires ! — no man, I hope,  
 Has spoken to thee ?  
*Fio.* Only one.  
*Ber.* Ha ! who ?  
*Fio.* I know not — 't was against my will.  
*Ber.* You gave  
 No answer ?  
*Fio.* No — I fled.  
*Ber.* He follow'd you ?  
*Fio.* A gracious lady gave me kind pro-  
 tection,  
 And bade her train guard me safe home.  
 Oh, father,  
 If you had seen how good she was, how  
 gently  
 She sooth'd my fears, — for I was sore  
 afraid, —  
 I'm sure you'd love her.  
*Ber.* Did you learn her name ?  
*Fio.* I ask'd it, first, to set it in my  
 prayers,  
 And then that *you* might pray for her.  
*Ber.* Her name ? [Aside.] I pray !  
*Fio.* The Countess Malatesta.  
*Ber.* [Aside.] Count Malatesta's wife  
 protect my child !  
 You have not seen her since ?  
*Fio.* No, though she urg'd me  
 So hard to come to her ; and ask'd my  
 name ;  
 And who my parents were ; and where I  
 liv'd.  
*Ber.* You did not tell her ?  
*Fio.* Who my parents were ?  
 How could I, when I must not know my-  
 self ?  
*Ber.* Patience, my darling ; trust thy  
 father's love,  
 That there is reason for this mystery !  
 The time may come when we may live in  
 peace,  
 And walk together free, under free heaven ;  
 But that cannot be here — nor now !  
*Fio.* Oh, when —  
 When shall that time arrive ?  
*Ber.* When what I live for  
 Has been achiev'd !  
*Fio.* What you live for ?  
*Ber.* Revenge !



*Fio.* Oh, do not look so, father !  
*Ber.* Listen, girl.  
 You ask'd me of your mother ; it is time  
 You should know why all questioning of  
 her  
 Racks me to madness. Look upon me,  
 child ;  
 Misshapen as I am, there once was one,  
 Who seeing me despis'd — mock'd, lonely,  
 poor —  
 Lov'd me, I think, most for my misery ;  
 Thy mother, like thee — just so pure — so  
 sweet.  
 I was a public notary in Cesena ;  
 Our life was humble, but so happy : thou  
 Wert in thy cradle then, and many a  
 night  
 Thy mother and I sate hand in hand to-  
 gether,  
 Watching thine innocent smiles, and build-  
 ing up  
 Long plans of joy to come !  
*Fio.* Alas ! she died !  
*Ber.* Died ! There are deaths 't is com-  
 fort to look back on :  
 Hers was not such a death. A devil came  
 Across our quiet life, and mark'd her  
 beauty,  
 And lusted for her ; and when she scorn'd  
 his offers,  
 Because he was a noble, great and strong,  
 He bore her from my side — by force —  
 and after  
 I never saw her more : they brought me  
 news  
 That she was dead !  
*Fio.* Ah me !  
*Ber.* And I was mad  
 For years and years, and when my wits  
 came back, —  
 If e'er they came, — they brought one  
 haunting purpose,  
 That since has shap'd my life, — to have  
 revenge !  
 Revenge upon her wronger and his order ;  
 Revenge in kind ; to quit him — wife for  
 wife !  
*Fio.* Father, 't is not for me to question  
 with you ;  
 But think ! — revenge belongeth not to  
 man,  
 It is God's attribute — usurp it not !  
*Ber.* Preach abstinence to him that dies  
 of hunger ;  
 Tell the poor wretch who perishes of thirst

There 's danger in the cup his fingers  
 clutch :  
 But bid me not forswear revenge. No  
 word !  
 Thou know'st now why I mew thee up so  
 close ;  
 Keep thee out of the streets ; shut thee  
 from eyes  
 And tongues of lawless men — for in these  
 days  
 All men are lawless. 'T is because I fear  
 To lose thee, as I lost thy mother.  
*Fio.* Father,  
 I 'll pray for her.  
*Ber.* Do — and for me ; good night !  
*Fio.* Oh, not so soon — with all these  
 sad, dark thoughts,  
 These bitter memories. You need my  
 love :  
 I 'll touch my lute for you, and sing to  
 it.  
 Music, you know, chases all evil angels.  
*Ber.* I must go : 't is grave business  
 calls me hence —  
 [*Aside*] 'T is time that I was at my post.  
 — My own,  
 Sleep in thine innocence. Good ! Good  
 night !  
*Fio.* But let me see you to the outer  
 door.  
*Ber.* Not a step further, then. God  
 guard this place,  
 That here my flower may grow, safe from  
 the blight  
 Of look or word impure, — a holy thing  
 Consecrate to my service and my love !

## ABRAHAM LINCOLN

(FROM "PUNCH")

You lay a wreath on murder'd Lincoln's  
 bier,  
 You, who with mocking pencil wont to  
 trace,  
 Broad for the self-complaisant British  
 sneer,  
 His length of shambling limb, his fur-  
 row'd face,  
 His gaunt, gnarl'd hands, his unkempt,  
 bristling hair,  
 His garb uncouth, his bearing ill at ease,  
 His lack of all we prize as debonair,  
 Of power or will to shine, of art to please ;

*You*, whose smart pen back'd up the pencil's  
laugh,  
Judging each step as though the way  
were plain ;

Reckless, so it could point its paragraph,  
Of chief's perplexity, or people's pain, —

Beside this corpse, that bears for winding-  
sheet

The Stars and Stripes he liv'd to rear  
anew,

Between the mourners at his head and feet,  
Say, scurrile jester, is there room for  
*you* ?

Yes : he had liv'd to shame me from my  
sneer,

To lame my pencil and confute my pen ;  
To make me own this hind of princes peer,  
This rail-splitter a true-born king of  
men.

My shallow judgment I had learn'd to rue,  
Noting how to occasion's height he rose ;  
How his quaint wit made home-truth seem  
more true ;

How, iron-like, his temper grew by  
blows ;

How humble, yet how hopeful he could  
be ;

How in good fortune and in ill the same ;  
Nor bitter in success, nor boastful he,  
Thirsty for gold, nor feverish for fame.

He went about his work, — such work as  
few

Ever had laid on head and heart and  
hand, —

As one who knows, where there's a task  
to do,

Man's honest will must Heaven's good  
grace command ;

Who trusts the strength will with the bur-  
den grow,

That God makes instruments to work  
his will,

If but that will we can arrive to know,  
Nor tamper with the weights of good  
and ill.

So he went forth to battle, on the side  
That he felt clear was Liberty's and  
Right's,

As in his peasant boyhood he had plied  
His warfare with rude Nature's thwart-  
ing nights, —

The unclear'd forest, the unbroken soil,  
The iron bark that turns the lumberer's  
axe,

The rapid that o'erbears the boatman's  
toil,

The prairie hiding the maz'd wanderer's  
tracks,

The ambush'd Indian, and the prowling  
bear, —

Such were the deeds that help'd his  
youth to train :

Rough culture, but such trees large fruit  
may bear,

If but their stocks be of right girth and  
grain.

So he grew up, a destin'd work to do,  
And liv'd to do it ; four long-suffering  
years'

Ill fate, ill feeling, ill report liv'd through,  
And then he heard the hisses change to  
cheers,

The taunts to tribute, the abuse to praise,  
And took both with the same unwaver-  
ing mood, —

Till, as he came on light from darkling  
days,

And seem'd to touch the goal from where  
he stood,

A felon hand, between the goal and him,  
Reach'd from behind his back, a trigger  
prest,

And those perplex'd and patient eyes were  
dim,

Those gaunt, long-laboring limbs were  
laid to rest.

The words of mercy were upon his lips,  
Forgiveness in his heart and on his  
pen,

When this vile murderer brought swift  
eclipse

To thoughts of peace on earth, good will  
to men.

The Old World and the New, from sea to  
sea,

Utter one voice of sympathy and shame.

Sore heart, so stopp'd when it at last beat  
high !  
Sad life, cut short just as its triumph  
came !

A deed accurs'd ! Strokes have been  
struck before  
By the assassin's hand, whereof men  
doubt

If more of horror or disgrace they bore ;  
But thy foul crime, like Cain's, stands  
darkly out,

Vile hand, that brandest murder on a strife,  
Whate'er its grounds, stoutly and nobly  
striven,  
And with the martyr's crown crownest a life  
With much to praise, little to be for-  
given.

### John Westland Marston

#### FROM "MARIE DE MERANIE"

##### THE PARTING OF KING PHILIP AND MARIE

SCENE.—A Room in the Palace. MARIE  
alone.

*Marie.* Another night, and yet no tid-  
ings come.  
Day follows day to mock me in its round.  
O Time ! that to all senseless things dost  
bear

Succor and comfort,—the reviving heat  
And freshening dew to tree and flower and  
weed,—

Why dost thou pass the famish'd heart  
and smile ?

*Enter ANNE.*

*Anne.* Dear lady !

*Marie.* [*Eagerly.*] Anne ! Well ? No ;  
your face is void !

You have no tidings for me.

*Anne.* Alas ! none.

*Marie.* We must be patient, Anne. I  
cannot think

The Council will bereave me of my lord.

*Anne.* Heaven touch their hearts with  
gentleness !

*Marie.* Amen !

*Anne.* And keep the king—[*Faltering.*]

*Marie.* Why falter ? Prayers should  
breathe

Trust, and not fear.

*Anne.* Heaven keep King Philip faith-  
ful

And worthy of your love.

*Marie.* I will not say

Amen to that. To pray he may be faithful

Were to misdoubt he is so.

*Anne.* All men, being tempted,  
Are prone to fall ; most prone, ambitious  
kings.

*Marie.* What dost thou mean ?

*Anne.* By thoughts on ill that may be  
To shield your heart from worse.

*Marie.* Worse ? What were worse  
Than treachery in my lord ? Rash girl,  
that word

Stretches to woe so infinite, it fathoms  
An ocean of despair ! Uncrown me, slay  
me,

Honors and life must end. Not love ! The  
grave

Is as a port where it unlades its wealth  
For immortality. But rob or taint

The merchandise of love—then let the  
bark

Drift helmless o'er the seas, or strike the  
shoals !

They can but wreck a ruin.

*Anne.* Pardon, madam.  
I would not thus have mov'd you ; but—

*Marie.* Be silent !  
Thy look doth herald thoughts my soul re-  
pels.

He did desert me once. You see I read  
you.

No, Anne ! His love was changeless, but  
he quell'd it

For duty and his country. O shame,  
shame !

Listening thy treason, I adopt it. Go !—  
Nay, not unkindly. This suspense disturbs  
me.

Leave me awhile. There, there !

[*Taking her hand, ANNE goes out.*  
Another night !

It cannot last forever. Even now  
The unregarding messenger despatch'd  
To bear my doom his onward course may  
speed.

They could not part us, Philip, had they  
seen

Our happy solitude, our inner world  
Of secret, holy, all-sufficing bliss.

They guess it not, nor feel it. At their  
knees,

Lock'd in my arms, I should have told  
them this,

And forced my heart an avenue to theirs  
Through all their wiles, for hearts must  
answer hearts ;

But mine was dumb, and how could theirs  
reply ?

Woe's me ! Who comes ?

*Enter PHILIP.*

Philip — my lord ! — Say, say,  
May I embrace thee ? — may I call thee  
mine ? —

Am I thy wife ?

*Phil.* Yes ; in the sight of Heaven.

*Marie.* And not of earth ? A doom  
told in a breath ;

Brief, but so cold that it hath froze the  
fount

Whence sorrow gushes !

*Phil.* I am dear to thee ?

*Marie.* What ! is there hope ? If not,  
encourage none.

*Phil.* Why should we be the slaves of  
Rome ?

*Marie.* Thou wilt

Resist his mandate ? Yet thy kingdom,  
love ?

*Phil.* Dearest, most faithful ! We may  
still remain

Bound to each other, and the Papal curse  
Pass from the realm.

*Marie.* How ? Haste thee to disclose.

*Phil.* The Council has pronounced no  
sentence.

*Marie.* Yet

Thou art return'd !

*Phil.* Like to a criminal

I stood before the conclave. Every day  
Brought some new contumely. The weight  
I bore

Of strain'd suspense and nice indignity  
Was pleasant pastime for them ; and they  
linger'd,

Protracting their enjoyment, and inviting

The universe to look on haughty Philip  
Crouch'd at their stools, and learn from  
thence how Rome

Would deal with rebel kings !

*Marie.* And yet you bore it ?

*Phil.* It was the Church's aim to judge  
my cause,

To plant its insolent foot upon my neck,  
Humbling all crowns in mine. I look'd for  
this ;

I bore it long. At last scorn heap'd on  
scorn

Turn'd patience to revolt.

*Marie.* [*After a short pause.*] And then ?  
How then ?

*Phil.* [*Avoiding her look.*] Marie ! I said  
within my soul, my pomp,

My title, all my gilded shows of power,  
Were not the links that bound thy love to  
mine.

Was I right there ?

*Marie.* Can Philip ask that question ?

*Phil.* Her trust doth sting me more  
than could reproach.

Too late, too late ! all must be told ! [*Aside.*

*Marie.* What follow'd ?

*Phil.* I will not hear your judgment,  
lords, I cried :

Not mov'd by you, but of my sovereign  
will,

I have resolv'd that Marie shall resign

The throne and empty state she never  
priz'd,

And Ingerburge to her lost dignities

Be straight restor'd. 'Tis all that Den-  
mark seeks ;

Therefore dissolve the interdict !

*Marie.* Thou saidst this ? —

Heard I aright ?

*Phil.* [*Confused.*] Marie, thou didst.

*Marie.* And Philip

Could of his proper will cast Marie out !

I thought — I thought you said we should  
not part.

*Phil.* Part ? — never, never ! Part !

*Marie.* But have you not own'd Inger-  
burge your wife ?

I am no longer queen.

*Phil.* But for all this

We must not part.

*Marie.* Husband — I pray your par-  
don ;

I can't forget you were so — torture not  
My mind with this perplexity ! How is 't  
I can be thine, and Ingerburge thy wife ?

*Phil.* [After a pause.] She is but so in name ; thou wilt retain  
The empire of my heart.

*Marie.* Ha ! how the light —  
The cruel light I could not see before —  
Bursts on my sight ! No ; 't is some hideous dream.

Although I see, I shall not touch thy hand.

[Takes his hand as if to assure herself.]  
It is reality ! And yet — forgive me !

A subtle tempter through my o'erwrought brain

Would stab my trust in thee. He shall not, love !

Even now I'm calmer. Pray, repeat the words, —

The words you spake but now.

*Phil.* I said, my own,  
Though Ingerburge might bear the name of queen,

Thou only shouldst rule Philip —

*Marie.* Pause awhile.  
Though Ingerburge might bear the name of queen,

I only should rule Philip —

[Signs to him to proceed.]  
*Phil.* Thou shouldst share

His hours of love — thou only ; thou shouldst be —

[Hesitating, and averting his head.]  
*Marie.* His paramour ! O God ! although his voice

Was sham'd from speech, this is the thing he means. [She turns from him.]

*Phil.* Thou wouldst not go ?

*Marie.* I am already gone !  
We measure distance by the heart.

*Phil.* Yet hear me !

*Marie.* The Duke de Méran's daughter listens, sir. [She sits.]

*Phil.* [About to kneel.] If this humility may aught —

*Marie.* No knee !

Respect so far my woe's reality,  
As to put by these pageant semblances.

*Phil.* Oh ! has this grief no remedy ?

*Marie.* None, none.  
The faith of love no hand can wound but that

Was pledged to guard it. Then what hand can staunch ?

We strive no more with doom ; the sad mistake

May be endur'd, but not retriev'd. No, no !

*Phil.* By heaven, you do me wrong !  
'T is not in man

To conquer destiny. I made you queen.

*Marie.* You made me queen ! I made you more than king.

When my eyes rais'd their worship to thy face,

I saw no crown. I ask'd not if thy hand Clos'd on a sceptre ; but mine press'd it close,

Because it rent the shackles of the slave.

'T was not thy grandeur won me. Had the earthquake

Engulfed thine empire, — had frowning Fate

Lower'd on thine arms and scourged thee from the field,

A fugitive ; if on thy forehead Rome

Had grav'd her curse, and all thy kind recoil'd

In horror from thy side, — I yet had cried, There is no brand upon thy heart ; let that,

In the vast loneliness, still beat to mine !

*Phil.* [Falling at her feet.] You had ; you had ! the dust is on my head !

Sweet saint ! thou'rt of a higher brood than we,

Hast right to spurn me from thee.

*Marie.* Rise ! The feet,  
By thorns on life's rough path so often pierced,

Are little like to spurn a stumbling brother.

*Phil.* [Rising.] Forgive, forgive me, *Marie !*

*Marie.* You repent ?

'T was but delusion. You will be again  
The Philip I ador'd ! That hope shall bless me

When we are far apart. And now forever

In this dark world farewell ! Another land I seek, but ne'er shall find another home.

Shield him, all holy powers ! Philip —

[Extending her hand.]  
*Phil.* Go, go ;

I was not worthy thee !

*Marie.* Not thus, not thus !

*Phil.* But one embrace. It is the last, the last ! [They embrace.]

Go, *Marie !*  
[MARIE goes to the door. She reverts her head. They regard each other in silence for a few moments, after which MARIE slowly disappears.]

*Phil.* [After a pause, sinking into a chair.]  
I'm alone on earth! She's gone,  
And what is left me?  
[The roll of drums is heard without.  
[He suddenly rises.] Ha! that clamor speaks  
In stern reply; a summons to the field!

Fate, that denies me love, has left me vengeance.  
Friends fail me, foemen swarm my coasts.  
'Tis well!  
Now, fiend of war, I am devote to thee!  
[He rushes out.]

## William Gorman Wills

### CROMWELL AND HENRIETTA MARIA

FROM THE STAGE TEXT OF "CHARLES THE FIRST"

SCENE. — Whitehall Palace. CROMWELL discovered seated.

*Cromwell.* On me and on my children!  
So said the voice last night! A lying dream!  
This blood — this blood on me and on my children.

It is my wont to feel more heartiness  
When face to face with action. But this deed

Doth wrap itself in doubt and fearfulness.  
Do I best to confront him at this hour,  
Even when yon scaffold waiteth for its victim,

And his pale face doth look like martyrdom?  
I will not. Out upon my sinking heart!  
The standard-bearer fainteth, and my followers

Grow slack. I'll hie me to them —  
And yet, if by the granting him his life  
He abdicate — no shifts — he abdicate!  
Then — then this offer of the Prince of Wales —

This young Charles Stuart — he in our absolute power,

As he doth promise if we spare his father.  
Why, if he come — I had not thought of that —

Both son and father given to our hands:  
Then have we scotch'd the snake!

*Enter an Attendant, who hands CROMWELL a letter.*

*Attend.* My Lord-General — from the King! [*Exit Attendant.*]

*Crom.* [Reads the letter.] "Declines to see me!"

Well — well —

"His last hour disturb'd!"

It shall be thy last hour.  
"As touching the Prince of Wales' noble offering of himself for me. Look back on my past life, and thou art answer'd!"

Past life! Full of deceit and subtle carriage.

"I pardon thee and all mine enemies, and may Heaven pardon them!"

What now doth stay to rend away this patch  
On our new garment?

England! one hour — gray tyranny is dead!  
And in this hand thy future destiny.

*Enter QUEEN.*

Madam, my daughter hardly did prevail  
That I should grant you this last interview.

It must be brief and private, or I warn you

I cannot answer for your safe return.

*Queen.* [*Aside.*] *Sainte Vierge, aidez-moi!* This is the man who holds  
My husband's life within his hands. Ah!  
could I — *Sainte Marie, inspirez-moi, mettez votre force dans mes prières!*

I see him as the drowning swimmer sees  
The distant headland he can never reach.

Sir, do not go. I wish to speak to you.

*Crom.* Madam, I wait.

*Queen.* Oh, sir! the angels wait and watch your purpose:

Unwritten history pauses for your deed,  
To set your name within a shining annal,

Or else to brand it on her foulest page!

*Crom.* Madam, 't is not for me to answer you.

And for unwritten history — thou nor I  
Can brief it in our cause; 't will speak the truth.

England condemns the King, and he shall die!

*Queen.* Oh, pity! pity! Hast a human heart?

How canst thou look at me so cruelly?

I look for pity on thy stubborn cheek

As I might place a mirror to dead lips

To find one stain of breath.

The brightest jewel ever set in crown

Were worthless to the glisten of one tear

Upon thy lid — one faint hope-star of mercy.

Be merciful! a queen doth kneel to thee.

*Crom.* Not to me! Nor am I now

A whit more mov'd because thou art a queen!

*Queen.* I am no queen; but a poor stricken woman,

On whom this dreadful hour is closing in.

[*Chimes. The half-hour.*]

Dost hear the clock? Each second quivering on

Is full of horror for both thee and me:

Endless remorse thy doom, and sorrow mine.

*Crom.* Madam, no more. I shall have no remorse

For an unhappy duty well perform'd.

*Queen.* Thou call'st it duty; but all heaven and earth

Shall raise one outraged cry and call it murder;

It shall be written right across the clouds

In characters of blood till Heaven hath judged it.

*Crom.* Nay, you forget! the righteous cause doth prosper.

If this be crime, the hand of Heaven not in it,

Then had thy husband flourish'd; on our side

God's heavy judgment fallen, shame and slaughter.

*Queen.* God speaketh not in thunder when he judges,

But in the dying moans of those we treasure, And in the silence of our broken hearts!

Thou hast a daughter, and her cheek is pale;

Her days do balance between life and death, Whether they wither or abide with thee.

Let him be cruel who hath none to love;

But let that father tremble who shall dare Widow another's home! She loves the King.

Take now his sacred life, and hie thee home. Smile on her, call her to thee, she will linger.

Ask for thy welcome, she will give it thee!

A shudder as she meets thee at the door:  
A cry as thou wouldst think to touch her lips;

A sickening at thy guilty hands' caress!

The haunting of a mute reproach shall dwell

Forever in her eyes till they be dead!

*Crom.* [*Moved.*] Silence! You speak you know not what. No more!

Thou voice within, why dost thou seem so far?

Shine out, thou fiery pillar! Bring me up From the dead wilderness —

*Queen.* Oh! yield not to that voice, hearken to mercy,

And I will join my prayers to thine henceforth

That thy Elizabeth may live for thee.

*Crom.* Madam, I came here with intent of mercy,

And with a hope of life.

*Queen.* Of life — of life!

*Crom.* I offer'd him his life — he scorn'd my offer.

*Queen.* No — no — he shall not. I am somewhat faint;

The hope thou showest striketh me like lightning.

Life! didst thou say his life? Ask anything.

*Crom.* If he would abdicate and quit the kingdom.

*Queen.* And he shall do it. I will answer for it.

Give me but breathing-time to move him, sir.

*Crom.* Stay, madam. If we spare your husband's life

Your son has offer'd to submit his person

Into our hands, and set his sign and seal

To any proposition we demand.

*Queen.* "Thou striketh a fountain for me in the rock,

And ere my lips can touch it, it is dry!"

My husband first must abdicate, and then my son —

What was the answer of the King to thee?

*Crom.* He doth refuse our mercy, and elects

To carry to his death the name of King.

*Queen.* When all was lost at Newark, and thy King

Was bought and sold by his own countrymen,

'Twas thou who with a fawning cozenage

Lur'd thy good master to undo himself,  
To doubt where all his hope was to confide,  
And blindly trust where every step was  
fatal !

'T was thou, when the repenting Parlia-  
ment

Were fain for reconciliation, brought thy  
soldiers —

Thou (jealous stickler for the Commons' rights)

Arrested every true man in the house,  
And pack'd the benches with thy regicides !

*Crom.* What, madam, is the purpose of  
this railing ?

*Queen.* Thou think'st to make the mother  
a decoy,

And, holding the lost father in thy grip,  
Secure the son who yet may punish thee !

[*Chimes. Three quarters.*]

*Crom.* Madam, the clock ! say, what  
dost thou intend ?

*Queen.* To choke my sighs, to hide each  
bitter tear,  
To keep a calm and steadfast countenance,  
To mask my anguish from his Majesty.

*Crom.* So ! it were well ; and then —

*Queen.* Then we will both be faithful to  
ourselves,  
Even unto death !

*Crom.* Will you not, madam, use your  
influence ?

*Queen.* Never ! My husband, sir, shall  
die a KING !

*Crom.* Thou shadow of a King, then art  
thou doom'd !

I wash mine hands of it. [*Aside.*  
What melancholy doth raven on my heart ?

Thou child of many prayers, Elizabeth ! —  
I'll to the Generals. Fairfax relents.

That not will I. My hand is on the  
plough ;

I will not look behind. [*Exit CROMWELL.*]

## William Schwenck Gilbert

### FROM "PYGMALION AND GALATEA"

SCENE. — PYGMALION'S Studio, containing a  
Statue of GALATEA, before which curtains  
are drawn.

*Pygmalion.* "The thing is but a statue  
after all !"

Cynisca little thought that in those words  
She touch'd the key-note of my discontent.  
True, I have powers denied to other men ;  
Give me a block of senseless marble —  
well,

I'm a magician, and it rests with me  
To say what kernel lies within its shell ;  
It shall contain a man, a woman — child —  
A dozen men and women if I will.  
So far the gods and I run neck and neck ;  
Nay, so far I can beat them at their trade !  
I am no bungler — all the men I make  
Are straight-limb'd fellows, each magnifi-  
cent

In the perfection of his manly grace :  
I make no crook-backs — all my men are  
gods,

My women goddesses — in outward form.  
But there's my tether ! I can go so far,  
And go no farther ! At that point I stop,

To curse the bonds that hold me sternly  
back ;

To curse the arrogance of those proud  
gods,

Who say, "Thou shalt be greatest among  
man,

And yet infinitesimally small !"

*Galatea.* Pygmalion !

*Pyg.* Who called ?

*Gal.* Pygmalion !

[*PYGMALION tears away curtain and discov-  
ers GALATEA alive.*]

*Pyg.* Ye gods ! It lives !

*Gal.* Pygmalion !

*Pyg.* It speaks !

I have my prayer ! my Galatea breathes !

*Gal.* Where am I ? Let me speak,  
Pygmalion ;

Give me thy hand — both hands — how  
soft and warm !

Whence came I ? [*Descends.*]

*Pyg.* Why, from yonder pedestal !

*Gal.* That pedestal ? Ah, yes ! I recol-  
lect

There was a time when it was part of me.

*Pyg.* That time has passed forever :  
thou art now



A living, breathing woman, excellent  
In every attribute of womankind.

*Gal.* Where am I, then ?

*Pyg.* Why, born into the world  
By miracle !

*Gal.* Is this the world ?

*Pyg.* It is.

*Gal.* This room ?

*Pyg.* This room is portion of a house ;  
The house stands in a grove ; the grove  
itself

Is one of many, many hundred groves  
In Athens.

*Gal.* And is Athens, then, the world ?

*Pyg.* To an Athenian — yes.

*Gal.* And I am one ?

*Pyg.* By birth and parentage, not by  
descent.

*Gal.* But how came I to be ?

*Pyg.* Well — let me see.  
Oh — you were quarried in Pentelicus ;  
I modell'd you in clay — my artisans  
Then rough'd you out in marble — I, in  
turn,

Brought my artistic skill to bear on you,  
And made you what you are — in all but  
life ;

The gods completed what I had begun,  
And gave the only gift I could not give !

*Gal.* Then this is life ?

*Pyg.* It is.

*Gal.* And not long since

I was a cold, dull stone ? I recollect  
That by some means I knew that I was  
stone :

That was the first dull gleam of conscious-  
ness ;

I became conscious of a chilly self,  
A cold, immovable identity.

I knew that I was stone, and knew no more !  
Then, by an imperceptible advance,  
Came the dim evidence of outer things,  
Seen — darkly and imperfectly, yet seen —  
The walls surrounding me, and I alone.  
That pedestal — that curtain — then a voice  
That call'd on Galatea ! At that word,  
Which seem'd to shake my marble to the  
core,

That which was dim before came evident ;  
Sounds that had humm'd around me, indis-  
tinct,

Vague, meaningless, seem'd to resolve  
themselves

Into a language I could understand ;  
I felt my frame pervaded by a glow

That seem'd to thaw my marble into flesh.  
Its cold, hard substance throbb'd with  
active life ;

My limbs grew supple, and I mov'd — I  
liv'd !

Liv'd in the ecstasy of new-born life !

Liv'd in the love of him that fashion'd me !

Liv'd in a thousand tangled thoughts of  
hope,

Love, gratitude, — thoughts that resolv'd  
themselves

Into one word, that word Pygmalion !

[*Kneels to him.*]

*Pyg.* I have no words to tell thee of my  
joy,

O woman — perfect in thy loveliness !

*Gal.* What is that word ? Am I a wo-  
man ?

*Pyg.* Yes.

*Gal.* Art thou a woman ?

*Pyg.* No, I am a man.

*Gal.* What is a man ?

*Pyg.* A being strongly fram'd  
To wait on woman, and protect her from  
All ills that strength and courage can  
avert ;

To work and toil for her, that she may  
rest ;

To weep and mourn for her, that she may  
laugh ;

To fight and die for her, that she may  
live !

*Gal.* [*After a pause.*] I'm glad I am  
a woman.

*Pyg.* So am I. [*They sit.*]

*Gal.* That I escape the pains thou hast  
to bear ?

*Pyg.* That I may undergo those pains  
for thee.

*Gal.* With whom, then, wouldst thou  
fight ?

*Pyg.* With any man  
Whose deed or word gave Galatea pain.

*Gal.* Then there are other men in this  
strange world ?

*Pyg.* There are, indeed !

*Gal.* And other women ?

*Pyg.* [*Taken aback.*] Yes.  
Though for a moment I'd forgotten it !

Yes, other women.

*Gal.* And for all of these  
Men work, and toil, and mourn, and weep,  
and fight ?

*Pyg.* It is man's duty, if he's call'd  
upon,

To fight for all : he works for those he loves.

*Gal.* Then by thy work I know thou lovest me.

*Pyg.* Indeed, I love thee !

[*Embraces her.*]

*Gal.* With what kind of love ?

*Pyg* I love thee [*recollecting himself and releasing her*] as a sculptor loves his work !

[*Aside.*] There 's a diplomacy in that reply.

*Gal.* My love is different in kind to thine :

" am no sculptor, and I 've done no work, Yet I do love thee : say, what love is mine ?

*Pyg.* Tell me its symptoms, then I 'll answer thee.

*Gal.* Its symptoms ? Let me call them as they come.

A sense that I am made *by* thee for thee ; That I 've no will that is not wholly thine ; That I 've no thought, no hope, no enterprise

That does not own *thee* as its sovereign ; That I have life, that I may live for thee, That I am thine — that thou and I are one ! What kind of love is that ?

*Pyg.* A kind of love That I shall run some risk in dealing with !

*Gal.* And why, Pygmalion ?

*Pyg.* Such love as thine A man may not receive, except indeed From one who is, or is to be, his wife !

*Gal.* Then I will be thy wife !

*Pyg.* That may not be ; I have a wife — the gods allow but one.

*Gal.* Why did the gods, then, send me here to thee ?

*Pyg.* I cannot say — unless to punish me

For unreflecting and presumptuous prayer. I pray'd that thou shouldst live — I have my prayer,

And now I see the fearful consequence That must attend it !

*Gal.* Yet thou lovest me ?

*Pyg.* Who could look on that face and stifle love ?

*Gal.* Then I am beautiful ?

*Pyg.* Indeed thou art.

*Gal.* I wish that I could look upon myself,

But that 's impossible.

*Pyg.* Not so indeed.

This mirror will reflect thy face. Behold !

[*Hands her a mirror.*]

*Gal.* How beautiful ! I 'm very glad to know

That both our tastes agree so perfectly ; Why, my Pygmalion, I did not think That aught could be more beautiful than thou,

Till I beheld myself. Believe me, love, I could look in this mirror all day long.

So I 'm a woman ?

*Pyg.* There 's no doubt of that !

*Gal.* Oh happy maid, to be so passing fair !

And happier still Pygmalion, who can gaze, At will, upon so beautiful a face !

*Pyg.* Hush, Galatea ! in thine innocence

Thou sayest things that others would reprove.

*Gal.* Indeed, Pygmalion ? Then it is wrong

To think that one is exquisitely fair ?

*Pyg.* Well, Galatea, it 's a sentiment That every other woman shares with thee ; They *think* it, but they keep it to themselves.

*Gal.* And is thy wife as beautiful as I ?

*Pyg.* No, Galatea, for in forming thee I took her features — lovely in themselves —

And in the marble made them lovelier still.

*Gal.* [*Disappointed.*] Oh ! then I 'm not original ?

*Pyg.* Well — no —

That is — thou hast indeed a prototype ; But though in stone thou didst resemble her,

In life the difference is manifest.

*Gal.* I 'm very glad I am lovelier than she.

And am I better ?

*Pyg.* That I do not know.

*Gal.* Then she has faults ?

*Pyg.* But very few indeed ; Mere trivial blemishes, that serve to show That she and I are of one common kin.

I love her all the better for such faults !

*Gal.* [*After a pause.*] Tell me some faults and I 'll commit them now.

*Pyg.* There is no hurry ; they will come in time :

Though, for that matter, it 's a grievous sin To sit as lovingly as we sit now.

*Gal.* Is sin so pleasant ? If to sit and talk,

As we are sitting, be indeed a sin,  
Why, I could sin all day ! But tell me,  
love,

Is this great fault, that I'm committing  
now,

The kind of fault that only 'serves to show  
That thou and I are of one common kin ?

*Pyg.* Indeed, I'm very much afraid it  
is.

*Gal.* And dost thou love me better for  
such fault ?

*Pyg.* Where is the mortal that could  
answer " No " ?

*Gal.* Why, then I'm satisfied, Pygma-  
lion ;

Thy wife and I can start on equal terms.

She loves thee ?

*Pyg.* Very much.

*Gal.* I am glad of that.

I like thy wife.

*Pyg.* And why ?

*Gal.* Our tastes agree.

We love Pygmalion well, and, what is more,  
Pygmalion loves us both. I like thy wife ;  
I'm sure we shall agree.

*Pyg.* [*Aside.*] I doubt it much !

*Gal.* Is she within ?

*Pyg.* No, she is not within.

*Gal.* But she'll come back ?

*Pyg.* Oh, yes, she will come back.

*Gal.* How pleas'd she'll be to know,  
when she returns,

That there was some one here to fill her  
place !

*Pyg.* [*Dryly.*] Yes, I should say she'd  
be extremely pleas'd.

*Gal.* Why, there is something in thy  
voice which says

That thou art jesting ! Is it possible

To say one thing and mean another ?

*Pyg.* Yes,

It's sometimes done.

*Gal.* How very wonderful !

So clever !

*Pyg.* And so very useful.

*Gal.* Yes.

Teach me the art.

*Pyg.* The art will come in time.

My wife will *not* be pleas'd ; there — that's  
the truth.

*Gal.* I do not think that I *shall* like thy  
wife.

Tell me more of her.

*Pyg.* Well —

*Gal.* What did she say  
When last she left thee ?

*Pyg.* Humph ! Well, let me see :  
Oh ! true, she gave thee to me as my  
wife, —

Her solitary representative ;  
She fear'd I should be lonely till she came,  
And counsell'd me, if thoughts of love  
should come,

To speak those thoughts to thee, as I am  
wont

To speak to her.

*Gal.* That's right.

*Pyg.* But when she spoke  
Thou wast a stone, now thou art flesh and  
blood,

Which makes a difference !

*Gal.* It's a strange world !

A woman loves her husband very much,  
And cannot brook that I should love him,  
too !

She fears he will be lonely till she comes,  
And will not let me cheer his loneliness !  
She bids him breathe his love to senseless  
stone,

And, when that stone is brought to life, be  
dumb !

It's a strange world — I cannot fathom it !

*Pyg.* [*Aside.*] Let me be brave, and  
put an end to this.

[*Aloud.*] Come, Galatea — till my wife  
returns,

My sister shall provide thee with a home ;  
Her house is close at hand.

*Gal.* [*Astonished and alarmed.*] Send  
me not hence,

Pygmalion — let me stay.

*Pyg.* It may not be.

Come, Galatea, we shall meet again.

*Gal.* [*Resignedly.*] Do with me as thou  
wilt, Pygmalion !

But we *shall* meet again ? — and very soon ?

*Pyg.* Yes, very soon.

*Gal.* And when thy wife returns,  
She'll let me stay with thee ?

*Pyg.* I do not know.

[*Aside.*] Why should I hide the truth from  
her ? [*Aloud.*] Alas !

I may not see thee then.

*Gal.* Pygmalion !

What fearful words are these ?

*Pyg.* The bitter truth.

I may not love thee — I must send thee  
hence.

*Gal.* Recall those words, Pygmalion,  
my love !

Was it for this that Heaven gave me life ?  
Pygmalion, have mercy on me ; see,  
I am thy work, thou hast created me ;  
The gods have sent me to thee. I am thine,  
Thine ! only and unalterably thine !  
This is the thought with which my soul is  
charged.

Thou tellest me of one who claims thy  
love,

That thou hast love for her alone. Alas !

I do not know these things — I only know

That Heaven has sent me here to be with  
thee !

Thou tellest me of duty to thy wife,  
Of vows that thou wilt love but her. Alas !  
I do not know these things — I only know  
That Heaven, who sent me here, has given  
me

One all-absorbing duty to discharge —

To love thee, and to make thee love again !

*[During this speech PYGMALION has shown  
symptoms of irresolution ; at its conclusion  
he takes her in his arms, and embraces her.]*

## Herman Charles Merivale

### ÆTATE XIX

NINETEEN ! of years a pleasant number ;  
And it were well  
If on his post old Time would slumber  
For Isabel :

If he would leave her, fair and girlish,  
Untouch'd of him  
Forgetting once his fashions churlish,  
Just for a whim !

But no, not he ; ashore, aboard ship,  
Sleep we, or wake,  
He lays aside his right of lordship  
For no man's sake ;

But all untiring girds his loins up  
For great and small ;  
And, as a miser sums his coins up,  
Still counts us all.

As jealous as a nine-days' lover,  
He will not spare,  
'Spite of the wealth his presses cover,  
One silver hair ;

But writes his wrinkles far and near in  
Life's every page,  
With ink invisible, made clear in  
The fire of age.

Child ! while the treacherous flame yet  
shines not  
On thy smooth brow,  
Where even Envy's eye divines not  
That writing now,

In this brief homily I read you  
There should be found  
Some wholesome moral, that might lead  
you  
To look around,

And think how swift, as sunlight passes  
Into the shade,  
The pretty picture in your glass is  
Foredoom'd to fade.

But, 'faith, the birthday genius quarrels  
With moral rhyme,  
And I was never good at morals  
At any time ;

While with ill-omens to alarm you  
'T were vain to try, —  
To show how little mine should harm you,  
Your mother's by !

And what can Time hurt me, I pray, with,  
If he insures  
Such friends to laugh regrets away with  
As you — and yours ?

### READY, AY, READY

OLD England's sons are English yet,  
Old England's hearts are strong ;  
And still she wears her coronet  
Aflame with sword and song.  
As in their pride our fathers died,  
If need be, so die we ;  
So wield we still, gainsay who will,  
The sceptre of the sea.

England, stand fast ; let hand and heart be steady ;

Be thy first word thy last, — Ready, ay, ready !

We've Raleighs still for Raleigh's part,

We've Nelsons yet unknown ;

The pulses of the Lion Heart

Beat on through Wellington.

Hold, Britain, hold thy creed of old,

Strong foe and steadfast friend,

And, still unto thy motto true,

Defy not, but defend.

England, stand fast ; let heart and hand be steady ;

Be thy first word thy last, — Ready, ay, ready !

Men whisper'd that our arm was weak,

Men said our blood was cold,

And that our hearts no longer speak

The clarion-note of old ;

But let the spear and sword draw near

The sleeping lion's den,

His island shore shall start once more

To life with armed men.

England, stand fast ; let heart and hand be steady ;

Be thy first word thy last, — Ready, ay, ready !

### THAISA'S DIRGE

THAISA fair, under the cold sea lying,  
Sleeps the long sleep denied to her by  
Earth ;

We, adding sighs unto the wild winds' sigh-  
ing,

With all our mourning under-mourn her  
worth :

The white waves toss their crested plumes  
above her,

Round sorrowing faces with the salt spray  
wet ;

All are her lovers that once learn'd to love  
her,

And never may remember to forget ;

Shells for her pillow Amphitrite bring-  
eth,

And sad nymphs of the dank weed weave  
her shroud ;

Old Triton's horn her dirge to Ocean sing-  
eth,

Whose misty caverns swell the echo  
loud ;

And, while the tides rock to and fro her  
bier,

What was Thaisa lies entombed here.

## Augusta Webster

### SONGS FROM DRAMAS

#### NEWS TO THE KING

"News to the king, good news for all,"

*The corn is trodden, the river runs red.*

"News of the battle," the heralds call,

"We have won the field ; we have taken  
the town ;

We have beaten the rebels and crush'd  
them down."

*And the dying lie with the dead.*

"Who was my bravest ?" quoth the king,

*The corn is trodden, the river runs red.*

"Whom shall I honor for this great thing ?"

"Threescore were best, where none were  
worst ;

But Walter Wendulph was aye the first."

*And the dying lie with the dead.*

"What of my husband ?" quoth the  
bride,

*The corn is trodden, the river runs  
red.*

"Comes he to-morrow ? how long will he  
bide ?"

"Put off thy bridegear, busk thee in  
black ;

Walter Wendulph will never come back."

*And the dying lie with the dead.*

#### 'TWEEN EARTH AND SKY

SEEDS with wings, between earth and sky

Fluttering, flying ;

Seeds of a lily with blood-red core

Breathing of myrrh and of giroflore :

Where winds drop them, there must they  
lie,

Living or dying.

Some to the garden, some to the wall,  
Fluttering, falling ;  
Some to the river, some to earth :  
Those that reach the right soil get birth ;  
None of the rest have liv'd at all.  
Whose voice is calling —

“ Here is soil for wing'd seeds that near,  
Fluttering, fearing,  
Where they shall root and burgeon and  
spread.  
Lacking the heart-room the song lies  
dead:  
Half is the song that reaches the ear,  
Half is the hearing ” ?

## DAY IS DEAD

DAY is dead, and let us sleep,  
Sleep a while or sleep for aye ;  
'T were the best if we unknew  
While to-morrow dawn'd and grew ;  
It may bring us time to weep :  
We were glad to-day.  
Joy for a little while is won,  
Joy is ending while begun ;  
Then the setting of the sun ;  
Afterwards is long to rue.

## TELL ME NOT OF MORROWS, SWEET

TELL me not of morrows, sweet ;  
All to-day is fair, and ours,  
Thine and mine ;  
Mar not Now with needing more.  
Neither speak of yesterdays ;  
Lose not Now with backward gaze,  
Lingering on what went before.  
Watch for all to-day's new flowers,  
Mine and thine,  
Else to-day were incomplete.

Nay, but speak of morrows, sweet ;  
Lest to-day seem loss of ours,  
Thine and mine,  
Leaving nought to come again.  
Nay, but speak of yesterdays,  
Lest, forgetting trodden ways,  
We have trodden them in vain.  
Make one love-time of all hours,  
Mine and thine,  
Else to-day were incomplete.

THE DEATHS OF MYRON AND  
KLYDONE

## FROM “ IN A DAY ”

SCENE. — A lighted Hall. Soft music playing  
without. A Bed placed in an alcove among  
flowers.

*Enter MYRON, OLYMNIOS, RUFUS, LYSIS,  
and others.*

*Myr.* Move me that jasmine further  
from the bed :  
The perfume's sweetest coming faint  
through air.  
That's well. And shut the nearest case-  
ment close :  
The breeze is almost chill. Throw that  
one wide :

Let waking stars peep at their mimics here.  
Now, Rufus, art thou ready ?

*Ruf.* 'Tis, Art thou ?

*Myr.* Give me the cup, good Lysis.  
Pure wine first.

I drink to the Good Genius [*drinks*], whom,  
perchance,

I shall know presently by some nearer name.  
Now, Lysis, that blent wine whose name is  
Sleep. [*Drinks.*

[*To Rufus.*] So, thou hast seen me drink,  
and know'st what draught,  
Who saw'st it mix'd ; no need methinks to  
watch.

Go, prithee, try again my vintage wine :  
I doubt thou wilt not ask to taste *this* brew.

*Ruf.* No, 'faith ! my thirst can wait a  
wholesomer tap.

I am sorry for thee, too.

*Myr.* Well, go, my man ;  
Thou canst come by-and-by and see 't was  
sure.

[*Exeunt all but MYRON, OLYMNIOS, and  
LYSIS.*

Now quick, boy ! fetch Klydone.

[*Exit LYSIS.*  
'T is most strange

How death that is of all we know most sure,  
Of all we know seems most impossible.  
I shall not live an hour ; my mind grants  
that,

But grants it as a stage of argument,  
Gives it but such belief as when, being told  
“ So many fathomless miles to reach that  
star,”

We learn the count unquestioning it for true,  
But cannot shape conception of its reach.

I cannot, quick life still within my veins,  
I cannot feel a faith that presently  
My cold oblivious body shall lie there,  
Void of the soul, an ended nothingness.

*Olymn.* Thou art too young, and death  
unnatural.

*Myr.* Klydone thinks all death unnatu-  
ral.

*Olymn.* If nature stood for perfectness,  
it were.

And therein is the better after-hope :  
For perfectness must be, since we conceive  
it,

And, not being here, 't is in some second  
life.

*Myr.* I'll think my soul shall, like the  
sunward swallows,  
Having known but summer here, renew it  
there.

Klydone comes not.

*Olymn.* That's for want of wings.

*Myr.* I would she had them, to flee  
hence and rest.

'T is a wild, long journey. Ah, poor child,  
poor child !

May the gods send her happy.

*Olymn.* If they will ;  
Pray rather they may send her as is best.

*Myr.* Let her not brood upon my death  
too much,

And most of all persuade her from re-  
morse ;

Tell her 't was destin'd, had she never  
spoken ;

Hush her from her own blame till, by-and-  
by,

It takes the strangeness of unworded  
thoughts

That fade like bodiless ghosts beyond our  
ken.

*Olymn.* No, Myron. Self-blame's a  
shrewd counsellor ;

I will not help Klydone from that good.

*Myr.* She is such a woman as some  
griefs could kill.

*Olymn.* Better to die by an ennobling  
grief

Than to live cheerful in too low content.

*Myr.* But spare her, if it be but for  
my sake.

*Olymn.* Whom dost thou ask ? I spare  
not nor chastise ;

That's God's to do, who makes our self his  
means :

Her sorrowing or her comfort lie in her.

*Enter LYSIS.*

*Lys.* Klydone, sir; Klydone — [*Stops.*

*Myr.* Comes she not ?  
Tell her to make more speed, for I grow  
heavy.

*Lys.* She comes ; she bade them carry  
her ; she's half dead.

*Myr.* I am awake, I think. Say it again.  
Half dead ?

*Lys.* She took the poison at due time ;  
She said 't was at due time by thine own  
count ;

She said thou shouldst have call'd her in  
an hour,

And she was ready then : but 't was too  
long,

More than an hour, and so she must go first  
That did but mean to follow thee after-  
wards.

*Olymn.* Well, 't is her right.

*Myr.* Is it a message, boy ?

*Lys.* She said it by gasps ; then bade  
me, if she died,  
Tell it thee for her, and thou 'dst know and  
pardon.

She is coming.

*Myr.* She go first ! Klydone die !  
Olymnios, hast thou heard ?

*Olymn.* I blame her not ;  
Nor weep her going with thee. 'T is the  
best.

*Myr.* I would have had her live : she  
hated death.

But we go hand in hand, husband and wife.  
*Lysis*, go bid them hasten, lest she sleep,  
Or I, past waking, ere she come to me.

*Enter Servants carrying KLYDONE on a  
couch.*

*A Servant.* 'T is over. She still breath'd  
a minute since ;

But now 't is over.

*Second Serv.* 'T was but just " Toc  
soon ! "

As if she sigh'd in sleep ; then only breath'd,  
And now 't is over.

*Myr.* Oh, how fair she lies !  
She should have kept that smile to look on  
me.

Sweet, canst thou see me still ? How fair  
she is !

Smile on, Klydone, death has wedded us.  
Wife, wilt thou love me there, whither we  
go ? [*Exit OLYMNIOS.*

*Lys.* Master, she stirr'd.  
*Myr.* 'T was but my breath, my boy,  
 That mov'd that straying gossamer of her  
 hair.

[*To the Servants.*] Come, lift her gently,  
 lay her on the bed.

So.

*Olymn.* [*Without.*] Both ! oh, both !

*A Servant.* Hark ! 'T was a fall.

Go see. [*Exeunt some Servants.*]

*Myr.* Where is Olymnios ?

*Reënter a Servant.*

What's the noise we heard ?

*Serv.* Olymnios, master.

*Myr.* Yes ?

*Serv.* He died and fell.

*Myr.* When sorrow swells these iron-  
 pent hearts they break.

Go, all of you. Keep stillness, wake me not.  
 I have room beside thee, love. [*Lies down  
 on the bed.*] Go now, my friends.

*Lysis*, not thou. Sit where I do not see thee.  
 Send hence that music, and thou, sing me  
 asleep.

Is it moonlight yet ?

*Lys.* Yes.

*Myr.* Throw the curtains back.  
 Put out those lights. Now sing until I  
 sleep. [*Exeunt Servants.*]

No dirges, boy ; that song Klydone lov'd,  
 Philomel and the aloe flower, sing that.

*Lys.* [*Sings.*]

Joy that's half too keen and true  
 Makes us tears.

Oh the sweetness of the tears !

If such joy at hand appears,

Snatch it, give thine all for it :

Joy that is so exquisite,

Lost, comes not new.

(One blossom for a hundred years.)

Grief that's fond, and dies not soon,  
 Makes delight.

Oh the pain of the delight !

If thy grief be Love's aright,

Tend it close and let it grow :

Grief so tender not to know

Loses Love's boon.

(Sweet Philomel sings all the night.)

*Myr.* [*Drowsily.*] Fair dreams, Klydone,  
 Waken me at dawn. [*Sleeps*]

## ELEGANTIÆ

### Frederick Locker-Lampson

(FREDERICK LOCKER)

#### TO MY GRANDMOTHER

SUGGESTED BY A PICTURE BY MR. ROMNEY

THIS relative of mine,  
 Was she seventy-and-nine

When she died ?

By the canvas may be seen  
 How she look'd at seventeen,  
 As a bride.

Beneath a summer tree,  
 Her maiden reverie

Has a charm ;

Her ringlets are in taste ;

What an arm ! . . . what a waist  
 For an arm !

With her bridal-wreath, bouquet,  
 Lace farthingale, and gay

*Falbalà,*

Were Romney's limning true,

What a lucky dog were you,

Grandpapa !

Her lips are sweet as love ;

They are parting ! Do they move ?

Are they dumb ?

Her eyes are blue, and beam

Beseechingly, and seem

To say, "Come !"

What funny fancy slips

From between these cherry lips !

Whisper me,



Sweet sorceress in paint,  
What canon says I may n't  
Marry thee ?

That good-for-nothing Time  
Has a confidence sublime !

When I first  
Saw this lady, in my youth,  
Her winters had, forsooth,  
Done their worst.

Her locks, as white as snow,  
Once sham'd the swarthy crow :  
By-and-by  
That fowl's avenging sprite  
Set his cruel foot for spite  
Near her eye.

Her rounded form was lean,  
And her silk was bombazine :  
Well I wot  
With her needles would she sit,  
And for hours would she knit, —  
Would she not ?

Ah, perishable clay !  
Her charms had dropp'd away  
One by one ;  
But if she heav'd a sigh  
With a burden, it was, " Thy  
Will be done."

In travail, as in tears,  
With the fardel of her years  
Overpast,  
In mercy she was borne  
Where the weary and the worn  
Are at rest.

Oh, if you now are there,  
And sweet as once you were,  
Grandmamma,  
This nether world agrees  
'T will all the better please  
Grandpapa.

#### THE WIDOW'S MITE

A WIDOW, — she had only one !  
A puny and decrepit son ;  
But, day and night,  
Though fretful oft, and weak and small,  
A loving child, he was her all, —  
The Widow's Mite.

The Widow's Mite — ay, so sustain'd,  
She battled onward, nor complain'd  
Though friends were fewer :  
And while she toil'd for daily fare,  
A little crutch upon the stair  
Was music to her.

I saw her then, and now I see  
That, though resign'd and cheerful, she  
Has sorrow'd much :  
She has, — He gave it tenderly, —  
Much faith, and, carefully laid by,  
A little crutch.

#### ON AN OLD MUFF

TIME has a magic wand !  
What is this meets my hand,  
Moth-eaten, mouldy, and  
Cover'd with fluff ?  
Faded, and stiff, and scant ;  
Can it be ? no, it can't, —  
Yes, I declare, it's Aunt  
Prudence's muff !

Years ago, twenty-three,  
Old Uncle Doubleddee  
Gave it to Aunt P.  
Laughing and teasing :  
" Prue of the breezy curls,  
Whisper those solemn churls,  
*What holds a pretty girl's  
Hand without squeezing ?*"

Uncle was then a lad  
Gay, but, I grieve to add,  
Sinful, if smoking bad  
*Baccy's a vice :*  
Glossy was then this mink  
Muff, lined with pretty pink  
Satin, which maidens think  
" Awfully nice !"

I seem to see again  
Aunt in her hood and train  
Glide, with a sweet disdain,  
Gravely to Meeting :  
Psalm-book, and kerchief new,  
Peep'd from the Muff of Prue ;  
Young men, and pious too,  
Giving her greeting.

Sweetly her Sabbath sped  
Then ; from this Muff, it's said,  
Tracts she distributed :  
Converts (till Monday !),

Lur'd by the grace they lack'd,  
Follow'd her. One, in fact,  
Ask'd for — and got — his tract  
Twice of a Sunday !

Love has a potent spell ;  
Soon this bold ne'er-do-well,  
Aunt's too susceptible  
Heart undermining,  
Slipp'd, so the scandal runs,  
Notes in the pretty nun's  
Muff, — triple-corner'd ones,  
Pink as its lining.

Worse follow'd : soon the jade  
Fled (to oblige her blade !)  
Whilst her friends thought that they'd  
Lock'd her up tightly :  
After such shocking games  
Aunt is of wedded dames  
Gayest, and now her name's  
Mrs. Golightly.

In female conduct, flaw  
Sadder I never saw.  
Faith still I've in the law  
Of compensation.  
Once Uncle went astray,  
Smok'd, jok'd, and swore away ;  
Sworn by he's now, by a  
Large congregation.

Changed is the Child of Sin ;  
Now he's (he once was thin)  
Grave, with a double chin, —  
Blest be his fat form !  
Changed is the garb he wore,  
Preacher was never more  
Priz'd than is Uncle for  
Pulpit or platform.

If all's as best befits  
Mortals of slender wits,  
Then beg this Muff and its  
Fair Owner pardon :  
*All's for the best*, indeed  
Such is my simple creed :  
Still I must go and weed  
Hard in my garden.

#### TO MY MISTRESS

COUNTRESS, I see the flying year,  
And feel how Time is wasting here :  
Ay, more, he soon his worst will do,  
And garner all your roses too.

It pleases Time to fold his wings  
Around our best and fairest things ;  
He'll mar your blooming cheek, as now  
He stamps his mark upon my brow.

The same mute planets rise and shine  
To rule your days and nights as mine :  
Once I was young and gay, and, see . . .  
What I am now you soon will be.

And yet I boast a certain charm  
That shields me from your worst alarm ;  
And bids me gaze, with front sublime,  
On all these ravages of Time.

You boast a gift to charm the eyes,  
I boast a gift that Time defies :  
For mine will still be mine, and last  
When all your pride of beauty's past.

My gift may long embalm the lures  
Of eyes — ah, sweet to me as yours !  
For ages hence the great and good  
Will judge you as I choose they should.

In days to come, the peer or clown,  
With whom I still shall win renown,  
Will only know that you were fair  
Because I chanced to say you were.

Proud Lady ! Scornful beauty mocks  
At aged heads and silver locks ;  
But think awhile before you fly,  
Or spurn a poet such as I.

#### THE SKELETON IN THE CUP-BOARD

THE characters of great and small  
Come ready-made, we can't bespeak one ;  
Their sides are many, too, and all  
(Except ourselves) have got a weak one.  
Some sanguine people love for life,  
Some love their hobby till it flings them.  
How many love a pretty wife  
For love of the *éclat* she brings them !

A little to relieve my mind  
I've thrown off this disjointed chatter,  
But more because I'm disinclin'd  
To enter on a painful matter :  
Once I was bashful ; I'll allow  
I've blush'd for words untimely spoken ;  
I still am rather shy, and now . . .  
And now the ice is fairly broken.

We all have secrets : you have one  
Which may n't be quite your charming  
spouse's ;

We all lock up a skeleton  
In some grim chamber of our houses ;  
Familiars, who exhaust their days  
And nights in probing where our smart  
is,

And who, excepting spiteful ways,  
Are "silent, unassuming parties."

We hug this phantom we detest,  
Rarely we let it cross our portals ;  
It is a most exacting guest :  
Now, are we not afflicted mortals ?  
Your neighbor Gay, that jovial wight,  
As Dives rich, and brave as Hector, —  
Poor Gay steals twenty times a night,  
On shaking knees, to see his spectre.

Old Dives fears a pauper fate,  
So hoarding is his ruling passion :  
Some gloomy souls anticipate  
A waistcoat straiter than the fashion !

She childless pines, that lonely wife,  
And secret tears are bitter shedding ;  
Hector may tremble all his life,  
And die, — but not of that he's dreading

Ah me, the World ! — how fast it spins !  
The beldams dance, the caldron bubbles ;  
They shriek, they stir it for our sins,  
And we must drain it for our troubles.  
We toil, we groan ; the cry for love  
Mounts up from this poor seething city,  
And yet I know we have above  
A FATHER infinite in pity.

When Beauty smiles, when Sorrow weeps,  
Where sunbeams play, where shadows  
darken,  
One inmate of our dwelling keeps  
Its ghastly carnival ; but hearken !  
How dry the rattle of the bones !  
That sound was not to make you start  
meant :  
Stand by ! Your humble servant owns  
The Tenant of this Dark Apartment.

## Robert Barnabas Brough

### MY LORD TOMNODDY

My Lord Tomnoddy's the son of an Earl ;  
His hair is straight, but his whiskers curl :  
His Lordship's forehead is far from wide,  
But there's plenty of room for the brains  
inside.

He writes his name with indifferent ease,  
He's rather uncertain about the "d's ;"  
But what does it matter, if three or one,  
To the Earl of Fitzdotterel's eldest son ?

My Lord Tomnoddy to college went ;  
Much time he lost, much money he spent ;  
Rules, and windows, and heads, he broke —  
Authorities wink'd — young men will joke !  
He never peep'd inside of a book :  
In two years' time a degree he took,  
And the newspapers vaunted the honors  
won  
By the Earl of Fitzdotterel's eldest son.

My Lord Tomnoddy came out in the world :  
Waists were tighten'd and ringlets curl'd.  
Virgins languish'd, and matrons smil'd —  
'T is true, his Lordship is rather wild ;

In very queer places he spends his life ;  
There's talk of some children by nobody's  
wife —

But we must n't look close into what is  
done

By the Earl of Fitzdotterel's eldest son.

My Lord Tomnoddy must settle down —  
There's a vacant seat in the family town !  
( 'T is time he should sow his eccentric  
oats ) —

He has n't the wit to apply for votes :  
He cannot e'en learn his election speech,  
Three phrases he speaks, a mistake in each !  
And then breaks down — but the borough  
is won

For the Earl of Fitzdotterel's eldest son.

My Lord Tomnoddy prefers the Guards,  
(The House is a bore) so, it's on the cards !  
My Lord's a Lieutenant at twenty-three,  
A Captain at twenty-six is he :  
He never drew sword, except on drill ;  
The tricks of parade he has learnt but ill ;  
A full-blown Colonel at thirty-one  
Is the Earl of Fitzdotterel's eldest son !

My Lord Tomnoddy is thirty-four ;  
 The Earl can last but a few years more.  
 My Lord in the Peers will take his place :  
 Her Majesty's councils his words will grace.

Office he'll hold, and patronage sway ;  
 Fortunes and lives he will vote away ;  
 And what are his qualifications ? — ONE !  
 He's the Earl of Fitzdotterel's eldest son.

## Charles Stuart Calverley

### COMPANIONS

#### A TALE OF A GRANDFATHER

I KNOW not of what we ponder'd  
 Or made pretty pretence to talk,  
 As, her hand within mine, we wander'd  
 Tow'rd the pool by the lime-tree walk,  
 While the dew fell in showers from the  
     passion flowers  
 And the blush-rose bent on her stalk.

I cannot recall her figure :  
 Was it regal as Juno's own ?  
 Or only a trifle bigger  
 Than the elves who surround the throne  
 Of the Faëry Queen, and are seen, I ween,  
 By mortals in dreams alone ?

What her eyes were like I know not :  
 Perhaps they were blurr'd with tears ;  
 And perhaps in you skies there glow not  
 (On the contrary) clearer spheres.  
 No ! as to her eyes I am just as wise  
 As you or the cat, my dears.

Her teeth, I presume, were "pearly :"  
 But which was she, brunette or blonde ?  
 Her hair, was it quaintly curly,  
 Or as straight as a beadle's wand ?  
 That I fail'd to remark : it was rather dark  
 And shadowy round the pond.

Then the hand that repos'd so snugly  
 In mine, — was it plump or spare ?  
 Was the countenance fair or ugly ?  
 Nay, children, you have me there !  
 My eyes were p'haps blurr'd ; and besides  
     I'd heard  
 That it's horribly rude to stare.

And I, — was I brusque and surly ?  
 Or oppressively bland and fond ?  
 Was I partial to rising early ?  
 Or why did we twain abscond,

When nobody knew, from the public view  
 To prow! by a misty pond ?

What pass'd, what was felt or spoken, —  
 Whether anything pass'd at all, —  
 And whether the heart was broken  
 That beat under that shelt'ring shawl, —  
 (If shawl she had on, which I doubt), —  
     has gone,  
 Yes, gone from me past recall.

Was I haply the lady's suitor ?  
 Or her uncle ? I can't make out ;  
 Ask your governess, dears, or tutor.  
 For myself, I'm in hopeless doubt  
 As to why we were there, who on earth  
     we were,  
 And what this is all about.

### BALLAD

#### PART I

THE auld wife sat at her ivied door,  
 (*Butter and eggs and a pound of cheese*)  
 A thing she had frequently done before ;  
 And her spectacles lay on her apron'd  
     knees.

The piper he pip'd on the hill-top high,  
 (*Butter and eggs and a pound of cheese*)  
 Till the cow said, "I die," and the goose  
     asked "Why ?"  
 And the dog said nothing, but search'd  
     for fleas.

The farmer he strode through the square  
     farmyard ;  
 (*Butter and eggs and a pound of cheese*)  
 His last brew of ale was a trifle hard,  
 The connection of which with the plot  
     one sees.

The farmer's daughter hath frank blne eyes ;  
 (*Butter and eggs and a pound of cheese*)

She hears the rooks caw in the windy skies,  
As she sits at her lattice and shells her  
peas.

The farmer's daughter hath ripe red lips ;  
(*Butter and eggs and a pound of cheese*)  
If you try to approach her away she skips  
Over tables and chairs with apparent  
ease.

The farmer's daughter hath soft brown  
hair ;  
(*Butter and eggs and a pound of cheese*)  
And I met with a ballad, I can't say where,  
Which wholly consisted of lines like  
these.

## PART II

She sat with her hands 'neath her dimpled  
cheeks,  
(*Butter and eggs and a pound of cheese*)  
And spake not a word. While a lady speaks  
There is hope, but she did n't even sneeze.

She sat with her hands 'neath her crimson  
cheeks ;  
(*Butter and eggs and a pound of cheese*)  
She gave up mending her father's breeks,  
And let the cat roll in her best chemise.

She sat with her hands 'neath her burning  
cheeks,  
(*Butter and eggs and a pound of cheese*)  
And gaz'd at the piper for thirteen weeks ;  
Then she follow'd him out o'er the misty  
leas.

Her sheep follow'd her, as their tails did  
them,  
(*Butter and eggs and a pound of cheese*)  
And this song is consider'd a perfect gem ;  
And as to the meaning, it's what you  
please.

## ON THE BRINK

I WATCH'D her as she stoop'd to pluck  
A wild flower in her hair to twine ;  
And wish'd that it had been my luck  
To call her mine ;

Anon I heard her rate with mad,  
Mad words her babe within its cot,  
And felt particularly glad  
That it had not.

I knew (such subtle brains have men !)  
That she was uttering what she should n't ;  
And thought that I would chide, and  
then  
I thought I would n't.

Few could have gaz'd upon that face,  
Those pouting coral lips, and chided :  
A Rhadamanthus, in my place,  
Had done as I did.

For wrath with which our bosoms glow  
Is chain'd there oft by Beauty's spell ;  
And, more than that, I did not know  
The widow well.

So the harsh phrase pass'd unprov'd :  
Still mute — (O brothers, was it sin ?) —  
I drank, unutterably mov'd,  
Her beauty in.

And to myself I murmur'd low,  
As on her upturn'd face and dress  
The moonlight fell, "Would she say  
No, —  
By chance, or Yes ?"

She stood so calm, so like a ghost,  
Betwixt me and that magic moon,  
That I already was almost  
A finish'd coon.

But when she caught adroitly up  
And sooth'd with smiles her little daugh-  
ter ;  
And gave it, if I'm right, a sup  
Of barley-water ;

And, crooning still the strange, sweet  
lore  
Which only mothers' tongues can utter,  
Snow'd with deft hand the sugar o'er  
Its bread-and-butter ;

And kiss'd it clingly (ah, why  
Don't women do these things in pri-  
vate ?) —  
I felt that if I lost her, I  
Should not survive it.

And from my mouth the words nigh  
flew, —  
The past, the future, I forgot 'em, —  
"Oh, if you 'd kiss me as you do  
That thankless atom !"

But this thought came ere yet I spake,  
And froze the sentence on my lips :  
" They err who marry wives that make  
Those little slips."

It came like some familiar rhyme,  
Some copy to my boyhood set ;  
And that 's perhaps the reason I 'm  
Unmarried yet.

Would she have own'd how pleas'd she was,  
And told her love with widow's pride ?  
I never found out that, because  
I never tried.

Be kind to babes and beasts and birds,  
Hearts may be hard though lips are coral ;  
And angry words are angry words :  
And that 's the moral.

## Joseph Ashby-Sterry

### A MARLOW MADRIGAL

OH, Bisham Banks are fresh and fair,  
And Quarry Woods are green,  
And pure and sparkling is the air,  
Enchanting is the scene !  
I love the music of the weir,  
As swift the stream runs down,  
For oh, the water 's deep and clear  
That flows by Marlow town !

When London 's getting hot and dry,  
And half the season 's done,  
To Marlow you should quickly fly,  
And bask there in the sun.  
There pleasant quarters you may find, —  
The " Angler " or the " Crown "  
Will suit you well, if you're inclin'd  
To stay in Marlow town.

I paddle up to Harleyford,  
And sometimes I incline  
To cushions take with lunch aboard,  
And play with rod and line ;  
For in a punt I love to laze,  
And let my face get brown ;  
And dream away the sunny days  
By dear old Marlow town.

I go to luncheon at the Lawn,  
I muse, I sketch, I rhyme ;  
I headers take at early dawn,  
I list to All Saints' chime.  
And in the river, flashing bright,  
Dull care I strive to drown, —  
And get a famous appetite  
At pleasant Marlow town.

So when no longer London life  
You feel you can endure,

Just quit its noise, its whirl, its strife,  
And try the " Marlow cure." —  
You 'll smooth the wrinkles on your brow,  
And scare away each frown, —  
Feel young again once more, I vow,  
At quaint old Marlow town.

Here Shelley dream'd and thought and  
wrote,  
And wander'd o'er the leas ;  
And sung and drifted in his boat  
Beneath the Bisham trees.  
So let me sing, although I 'm no  
Great poet of renown,  
Of hours that much too quickly go  
At good old Marlow town !

### A PORTRAIT

In sunny girlhood's vernal life  
She caused no small sensation,  
But now the modest English wife  
To others leaves flirtation.  
She 's young still, lovely, debonair,  
Although sometimes her features  
Are clouded by a thought of care  
For those two tiny creatures.

Each tiny, toddling, mottled mite  
Asserts with voice emphatic,  
In lisping accents, " Mite is right, " —  
Their rule is autocratic :  
The song becomes, that charm'd mankind,  
Their musical narcotic,  
And baby lips than Love, she 'll find,  
Are even more despotic.

Soft lullaby when singing there,  
And castles ever building,

Their destiny she 'll carve in air,  
 Bright with maternal gilding :  
 Young Guy, a clever advocate,  
 So eloquent and able !  
 A powder'd wig upon his pate,  
 A coronet for Mabel !

### THE LITTLE REBEL

PRINCESS of pretty pets,  
 Tomboy in trouserettes,  
 Eyes are like violets,  
     Gleefully glancing !  
 Skin like an otter sleek,  
 Nose like a baby Greek,  
 Sweet little dimple-cheek,  
     Merrily dancing !

Lark-like, her song it trills  
 Over the dale and hills.  
 Hark, how her laughter thrills !  
     Joyously joking :  
 Yet, should she feel inclin'd,  
 I fancy you will find,  
 She, like all womankind,  
     Oft is provoking.

Often she stands on chairs,  
 Sometimes she unawares  
 Slyly creeps up the stairs,  
     Secretly hiding :

Then will this merry maid —  
 She is of nought afraid —  
 Come down the balustrade,  
     Saucily sliding !

Books she abominates,  
 But see her go on skates,  
 And over five-barr'd gates  
     Fearlessly scramble !  
 Climbing up apple-trees,  
 Barking her supple knees,  
 Flouting mamma's decrees,  
     Out for a ramble.

Now she is good as gold,  
 Then she is pert and bold,  
 Minds not what she is told,  
     Carelessly tripping.  
 She is an April miss,  
 Bounding to grief from bliss ;  
 Often she has a kiss, —  
     Sometimes a whipping !

Naughty but best of girls,  
 Through life she gayly twirls,  
 Shaking her sunny curls,  
     Careless and joyful.  
 Ev'ry one on her dotes,  
 Carolling merry notes,  
 Pet in short petticoats,  
     Truly tomboyful !

## William John Courthope

### FROM "THE PARADISE OF BIRDS"

#### BIRDCATCHER'S SONG

WHEN at close of winter's night  
 All the insect world 's a-wing ;  
 When anemones are white ;  
 When the first Lent lilies spring ;  
 When the birds their throats do plight,  
 And all feather'd lovers sing ;  
 Eggs of golden plovers reach  
 In London town a shilling each.

Sweet it is to see the gold  
 Brightening on the cowslip tall ;  
 Sweet to hear on lonely wold  
 Birds by dawn their lovers call ;

Sweet to smell the freshening mould ;  
 But far sweeter than them all,  
 Flowers, sweet breath, or songs of lovers,  
 Are shilling eggs of golden plovers.

Bid them pay, and men will buy  
 For their palate magic taste ;  
 Shift the prices, woman's eye  
 Leaves the diamond, likes the paste ;  
 If the market run not high,  
 Heavenly nectar may go waste ;  
 But each shilling paid discovers  
 Fresh flavor in the eggs of plovers.

#### ODE — TO THE ROC

O UNHATCH'D Bird, so high preferr'd,  
 As porter of the Pole,

Of beakless things, who have no wings,  
 Exact no heavy toll.  
 If this my song its theme should wrong,  
 The theme itself is sweet ;  
 Let others rhyme the unborn time,  
 I sing the Obsolete.

And first, I praise the nobler traits  
 Of birds preceding Noah,  
 The giant clan, whose meat was Man,  
 Dinornis, Apteryx, Moa.  
 These, by the hints we get from prints  
 Of feathers and of feet,  
 Excell'd in wits the later tits,  
 And so are obsolete.

I sing each race whom we displace  
 In their primeval woods,  
 While Gospel Aid inspires Free-Trade  
 To traffic with their goods.  
 With Norman Dukes the still Sioux  
 In breeding might compete ;  
 But where men talk the tomahawk  
 Will soon grow obsolete.

I celebrate each perish'd State ;  
 Great cities plough'd to loam ;  
 Chaldean kings ; the Bulls with wings ;  
 Dead Greece, and dying Rome.  
 The Druids' shrine may shelter swine,  
 Or stack the farmer's peat ;  
 'Tis thus mean moths treat finest cloths,  
 Mean men the obsolete.

Shall nought be said of theories dead ?  
 The Ptolemaic system ?  
 Figure and phrase, that bent all ways  
 Duns Scotus lik'd to twist 'em ?  
 Averrhoes' thought ? and what was taught  
 In Salamanca's seat ?  
 Silons and Ogs ? and showers of frogs ?  
 Sea-serpents obsolete ?

Pillion and pack have left their track ;  
 Dead is "the Tally-ho ;"  
 Steam rails cut down each festive crown  
 Of the old world and slow ;  
 Jack-in-the-Green no more is seen,  
 Nor Maypole in the street ;  
 No mummers play on Christmas-day ;  
 St. George is obsolete.

O fancy, why hast thou let die  
 So many a frolic fashion ?

Doublet and hose, and powder'd beaux ?  
 Where are thy songs, whose passion  
 Turn'd thought to fire in knight and  
 squire,  
 While hearts of ladies beat ?  
 Where thy sweet style, ours, ours ere-  
 while ?  
 All this is obsolete.

In Auvergne low potatoes grow  
 Upon volcanoes old ;  
 The moon, they say, had her young day,  
 Though now her heart is cold ;  
 Even so our earth, sorrow and mirth,  
 Seasons of snow and heat,  
 Check'd by her tides in silence glides  
 To become obsolete.

The astrolabe of every babe  
 Reads, in its fatal sky,  
 "Man's largest room is the low tomb —  
 Ye all are born to die."  
 Therefore this theme, O Birds, I deem  
 The noblest we may treat ;  
 The final cause of Nature's laws  
 Is to grow obsolete.

#### IN PRAISE OF GILBERT WHITE

If Transmigration e'er compel  
 A bird to live with human heart,  
 I pray that bird have choice to dwell  
 From human ills apart.

When swallows through the world went  
 forth,  
 And watch'd affairs in every nation,  
 They found for ever, south and north,  
 Vanity and Vexation.

So let him dwell not in the Town —  
 There Trade and Penury roar and weep:  
 But 'neath the silence of a down  
 Disturb'd by grazing sheep.

There, like his brook, his life shall glide,  
 Far from State-party, plot, and treason,  
 Nor feel the flow of Fortune's tide,  
 Beyond the change of season.

There he shall Learning woo, and Art,  
 Without a rival to unthrone ;  
 Nor seek to pain another's heart,  
 Since he may please his own.



Books he shall read in hill and tree ;  
 The flowers his weather shall portend,  
 The birds his moralists shall be,  
 And everything his friend.

Such man in England I have seen ;  
 He mov'd my heart with fresh delight ;  
 And had I not the swallow been,  
 I had been Gilbert White.

## Sir Frederick Pollock

### THE SIX CARPENTERS' CASE

(*1 Smith, L. C. 133, 7th Ed.*)

THIS case befell at four of the clock  
 (now listeneth what I shall say),  
 and the year was the seventh of James the  
 First,

on a fine September day.

The birds on the bough sing loud and  
 sing low,  
 what trespass shall be *ab initio*.

It was Thomas Newman and five his feres  
 (three more would have made them nine),  
 and they entered into John Vaux's house,  
 that had the Queen's Head to sign.

The birds on the bough sing loud and  
 sing low,  
 what trespass shall be *ab initio*.

They called anon for a quart of wine  
 (they were carpenters all by trade),  
 and they drank about till they drank it  
 out,

and when they had drunk they paid.

The birds on the bough sing loud and  
 sing low,  
 what trespass shall be *ab initio*.

One spake this word in John Ridding's  
 ear

(white manchets are sweet and fine):

"Fair sir, we are fain of a penn'orth of  
 bread  
 and another quart of wine."

The birds on the bough sing loud and  
 sing low,  
 what trespass shall be *ab initio*.

Full lightly thereof they did eat and drink  
 (to drink is iwis no blame).

"Now tell me eight pennies," quoth Mas-  
 ter Vaux ;

but they would not pay the same.

The birds on the bough sing loud and  
 sing low,  
 what trespass shall be *ab initio*.

"Ye have trespassed with force and arms,  
 ye knaves

(the six be too strong for me),

but your tortious entry shall cost you  
 dear,

and that the King's Court shall see.

The birds on the bough sing loud and  
 nought low,  
 your trespass was wrought *ab initio*."

*Sed per totam curiam* 't was well resolved  
 (note, reader, this difference)

that in mere not doing no trespass is,  
 and John Vaux went empty thence.

The birds on the bough sing loud and  
 sing low,  
 no trespass was here *ab initio*.

## "THE LAND OF WONDER-WANDER"

### Edward Lear

#### THE JUMBLIES

THEY went to sea in a sieve, they did ;  
 In a sieve they went to sea ;  
 In spite of all their friends could say,  
 On a winter's morn, on a stormy day,  
 In a sieve they went to sea.  
 And when the sieve turn'd round and round,  
 And every one cried, " You 'll be drown'd ! "  
 They call'd aloud, " Our sieve ain't big :  
 But we don't care a button ; we don't care  
 a fig :  
 In a sieve we 'll go to sea ! "  
 Far and few, far and few,  
 Are the lands where the Jumblies  
 live :  
 Their heads are green, and their hands  
 are blue ;  
 And they went to sea in a sieve.

They sail'd away in a sieve, they did,  
 In a sieve they sail'd so fast,  
 With only a beautiful pea-green veil  
 Tied with a ribbon, by way of a sail,  
 To a small tobacco-pipe mast.  
 And every one said who saw them go,  
 " Oh ! won't they be soon upset, you know :  
 For the sky is dark, and the voyage is  
 long ;  
 And, happen what may, it's extremely  
 wrong  
 In a sieve to sail so fast."

The water it soon came in, it did ;  
 The water it soon came in :  
 So, to keep them dry, they wrapp'd their  
 feet  
 In a pinky paper all folded neat :  
 And they fasten'd it down with a pin.  
 And they pass'd the night in a crockery-  
 jar ;  
 And each of them said, " How wise we  
 are !  
 Though the sky be dark, and the voyage be  
 long,

Yet we never can think we were rash or  
 wrong,  
 While round in our sieve we spin."

And all night long they sail'd away ;  
 And, when the sun went down,  
 They whistled and warbled a moony song  
 To the echoing sound of a coppery gong,  
 In the shade of the mountains brown,  
 " ( O Timballoo ! how happy we are  
 When we live in a sieve and a crockery-  
 jar !  
 And all night long, in the moonlight pale,  
 We sail away with a pea-green sail  
 In the shade of the mountains brown."

They sail'd to the Western Sea, they did, —  
 To a land all cover'd with trees :  
 And they bought an owl, and a useful cart,  
 And a pound of rice, and a cranberry-tart,  
 And a hive of silvery bees ;  
 And they bought a pig, and some green  
 jackdaws,  
 And a lovely monkey with lollipop paws,  
 And forty bottles of ring-bo-ree,  
 And no end of Stilton cheese :

And in twenty years they all came back, —  
 In twenty years or more ;  
 And every one said, " How tall they've  
 grown !  
 For they've been to the Lakes, and the Tor-  
 rible Zone,  
 And the hills of the Chankly Bore."  
 And they drank their health, and gave  
 them a feast  
 Of dumplings made of beautiful yeast ;  
 And every one said, " If we only live,  
 We, too, will go to sea in a sieve,  
 To the hills of the Chankly Bore."  
 Far and few, far and few,  
 Are the lands where the Jumblies  
 live :  
 Their heads are green, and their hands  
 are blue ;  
 And they went to sea in a sieve.

## William Bright's Hands

## TOPSY-TURVY WORLD

If the butterfly courted the bee,  
 And the owl the porcupine ;  
 If churches were built in the sea,  
 And three times one was nine ;  
 If the pony rode his master,  
 If the buttercups ate the cows,  
 If the cats had the dire disaster  
 To be worried, sir, by the mouse ;  
 If mamma, sir, sold the baby  
 To a gypsy for half a crown ;  
 If a gentleman, sir, was a lady, —  
 The world would be Upside-down !  
 If any or all of these wonders  
 Should ever come about,  
 I should not consider them blunders,  
 For I should be Inside-out !

*Chorus*

Ba-ba, black wool,  
 Have you any sheep ?  
 Yes, sir, a packfull,  
 Creep, mouse, creep !  
 Four-and-twenty little maids  
 Hanging out the pie,  
 Out jump'd the honey-pot,  
 Guy Fawkes, Guy !  
 Cross latch, cross latch,  
 Sit and spin the fire ;  
 When the pie was open'd,  
 The bird was on the brier !

## POLLY

BROWN eyes,  
 Straight nose ;  
 Dirt pies,  
 Rumpled clothes ;

Torn books,  
 Spoilt toys ;  
 Arch looks,  
 Unlike a boy's ;

Little rages,  
 Obvious arts ;  
 (Three her age is,)  
 Cakes, tarts ;

Falling down  
 Off chairs ;  
 Breaking crown  
 Down stairs ;

Catching flies  
 On the pane ;  
 Deep sighs, —  
 Cause not plain ;

Bribing you  
 With kisses  
 For a few  
 Farthing blisses ;

Wide awake,  
 As you hear,  
 " Mercy's sake,  
 Quiet, dear ! "

New shoes,  
 New frock,  
 Vague views  
 Of what's o'clock,

When it's time  
 To go to bed,  
 And scorn sublime  
 For what it said ;

Folded hands,  
 Saying prayers,  
 Understands  
 Not, nor cares ;

Thinks it odd,  
 Smiles away ;  
 Yet may God  
 Hear her pray !

Bedgown white,  
 Kiss Dolly ;  
 Goodnight ! —  
 That's Polly.

Fast asleep,  
 As you see ;  
 Heaven keep  
 My girl for me !

## DRESSING THE DOLL

THIS is the way we dress the Doll : —  
 You may make her a shepherdess, the Doll,  
 If you give her a crook with a pastoral hook,  
 But this is the way we dress the Doll.

*Chorus*

Bless the Doll, you may press the Doll,  
 But do not crumple and mess the Doll !  
 This is the way we dress the Doll.

First, you observe, her little chemise,  
 As white as milk, with ruches of silk ;  
 And the little drawers that cover her knees,  
 As she sits or stands, with golden bands,  
 And lace in beautiful filagrees.

*Chorus*

Now these are the bodies : she has two,  
 One of pink, with rouches of blue,  
 And sweet white lace ; be careful, do !  
 And one of green, with buttons of sheen,  
 Buttons and bands of gold, I mean,  
 With lace on the border in lovely order,  
 The most expensive we can afford her !

*Chorus*

Then, with black at the border, jacket  
 And this — and this — she will not lack it ;  
 Skirts ? Why, there are skirts, of course,  
 And shoes and stockings we shall enforce,  
 With a proper bodice, in the proper place,  
 (Stays that lace have had their days  
 And made their martyrs) ; likewise garters,  
 All entire. But our desire  
 Is to show you her night attire,  
 At least a part of it. Pray admire  
 This sweet white thing that she goes to  
 bed in !

It's not the one that's made for her wedding :

That is special, a new design,  
 Made with a charm and a countersign,  
 Three times three and nine times nine :  
 These are only her usual clothes.  
 Look, there's a wardrobe ! gracious knows  
 It's pretty enough, as far as it goes !

So you see the way we dress the Doll :  
 You might make her a shepherdess, the  
 Doll,

If you gave her a crook with pastoral hook,  
 With sheep, and a shed, and a shallow brook,  
 And all that, out of the poetry-book.

*Chorus*

Bless the Doll, you may press the Doll,  
 But do not crumple and mess the Doll !  
 This is the way we dress the Doll ;  
 If you had not seen, could you guess the  
 Doll ?

## I SAW A NEW WORLD

I SAW a new world in my dream,  
 Where all the folks alike did seem :  
 There was no Child, there was no Mother,  
 There was no Change, there was no Other.

For everything was Same, the Same ;  
 There was no praise, there was no blame ;  
 There was neither Need nor Help for it ;  
 There was nothing fitting or unfit.

Nobody laugh'd, nobody wept ;  
 None grew weary, so none slept ;  
 There was nobody born, and nobody wed ;  
 This world was a world of the living-dead.

I long'd to hear the Time-Clock strike  
 In the world where people were all alike ;  
 I hated Same, I hated Forever ;  
 I long'd to say Neither, or even Never.

I long'd to mend, I long'd to make ;  
 I long'd to give, I long'd to take ;  
 I long'd for a change, whatever came after,  
 I long'd for crying, I long'd for laughter.

At last I heard the Time-Clock boom,  
 And woke from my dream in my little room ;  
 With a smile on her lips my Mother was  
 nigh,  
 And I heard the Baby crow and cry.

And I thought to myself, How nice it is  
 For me to live in a world like this,  
 Where things can happen, and clocks can  
 strike,  
 And none of the people are made alike ;

Where Love wants this, and Pain wants  
 that,  
 Where all our hearts want Tit for Tat  
 In the jumbles we make with our heads and  
 our hands,  
 In a world that nobody understands,  
 But with work, and hope, and the right to  
 call  
 Upon Him who sees it and knows us all !

## Charles Lutwidge Dodgson

("LEWIS CARROLL")

## JABBERWOCKY

'T was brillig, and the slithy toves  
 Did gyre and gimble in the wabe ;  
 All mimsy were the borogoves,  
 And the mome raths outgrabe.

"Beware the Jabberwock, my son !  
 The jaws that bite, the claws that catch !  
 Beware the Jubjub bird, and shun  
 The frumious Baudersnatch !"

He took his vorpal sword in hand :  
 Long time the manxome foe he sought —  
 So rested he by the Tumtum tree,  
 And stood awhile in thought.

And as in uffish thought he stood,  
 The Jabberwock, with eyes of flame,  
 Came whiffing through the tulgey wood,  
 And burred as it came !

One, two ! One, two ! And through and  
 through  
 The vorpal blade went snicker-snack !  
 He left it dead, and with its head  
 He went galumphing back.

"And hast thou slain the Jabberwock ?  
 Come to my arms, my beamish boy !  
 O frabjous day ! Callooh ! Callay !"  
 He chortled in his joy.

'T was brillig, and the slithy toves  
 Did gyre and gimble in the wabe ;  
 All mimsy were the borogoves,  
 And the mome raths outgrabe.

FROM "THE HUNTING OF THE  
SNARK"

## THE BAKER'S TALE

THEY rous'd him with muffins — they  
 rous'd him with ice —  
 They rous'd him with mustard and  
 cress —  
 They rous'd him with jam and judicious  
 advice —  
 They set him conundrums to guess.

When at length he sat up and was able to  
 speak,  
 His sad story he offer'd to tell ;  
 And the Bellman cried "Silence ! Not  
 even a shriek !"  
 And excitedly tingled his bell.

There was silence supreme ! Not a shriek,  
 not a scream,  
 Scarcely even a howl or a groan,  
 As the man they call'd "Ho !" told his  
 story of woe  
 In an antediluvian tone.

"My father and mother were honest,  
 though poor —"  
 "Skip all that !" cried the Bellman in  
 haste.  
 "If it once becomes dark, there's no chance  
 of a Snark —  
 We have hardly a minute to waste !"

"I skip forty years," said the Baker, in tears,  
 "And proceed without further remark  
 To the day when you took me aboard of  
 your ship  
 To help you in hunting the Snark.

"A dear uncle of mine (after whom I was  
 nam'd)  
 Remark'd, when I bade him farewell —"  
 "Oh, skip your dear uncle !" the Bellman  
 exclaim'd,  
 As he angrily tingled his bell.

"He remark'd to me then," said that mild-  
 est of men,  
 "'If your Snark be a Snark, that is  
 right :  
 Fetch it home by all means — you may  
 serve it with greens,  
 And it's handy for striking a light.

"'You may seek it with thimbles — and  
 seek it with care ;  
 You may hunt it with forks and hope ;  
 You may threaten its life with a railway-  
 share ;  
 You may charm it with smiles and  
 soap —'"

("That's exactly the method," the Bellman bold

In a hasty parenthesis cried,

"That's exactly the way I have always been told

That the capture of Snarks should be tried!")

"But oh, beamish nephew, beware of the day,

If your Snark be a Boojum! For then .  
You will softly and suddenly vanish away,  
And never be met with again!"

"It is this, it is this that oppresses my soul,

When I think of my uncle's last words :  
And my heart is like nothing so much as a bowl

Brimming over with quivering curds !

"It is this, it is this —" "We have had that before !"

The Bellman indignantly said.  
And the Baker replied, "Let me say it once more.

It is this, it is this that I dread !

"I engage with the Snark — every night after dark —

In a dreamy, delirious fight :  
I serve it with greens in those shadowy scenes,

And I use it for striking a light :

"But if ever I meet with a Boojum, that day,  
In a moment (of this I am sure),  
I shall softly and suddenly vanish away —  
And the notion I cannot endure !"

## OF ALICE IN WONDERLAND

A BOAT, beneath a sunny sky,  
Lingering onward dreamily  
In an evening of July ;

Children three that nestle near,  
Eager eye and willing ear,  
Pleased a simple tale to hear ; —

Long has faded that sunny sky :  
Echoes fade and memories die,  
Autumn frosts have slain July.

Still she haunts me, phantom-wise,  
Alice moving under skies  
Never seen by waking eyes.

Children yet, the tale to hear,  
Eager eye and willing ear,  
Lovingly shall nestle near.

In a Wonderland they lie,  
Dreaming as the days go by,  
Dreaming as the summers die :

Ever drifting down the stream,  
Lingering in the golden gleam, —  
Life, what is it but a dream ?



**III**

**CLOSE OF THE ERA**

(INTERMEDIARY PERIOD)

1875-1895

DEATH OF ALFRED, LORD TENNYSON: OCTOBER 6, 1892

ALFRED AUSTIN APPOINTED LAUREATE: JANUARY 1, 1896



## IMPRESSION

In these restrained and careful times  
Our knowledge petrifies our rhymes ;  
Ah ! for that reckless fire men had  
When it was witty to be mad,

When wild conceits were piled in scores,  
And lit by flaring metaphors,  
When all was crazed and out of tune, —  
Yet throbbed with music of the moon.

If we could dare to write as ill  
As some whose voices haunt us still,  
Even we, perchance, might call our own  
Their deep enchanting undertone.

We are too diffident and nice,  
Too learned and too over-wise,  
Too much afraid of faults to be  
The flutes of bold sincerity.

For, as this sweet life passes by,  
We blink and nod with critic eye ;  
We 've no words rude enough to give  
Its charm so frank and fugitive.

The green and scarlet of the Park,  
The undulating streets at dark,  
The brown smoke blown across the blue,  
This colored city we walk through ; —

The pallid faces full of pain,  
The field-smell of the passing wain,  
The laughter, longing, perfume, strife,  
The daily spectacle of life ; —

Ah ! how shall this be given to rhyme,  
By rhymesters of a knowing time ?  
Ah ! for the age when verse was glad,  
Being godlike, to be bad and mad.

EDMUND GOSSE

# CLOSE OF THE ERA

(INTERMEDIARY PERIOD)

## RECENT POETS OF GREAT BRITAIN

### Austin Dobson

#### A DEAD LETTER

##### I

I DREW it from its china tomb ;—  
It came out feebly scented  
With some thin ghost of past perfume  
That dust and days had lent it.

An old, old letter, — folded still !  
To read with due composure,  
I sought the sun-lit window-sill,  
Above the gray enclosure,

That glimmering in the sultry haze,  
Faint flowered, dimly shaded,  
Slumbered like Goldsmith's Madam Blaize,  
Bedizened and brocaded.

A queer old place ! You'd surely say  
Some tea-board garden-maker  
Had planned it in Dutch William's day  
To please some florist Quaker,

So trim it was. The yew-trees still,  
With pious care perverted,  
Grew in the same grim shapes ; and still  
The lipless dolphin spurted ;

Still in his wonted state abode  
The broken-nosed Apollo ;  
And still the cypress-arbor showed  
The same umbrageous hollow.

Only, — as fresh young Beauty gleams  
From coffee-colored laces, —  
So peeped from its old-fashioned dreams  
The fresher modern traces ;

For idle mallet, hoop, and ball  
Upon the lawn were lying ;  
A magazine, a tumbled shawl,  
Round which the swifts were flying ;

And, tossed beside the Guelder rose,  
A heap of rainbow knitting,  
Where, blinking in her pleased repose,  
A Persian cat was sitting.

"A place to love in, — live, — for aye,  
If we too, like Tithonus,  
Could find some God to stretch the gray  
Scant life the Fates have thrown us ;

"But now by steam we run our race,  
With buttoned heart and pocket ;  
Our Love's a gilded, surplus grace, —  
Just like an empty locket !

"The time is out of joint.' Who will,  
May strive to make it better ;  
For me, this warm old window-sill,  
And this old dusty letter."

##### II

"Dear John (the letter ran), it can't, can't  
be,  
For Father's gone to *Chorley Fair* with  
*Sam*,  
And Mother's storing Apples, — *Prue* and  
*Me*

Up to our Elbows making Damson Jam :  
But we shall meet before a Week is  
gone, —  
'T is a long Lane that has no turning, 'John !

"Only till Sunday next, and then you'll wait  
Behind the White-Thorn, by the broken  
Stile—

We can go round and catch them at the  
Gate,  
All to Ourselves, for nearly one long  
Mile ;

Dear *Prue* won't look, and Father he'll go  
on,

And *Sam's* two Eyes are all for *Cissy*,  
*John* !

"*John*, she's so smart, — with every ribbon  
new,

Flame-colored Sack, and Crimson Pade-  
soy ;

As proud as proud ; and has the Vapours  
too,

Just like *My Lady* ; — calls poor *Sam* a  
Boy,

And vows no Sweet-heart's worth the  
Thinking-on

Till he's past Thirty . . . I know better,  
*John* !

"My Dear, I don't think that I thought of  
much

Before we knew each other, I and  
you ;

And now, why, *John*, your least, least Fin-  
ger-touch,

Gives me enough to think a Summer  
through.

See, for I send you Something ! There,  
't is gone !

Look in this corner, — mind you find it,  
*John* !"

## III

This was the matter of the note, —

A long-forgot deposit,  
Dropped in an Indian dragon's throat,  
Deep in a fragrant closet,

Piled with a dapper Dresden world, —  
Beaux, beauties, prayers, and poses, —  
Bonzes with squat legs undercurled,  
And great jars filled with roses.

Ah, heart that wrote ! Ah, lips that kissed !  
You had no thought or presage  
Into what keeping you dismissed  
Your simple old-world message !

A reverent one. Though we to-day  
Distrust beliefs and powers,  
The artless, ageless things you say  
Are fresh as May's own flowers,

Starring some pure primeval spring,  
Ere Gold had grown despotic, —  
Ere Life was yet a selfish thing,  
Or Love a mere exotic !

I need not search too much to find  
Whose lot it was to send it,  
That feel upon me yet the kind,  
Soft hand of her who penned it ;

And see, through twoscore years of smoke,  
In by-gone, quaint apparel,  
Shine from yon time-black Norway oak  
The face of Patience Caryl, —

The pale, smooth forehead, silver-tressed ;  
The gray gown, primly flowered ;  
The spotless, stately coif whose crest  
Like Hector's horse-plume towered ;

And still the sweet half-solemn look  
Where some past thought was clinging,  
As when one shuts a serious book  
To hear the thrushes singing.

I kneel to you ! Of those you were,  
Whose kind old hearts grow mellow, —  
Whose fair old faces grow more fair  
As Point and Flanders yellow ;

Whom some old store of garnered grief,  
Their placid temples shading,  
Crowns like a wreath of autumn leaf  
With tender tints of fading.

Peace to your soul ! You died unwed —  
Despite this loving letter.  
And what of John ? The less that's said  
Of John, I think, the better.

## A RONDEAU TO ETHEL

(*Who wishes she had lived —  
"In teacup-times of hood and hoop,  
Or while the patch was worn."*)

"In teacup-times" ! The style of dress  
Would suit your beauty, I confess ;  
BELINDA-like, the patch you'd wear ;  
I picture you with powdered hair, —  
You'd make a charming Shepherdess !

And I — no doubt — could well express  
SIR PLUME's complete conceitedness, —  
Could poise a clouded cane with care  
"In teacup-times" !

The parts would fit precisely — yes :  
We should achieve a huge success !  
You should disdain, and I despair,  
With quite the true Augustan air ;  
But . . . could I love you more, or less, —  
"In teacup-times" ?

### "WITH PIPE AND FLUTE"

WITH pipe and flute the rustic Pan  
Of old made music sweet for man ;  
And wonder hushed the warbling bird,  
And closer drew the calm-eyed herd, —  
The rolling river slower ran.

Ah ! would, — ah ! would, a little span,  
Some air of Arcady could fan  
This age of ours, too seldom stirred  
With pipe and flute !

But now for gold we plot and plan ;  
And, from Beersheba unto Dan,  
Apollo's self might pass unheard,  
Or find the night-jar's note preferred ; —  
Not so it fared, when time began,  
With pipe and flute !

### A GAGE D'AMOUR

*Martiis cæles quid agam Kalendis,  
miraris ? — HORACE, iii, 8.*

CHARLES, — for it seems you wish to  
know, —

You wonder what could scare me so,  
And why, in this long-locked bureau,  
With trembling fingers, —  
With tragic air, I now replace  
This ancient web of yellow lace,  
Among whose faded folds the trace  
Of perfume lingers.

Friend of my youth, severe as true,  
I guess the train your thoughts pursue ;  
But this my state is nowise due  
To indigestion ;  
I had forgotten it was there,  
A scarf that Some-one used to wear.  
*Hinc illæ lacrimæ, — so spare*  
Your cynic question.

Some-one who is not girlish now,  
And wed long since. We meet and bow ;  
I don't suppose our broken vow  
Affects us keenly ;  
Yet, trifling though my act appears,  
Your Sternes would make it ground for  
tears ; —  
One can't disturb the dust of years,  
And smile serenely.

"My golden locks" are gray and chill,  
For hers, — let them be sacred still ;  
But yet, I own, a boyish thrill  
Went dancing through me,  
Charles, when I held you yellow lace ;  
For, from its dusty hiding-place,  
Peeped out an arch, ingenuous face  
That beckoned to me.

We shut our heart up nowadays,  
Like some old music-box that plays  
Unfashionable airs that raise  
Derisive pity ;  
Alas, — a nothing starts the spring ;  
And lo, the sentimental thing  
At once commences quavering  
Its lover's ditty.

Laugh, if you like. The boy in me, —  
The boy that was, — revived to see  
The fresh young smile that shone when  
she,

Of old, was tender.  
Once more we trod the Golden Way, —  
That mother you saw yesterday,  
And I, whom none can well portray  
As young, or slender.

She twirled the flimsy scarf about  
Her pretty head, and stepping out,  
Slipped arm in mine, with half a pout  
Of childish pleasure.

Where we were bound no mortal knows,  
For then you plunged in Ireland's woes,  
And brought me blankly back to prose  
And Gladstone's measure.

Well, well, the wisest bend to Fate.  
My brown old books around me wait,  
My pipe still holds, unconfiscate,  
Its wonted station.  
Pass me the wine. To Those that keep  
The bachelor's secluded sleep  
Peaceful, inviolate, and deep,  
I pour libation.

## THE CRADLE

How steadfastly she worked at it !  
 How lovingly had drest  
 With all her would-be-mother's wit  
 That little rosy nest !

How longingly she'd hung on it ! —  
 It sometimes seemed, she said,  
 There lay beneath its coverlet  
 A little sleeping head.

He came at last, the tiny guest,  
 Ere bleak December fled ;  
 That rosy nest he never prest . . .  
 Her coffin was his bed.

## THE FORGOTTEN GRAVE

## A SKETCH IN A CEMETERY

OUT from the City's dust and roar,  
 You wandered through the open door ;  
 Paused at a plaything pail and spade  
 Across a tiny hillock laid ;  
 Then noted on your dexter side  
 Some moneyed mourner's "love or pride ;"  
 And so, — beyond a hawthorn-tree,  
 Showering its rain of rosy bloom  
 Alike on low and lofty tomb, —  
 You came upon it — suddenly.

How strange ! The very grasses' growth  
 Around it seemed forlorn and loath ;  
 The very ivy seemed to turn  
 Askance that wreathed the neighbor  
 urn.

The slab had sunk ; the head declined,  
 And left the rails a wreck behind.  
 No name ; you traced a "6," — a "7," —  
 Part of "affliction" and of "Heaven ;"  
 And then, in letters sharp and clear,  
 You read — O Irony austere ! —  
 "Tho' lost to Sight, to Mem'ry dear."

## THE CURÉ'S PROGRESS

MONSIEUR the Curé down the street  
 Comes with his kind old face, —  
 With his coat worn bare, and his strag-  
 gling hair,  
 And his green umbrella-case.

You may see him pass by the little  
*"Grande Place,"*  
 And the tiny *"Hôtel-de-Ville ;"*  
 He smiles as he goes to the *fleuriste* Rose,  
 And the *pompier* Théophile.

He turns, as a rule, through the *"Marché"*  
 cool,  
 Where the noisy fish-wives call ;  
 And his compliment pays to the *"belle*  
*Thérèse,"*  
 As she knits in her dusky stall.

There's a letter to drop at the locksmith's  
 shop,  
 And Toto, the locksmith's niece,  
 Has jubilant hopes, for the Curé gropes  
 In his tails for a *pain d'épice*.

There's a little dispute with a merchant of  
 fruit,  
 Who is said to be heterodox,  
 That will ended be with a *"Ma foi, oui !"*  
 And a pinch from the Curé's box.

There is also a word that no one heard  
 To the furrier's daughter Lou ;  
 And a pale cheek fed with a flickering  
 red,  
 And a *"Bon Dieu garde M'sieu !"*

But a grander way for the *Sous-Préfet*,  
 And a bow for Ma'am'selle Anne ;  
 And a mock "off-hat" to the Notary's  
 cat,  
 And a nod to the Sacristan : —

For ever through life the Curé goes  
 With a smile on his kind old face —  
 With his coat worn bare, and his strag-  
 gling hair,  
 And his green umbrella-case.

## "GOOD-NIGHT, BABETTE !"

*Si vieillesse pouvait !*

SCENE. — A small neat Room. In a high Vol-  
 taire Chair sits a white-haired old Gentleman.  
 MONSIEUR VIEUXBOIS. BABETTE.

M. VIEUXBOIS [*turning querulously*].  
 Day of my life ! Where can she get ?  
 Babette ! I say ! Babette ! — Babette !

BABETTE [*entering hurriedly*].

Coming, M'sieu' ! If M'sieu' speaks  
So loud, he won't be well for weeks !

M. VIEUXBOIS.

Where have you been ?

BABETTE.

Why, M'sieu' knows : —  
April ! . . . Ville-d'Avray ! . . . Ma'am'-  
selle Rose !

M. VIEUXBOIS.

Ah ! I am old, — and I forget.  
Was the place growing green, Babette ?

BABETTE.

But of a greenness ! — yes, M'sieu' !  
And then the sky so blue ! — so blue ! —  
And when I dropped my *immortelle*,  
How the birds sang !

[*Lifting her apron to her eyes.*

This poor Ma'am'selle !

M. VIEUXBOIS.

You're a good girl, Babette, but she, —  
She was an Angel, verily.  
Sometimes I think I see her yet  
Stand smiling by the cabinet ;  
And once, I know, she peeped and laughed  
Betwixt the curtains . . .

Where's the draught ?

[*She gives him a cup.*

Now I shall sleep, I think, Babette ; —  
Sing me your Norman *chansonnette*.

BABETTE [*sings*].

*Once at the Angelus*  
*(Ere I was dead),*  
*Angels all glorious*  
*Came to my Bed ; —*  
*Angels in blue and white*  
*Crowned on the Head.*

M. VIEUXBOIS [*drowsily*].

She was an Angel . . . Once she  
laughed . . .

What, was I dreaming ?

Where's the draught ?

BABETTE [*showing the empty cup*].

The draught, M'sieu' ?

M. VIEUXBOIS.

How I forget !  
I am so old ! But sing, Babette !

BABETTE [*sings*].

*One was the Friend I left*  
*Stark in the Snow ;*  
*One was the Wife that died*  
*Long, — long ago ;*  
*One was the Love I lost . . .*  
*How could she know ?*

M. VIEUXBOIS [*murmuring*].

Ah, Paul ! . . . old Paul ! . . . Eulalie too !  
And Rose . . . And O ! . . . the sky so blue !

BABETTE [*sings*].

*One had my Mother's eyes,*  
*Wistful and mild ;*  
*One had my Father's face ;*  
*One was a Child :*  
*All of them bent to me, —*  
*Bent down and smiled !*

He is asleep !

M. VIEUXBOIS [*almost inaudibly*].

How I forget !  
I am so old . . . Good night, Babette !

## ON A FAN

THAT BELONGED TO THE MARQUISE DE  
POMPADOUR

CHICKEN-SKIN, delicate, white,  
Painted by Carlo Vanloo,  
Loves in a riot of light,  
Roses and vaporous blue ;  
Hark to the dainty *frou-frou* !  
Picture above, if you can,  
Eyes that could melt as the dew, —  
This was the Pompadour's fan !

See how they rise at the sight,  
Thronging the *Œil de Bœuf* through,  
Courtiers as butterflies bright,  
Beauties that Fragonard drew,  
*Talon-rouge*, falbala, queue,  
Cardinal, Duke, — to a man,  
Eager to sigh or to sue, —  
This was the Pompadour's fan !

Ah, but things more than polite  
Hung on this toy, *voyez-vous* !

Matters of state and of might,  
 Things that great ministers do ;  
 Things that, may be, overthrew  
 Those in whose brains they began ;  
 Here was the sign and the cue, —  
 This was the Pompadour's fan !

## ENVOY

Where are the secrets it knew ?  
 Weavings of plot and of plan ?  
 — But where is the Pompadour, too ?  
 This was the Pompadour's Fan !

## "O NAVIS"

SHIP, to the roadstead rolled,  
 What dost thou ? — O, once more  
 Regain the port. Behold !  
 Thy sides are bare of oar,  
 Thy tall mast wounded sore  
 Of Africus, and see,  
 What shall thy spars restore ! —  
 Tempt not thy tyrant sea !

What cable now will hold  
 When all drag out from shore !  
 What god canst thou, too bold,  
 In time of need implore !  
 Look ! for thy sails flap o'er,  
 Thy stiff shrouds part and flee,  
 Fast — fast thy seams outpour, —  
 Tempt not the tyrant sea !

What though thy ribs of old  
 The pines of Pontus bore !  
 Not now to stern of gold  
 Men trust, or painted prone !  
 Thou, or thou count'st it store  
 A toy of winds to be,  
 Shun thou the Cycлады' roar, —  
 Tempt not the tyrant sea !

## ENVOY

Ship of the State, before  
 A care, and now to me  
 A hope in my heart's core, —  
 Tempt not the tyrant sea !

## "O FONS BANDUSIÆ"

O BABBLING Spring, than glass more clear,  
 Worthy of wreath and cup sincere,  
 To-morrow shall a kid be thine

With swelled and sprouting brows for  
 sign, —  
 Sure sign ! — of loves and battles near.

Child of the race that butt and rear !  
 Not less, alas ! his life-blood dear  
 Must tinge thy cold wave crystalline,  
 O babbling Spring !

Thee Sirius knows not. Thou dost cheer  
 With pleasant cool the plough-worn  
 steer, —  
 The wandering flock. This verse of  
 mine  
 Will rank thee one with founts divine ;  
 Men shall thy rock and tree revere,  
 O babbling Spring !

## FOR A COPY OF THEOCRITUS

O SINGER of the field and fold,  
 Theocritus ! Pan's pipe was thine, —  
 Thine was the happier Age of Gold.

For thee the scent of new-turned mould,  
 The bee-hives, and the murmuring pine,  
 O Singer of the field and fold !

Thou sang'st the simple feasts of old, —  
 The beechen bowl made glad with wine . . .  
 Thine was the happier Age of Gold.

Thou bad'st the rustic loves be told, —  
 Thou bad'st the tuneful reeds combine,  
 O Singer of the field and fold !

And round thee, ever-laughing, rolled  
 The blithe and blue Sicilian brine . . .  
 Thine was the happier Age of Gold.

Alas for us ! Our songs are cold ;  
 Our Northern suns too sadly shine : —  
 O Singer of the field and fold,  
 Thine was the happier Age of Gold !

## TO A GREEK GIRL

With breath of thyme and bees that hum,  
 Across the years you seem to come, —  
 Across the years with nymph-like head,  
 And wind-blown brows unfilleted ;  
 A girlish shape that slips the bud  
 In lines of unspoiled symmetry ;  
 A girlish shape that stirs the blood  
 With pulse of Spring, Antonoë !

Where'er you pass, — where'er you go,  
 I hear the pebbly rillet flow ;  
 Where'er you go, — where'er you pass,  
 There comes a gladness on the grass ;  
 You bring blithe airs where'er you tread, —  
 Blithe airs that blow from down and  
     sea ;  
 You wake in me a Pan not dead, —  
 Not wholly dead ! — Autonoe !

How sweet with you on some green sod  
 To wreathe the rustic garden-god ;  
 How sweet beneath the chestnut's shade  
 With you to weave a basket-braid ;  
 To watch across the stricken chords  
 Your rosy-twinkling fingers flee ;  
 To woo you in soft woodland words,  
 With woodland pipe, Autonoe !

In vain, — in vain ! The years divide :  
 Where Thamis rolls a murky tide,  
 I sit and fill my painful reams,  
 And see you only in my dreams ; —  
 A vision, like Alcestitis, brought  
 From under-lands of Memory, —  
 A dream of Form in days of Thought, —  
 A dream, — a dream, Autonoe !

### ARS VICTRIX

IMITATED FROM THÉOPHILE GAUTIER

Yes ; when the ways oppose —  
 When the hard means rebel,  
 Fairer the work out-grows, —  
 More potent far the spell.

O Poet, then, forbear  
 The loosely-sandalled verse,  
 Choose rather thou to wear  
 The buskin — strait and terse ;

Leave to the tiro's hand  
 The limp and shapeless style ;  
 See that thy form demand  
 The labor of the file.

Sculptor, do thou discard  
 The yielding clay, — consign  
 To Paros marble hard  
 The beauty of thy line ; —

Model thy Satyr's face  
 For bronze of Syracuse ;  
 In the veined agate trace  
 The profile of thy Muse.

Painter, that still must mix  
 But transient tints anew,  
 Thou in the furnace fix  
 The firm enamel's hue ;

Let the smooth tile receive  
 Thy dove-drawn Erycine ;  
 Thy Sirens blue at eve  
 Coiled in a wash of wine.

All passes. Art alone  
 Enduring stays to us ;  
 The Bust outlasts the throne, —  
 The Coin, Tiberius ;

Even the gods must go ;  
 Only the lofty Rhyme  
 Not countless years o'erthrow, —  
 Not long array of time.

Paint, chisel, then, or write ;  
 But, that the work surpass,  
 With the hard fashion fight, —  
 With the resisting mass.

### THE LADIES OF ST. JAMES'S

A PROPER NEW BALLAD OF THE COUNTRY  
 AND THE TOWN

The ladies of St. James's  
 Go swinging to the play ;  
 Their footmen run before them,  
 With a "Stand by ! Clear the way !"  
 But Phyllida, my Phyllida !  
 She takes her buckled shoon,  
 When we go out a-courting  
 Beneath the harvest moon.

The ladies of St. James's  
 Wear satin on their backs ;  
 They sit all night at *Ombre*,  
 With candles all of wax :  
 But Phyllida, my Phyllida !  
 She dons her russet gown,  
 And runs to gather May dew  
 Before the world is down.

The ladies of St. James's !  
 They are so fine and fair,  
 You'd think a box of essences  
 Was broken in the air :  
 But Phyllida, my Phyllida !  
 The breath of heath and furze,  
 When breezes blow at morning,  
 Is not so fresh as hers.



The ladies of St. James's !  
 They're painted to the eyes ;  
 Their white it stays for ever,  
 Their red it never dies :  
 But Phyllida, my Phyllida !  
 Her color comes and goes ;  
 It trembles to a lily, —  
 It wavers to a rose.

The ladies of St. James's !  
 You scarce can understand  
 The half of all their speeches,  
 Their phrases are so grand :  
 But Phyllida, my Phyllida !  
 Her shy and simple words  
 Are clear as after rain-drops  
 The music of the birds.

The ladies of St. James's !  
 They have their fits and freaks ;  
 They smile on you — for seconds,  
 They frown on you — for weeks :  
 But Phyllida, my Phyllida !  
 Come either storm or shine,  
 From Shrove-tide unto Shrove-tide,  
 Is always true — and nine.

My Phyllida ! my Phyllida !  
 I care not though they heap  
 The hearts of all St. James's,  
 And give me all to keep ;  
 I care not whose the beauties  
 Of all the world may be,  
 For Phyllida — for Phyllida  
 Is all the world to me !

#### A FAMILIAR EPISTLE

TO . . . ESQ. OF . . . WITH A LIFE OF THE  
 LATE INGENIOUS MR. WM. HOGARTH

DEAR Cosmopolitan, — I know  
 I should address you a *Rondeau*,  
 Or else announce what I've to say  
 At least *en Ballade fratrisée* ;  
 But No : for once I leave Gymnasticks,  
 And take to simple *Hudibrasticks*,  
 Why should I choose another Way,  
 When this was good enough for GAY ?

You love, my FRIEND, with me I think,  
 That Age of Lustre and of Link ;  
 Of *Chelsea* China and long "s"es,  
 Of Bag-wigs and of flowered Dresses ;

That Age of Folly and of Cards,  
 Of Hackney Chairs and Hackney Bards ;  
 — No H-LTS, no K-G-N P-LS were then  
 Dispensing Competence to Men ;  
 The gentle Trade was left to Churls,  
 Your frowzy TONSONS and your CURLLS ;  
 Mere Wolves in Ambush to attack  
 The AUTHOR in a Sheep-skin Back ;  
 Then SAVAGE and his Brother-Sinners  
 In *Porridge Island* div'd for Dinners ;  
 Or doz'd on *Covent Garden* Bulks,  
 And liken'd Letters to the Hulks ; —  
 You know that by-gone Time, I say,  
 That aimless easy-moral'd Day,  
 When rosy Morn found MADAM still  
 Wrangling at *Ombre* or *Quadrille*,  
 When good SIR JOHN reel'd Home to  
 Bed,

From *Pontack's* or the *Shakespear's Head* ;  
 When TRIP convey'd his Master's Cloaths,  
 And took his Titles and his Oaths ;  
 While BETTY, in a cast *Brocade*,  
 Ogled MY LORD at *Masquerade* ;  
 When GARRICK play'd the guilty *Richard*,  
 Or mouth'd *Macbeth* with Mrs. FRITCHARD ;  
 When FOOTE grimaced his snarling Wit ;  
 When CHURCHILL bullied in the Pit ;  
 When the CUZZONI sang —

But there !

The further Catalogue I spare,  
 Having no Purpose to eclipse  
 That tedious Tale of HOMER's Ships ; —  
 This is the MAN that drew it all  
 From *Pannier Alley* to the *Mall*,  
 Then turn'd and drew it once again  
 From *Bird - Cage - Walk* to *Lewknor's*  
*Lane* ; —

Its Rakes and Fools, its Rogues and  
 Sots ;

Its brawling Quacks, its starveling Scots ;  
 Its Ups and Downs, its Rags and Garters,  
 Its HENLEYS, LOVATS, MALCOLMS, CHAR-  
 TRES,

Its Splendor, Squalor, Shame, Disease ;  
 Its *quicquid agunt Homines* ; —  
 Nor yet omitted to pourtray  
*Furens quid possit Foemina* ; —  
 In short, held up to ev'ry Class  
 NATURE's unflatt'ring looking-Glass ;  
 And, from his Canvas, spoke to All  
 The Message of a JUVENAL.

Take Him. His Merits most aver :  
 His weak Point is — his Chronicler !

## "IN AFTER DAYS"

IN after days when grasses high  
O'er-top the stone where I shall lie,  
Though ill or well the world adjust  
My slender claim to honored dust,  
I shall not question nor reply.

I shall not see the morning sky ;  
I shall not hear the night-wind sigh ;

I shall be mute, as all men must  
In after days !

But yet, now living, fain were I  
That some one then should testify,  
Saying — "He held his pen in trust  
To Art, not serving shame or lust."  
Will none ? — Then let my memory die  
In after days !

## Wilfrid Scawen Blunt

## TO MANON

## COMPARING HER TO A FALCON

BRAVE as a falcon and as merciless,  
With bright eyes watching still the world,  
thy prey,  
I saw thee pass in thy lone majesty,  
Untamed, unmated, high above the press.  
The dull crowd gazed at thee. It could  
not guess  
The secret of thy proud ærial way,  
Or read in thy mute face the soul which  
lay  
A prisoner there in chains of tenderness.  
— Lo, thou art captured. In my hand to-  
day  
I hold thee, and awhile thou deignest to  
be  
Pleased with my jesses. I would fain be-  
guile  
My foolish heart to think thou lovest me.  
See,  
I dare not love thee quite. A little while  
And thou shalt sail back heavenwards.  
Woe is me !

## TO THE SAME

## ON HER LIGHTHEARTEDNESS

I WOULD I had thy courage, dear, to  
face  
This bankruptcy of love, and greet despair  
With smiling eyes and unconcerned em-  
brace,  
And these few words of banter at "dull  
care."

I would that I could sing and comb my  
hair  
Like thee the morning through, and choose  
my dress,  
And gravely argue what I best should wear,  
A shade of ribbon or a fold of lace.  
I would I had thy courage and thy peace,  
Peace passing understanding ; that mine  
eyes  
Could find forgetfulness like thine in sleep ;  
That all the past for me like thee could  
cease  
And leave me cheerfully, sublimely wise,  
Like David with washed face who ceased to  
weep.

## LAUGHTER AND DEATH

THERE is no laughter in the natural world  
Of beast or fish or bird, though no sad  
doubt  
Of their futurity to them unfurled  
Has dared to check the mirth-compelling  
shout.  
The lion roars his solemn thunder out  
To the sleeping woods. The eagle screams  
her cry.  
Even the lark must strain a serious throat  
To hurl his blest defiance at the sky.  
Fear, anger, jealousy, have found a voice.  
Love's pain or rapture the brute bosoms  
swell.  
Nature has symbols for her nobler joys,  
Her nobler sorrows. Who had dared fore-  
tell  
That only man, by some sad mockery,  
Should learn to laugh who learns that he  
must die ?

## GIBRALTAR

SEVEN weeks of sea, and twice seven days  
of storm

Upon the huge Atlantic, and once more  
We ride into still water and the calm  
Of a sweet evening screened by either shore  
Of Spain and Barbary. Our toils are o'er,  
Our exile is accomplished. Once again  
We look on Europe, mistress as of yore  
Of the fair earth and of the hearts of men.  
Ay, this is the famed rock, which Hercules  
And Goth and Moor bequeathed us. At  
this door

England stands sentry. God ! to hear the  
shrill

Sweet treble of her fifes upon the breeze,  
And at the summons of the rock gun's roar  
To see her red coats marching from the hill.

## THE OLD SQUIRE

I LIKE the hunting of the hare  
Better than that of the fox ;  
I like the joyous morning air,  
And the crowing of the cocks.

I like the calm of the early fields,  
The ducks asleep by the lake,  
The quiet hour which Nature yields  
Before mankind is awake.

I like the pheasants and feeding things  
Of the unsuspicious morn ;  
I like the flap of the wood-pigeon's wings  
As she rises from the corn.

I like the blackbird's shriek, and his rush  
From the turnips as I pass by,  
And the partridge hiding her head in a  
bush,  
For her young ones cannot fly.

I like these things, and I like to ride,  
When all the world is in bed,  
To the top of the hill where the sky grows  
wide,  
And where the sun grows red.

The beagles at my horse heels trot  
In silence after me ;  
There's Ruby, Roger, Diamond, Dot,  
Old Slut and Margery,—

A score of names well used, and dear,  
The names my childhood knew ;  
The horn, with which I rouse their cheer,  
Is the horn my father blew.

I like the hunting of the hare  
Better than that of the fox ;  
The new world still is all less fair  
Than the old world it mocks.

I covet not a wider range  
Than these dear manors give ;  
I take my pleasures without change,  
And as I lived I live.

I leave my neighbors to their thought ;  
My choice it is, and pride,  
On my own lands to find my sport,  
In my own fields to ride.

The hare herself no better loves  
The field where she was bred,  
Than I the habit of these groves,  
My own inherited.

I know my quarries every one,  
The meuse where she sits low ;  
The road she chose to-day was run  
A hundred years ago.

The lags, the gills, the forest ways,  
The hedgerows one and all,  
These are the kingdoms of my chase,  
And bounded by my wall ;

Nor has the world a better thing,  
Though one should search it round,  
Than thus to live one's own sole king,  
Upon one's own sole ground.

I like the hunting of the hare ;  
It brings me, day by day,  
The memory of old days as fair,  
With dead men passed away.

To these, as homeward still I ply  
And pass the churchyard gate,  
Where all are laid as I must lie,  
I stop and raise my hat.

I like the hunting of the hare ;  
New sports I hold in scorn.  
I like to be as my fathers were,  
In the days e'er I was born.

# Frank T. Marzials

## DEATH AS THE TEACHER OF LOVE-LORE

'T WAS in mid autumn, and the woods  
 were still.  
 A brooding mist from out the marshlands  
 lay  
 Like age's clammy hand upon the day,  
 Soddening it ;—and the night rose dank  
 and chill.  
 I watched the sere leaves falling, falling,  
 till  
 Old thoughts, old hopes, seemed fluttering  
 too away,  
 And then I sighed to think how life's  
 decay,  
 And change, and time's mischances, Love  
 might kill.  
 Sudden a shadowy horseman, at full speed  
 Spurring a pale horse, passed me swiftly  
 by,  
 And mocking shrieked, " Thy love is dead  
 indeed,  
 Haste to the burial ! " — With a bitter cry  
 I swooned, and wake to wonder at my  
 creed,  
 Learning from Death that Love can never  
 die.

## DEATH AS THE FOOL

IN the high turret chamber sat the sage,  
 Striving to wring its secret from the scroll  
 Of time ; — and hard the task, for roll on  
 roll  
 Was blurred with blood and tears, or black  
 with age.  
 So that at last a hunger seized him, a rage  
 Of richer lore than our poor life can dole,  
 And loud he called on Death to dower his  
 soul  
 With the great past's unrifled heritage.  
 And lo, a creaking step upon the stair,  
 A croak of song, a jungle, — and Death  
 came in  
 Mummung in motley with a merry din  
 And jangle of bells, and droning this re-  
 frain,  
 " God help the fools who count on death  
 for gain."  
 So had the sage death-bell and passing-  
 prayer.

## TWO SONNET-SONGS

### I

*The Sirens sing.*

HIST, hist, ye winds, ye whispering wave-  
 lets hist,  
 Their toil is done, their teen and trouble  
 are o'er,  
 Wash them, ye waves, in silence to the shore,  
 Waft them, ye winds, with voices hushed  
 and whist.  
 Hist, waves and winds, here shall their  
 eyes be kist  
 By love, and sweet love-slumber, till the roar  
 Of forecast storms, now stilled, for ever-  
 more,  
 Die on their dream-horizons like dim mist.  
 What of renown, ye winds, when storms  
 are done ?  
 A faded foam-flower on a wearying wave.  
 All toil is but the digging of a grave.  
 Here let them rest awhile ere set the sun,  
 And sip the honey'd moments one by one —  
 So fleet, so sweet, so few to squander or  
 save.

### II

*Orpheus and the Mariners make answer.*

FLEET, fleet and few, ay, fleet the moments  
 fly —  
 (*Lash to light live foam, ye oars, the dreaming  
 seas*),  
 And shall we lie in swine-sloth here at  
 ease —  
 (*Dip, dip, ye oars, and dash the dark seas by*),  
 In swine-sloth here while death is stealing  
 nigh —  
 (*Sweep, oars, sweep, here ripples and sparkles  
 the breeze*),  
 And work is ours to drain to the last lees ?  
 (*Drive oars and winds, we will dare and do  
 ere we die*).  
 And if no sound of voice nor any call  
 Break the death-silence bidding us all hail,  
 And, even among the living, Fame should  
 fail  
 To shrill our deeds, yet whatsoe'er befall,  
 As men who fought for good not guerdon  
 at all,  
 Peel the glad Pæan ! (*Steady oars and  
 sail.*)

## George Cotterell

## AN AUTUMN FLITTING

My roof is hardly picturesque —  
 It lacks the pleasant reddish brown  
 Of the tiled house-tops out of town,  
 And cannot even hope to match  
 The modest beauty of the thatch :  
 Nor is it Gothic or grotesque —  
 No gable breaks, with quaint design,  
 Its hard monotony of line,  
 And not a gargoyle on the spout  
 Brings any latent beauty out :  
 Its only charm — I hold it high —  
 Is just its nearness to the sky.

But yet it looks o'er field and tree,  
 And in the air  
 One breathes up there  
 A faint, fresh whiff suggests the sea.  
 And that is why, this afternoon,  
 The topmost slates above the leads  
 Were thick with little bobbing heads,  
 And frisking tails, and wings that soon  
 Shall spread, ah me !  
 For lands where summer lingers fair,  
 Far otherwhere.  
 I heard a muttering,  
 Saw a fluttering,  
 Pointed wings went skimming past,  
 White breasts shimmered by as fast,  
 Wheel and bound and spurt and spring —  
 All the air seemed all on wing.  
 Then, like dropping clouds of leaves,  
 Down they settled on the eaves —  
 All the swallows of the region,  
 In a number almost legion —  
 Frisked about, but did not stop  
 Till they reached the ridge atop.

Then what chirping, what commotion !  
 What they said I have no notion,  
 But one cannot err in stating  
 There was very much debating.  
 First a small loquacious swallow  
 Seemed to move a resolution ;  
 And another seemed to follow,  
 Seconding the subject-matter  
 With a trick of elocution.  
 After that the chirp and chatter  
 Boded some more serious end, meant

For a quarrelsome amendment ;  
 Bobbing heads and flapping wings,  
 Eloquent of many things,  
 Gathered into lively rows,  
 " Pros " and " cons " and " ayes " and  
 " noes."

As the clatter reached my ears,  
 Now it sounded like " hear, hears " ;  
 But again a note of faction,  
 With a clash of beaks in action,  
 Gave an aspect to the scene  
 Not exactly quite serene.  
 Fretful clusters flew away,  
 All too much incensed to stay ;  
 Wheeled about, then took a tack,  
 Halted and came darting back.  
 Others, eager to be heard,  
 Perched upon the chimney-top,  
 Chirped, as they would never stop,  
 Loud and fluent every bird.

But the turmoil passed away :  
 How it happened I can't say, —  
 All I know is, there was peace.  
 Whether some more thoughtful bird  
 Said the quarrelling was absurd,  
 And implored that it should cease ;  
 Whether what appeared contention  
 Was a difference not worth mention,  
 Just some mere exchange of words  
 Not uncommon among birds,  
 I have only my own notion,  
 You may make a nearer guess ;  
 All at once the noise was over,  
 Not a bird was now a rover,  
 Some one seemed to put the motion,  
 And the little heads bobbed " Yes."

Oh, that sudden resolution,  
 So unanimously carried !  
 Would they 'd longer talked and tarried,  
 With their fiery elocution !  
 What it bodes I cannot doubt ;  
 They were planning when to go,  
 And they have settled it, I know ;  
 Some chill morning, when the sun  
 Does not venture to shine out,  
 I shall miss them — overnight  
 They will all have taken flight,  
 And the summer will be gone.

## IN THE TWILIGHT

FAR off ? Not far away  
 Lies that fair land ;  
 Shut from the curious gaze by day,  
 Hidden, but close at hand :  
 Let us seek it who may.

Lie by me and hold me, sweet,  
 Clasp arms and sink ;  
 There needs no weariness of the feet,  
 Neither to toil nor think ;  
 Almost the pulse may cease to beat.

Eyes made dim, and breathing low,  
 Hand locked in hand,  
 Goodly the visions that come and go,  
 Glimpses of that land  
 Fairer than the eyes can know.

Is it not a land like ours ?  
 Nay, much more fair ;  
 Sweeter flowers than earthly flowers  
 Shed their fragrance there,  
 Fade not with the passing hours.

Soft are all the airs that blow,  
 Breathing of love ;  
 Dreamily soft the vales below,  
 The skies above,  
 And all the murmuring streams that  
 flow.

There are daughters of beauty, the host  
 Of nymphs of old time ;

All the loves of the poets who boast  
 Of their loves in their rhyme, —  
 Loves won, and the sadder loves lost :

Fair, passionless creatures of thought,  
 Most fair, most calm ;  
 The joy of whose beauty has brought  
 To the soul its own balm ;  
 Not desire that cometh to naught.

The dreams that were dreamed long ago  
 Lie treasured there still ;  
 For the things that the dreamers fore-  
 know  
 The years shall fulfil,  
 The fleet years and slow.

Dreams, memories, hopes that were  
 bright,  
 And hearts that were young ;  
 All the stars and the glories of night,  
 All the glories of song, —  
 They are there, in that land of delight.

Wilt thou seek that land then, sweet ?  
 Yea, love, with thee ;  
 Fleet, as thy soul's wings are fleet,  
 Shall our passage be :  
 Soft, on wings of noiseless beat.

Bid my wings with thine expand ;  
 So may we glide  
 Into the stillness of that land,  
 Lovingly side by side,  
 Hopefully hand in hand.

## Andrew Lang

## BALLADES

## TO THEOCRITUS, IN WINTER

Ἰσορῶν τῶν Σικελῶν ἐς ἄλᾱ. — ID. viii. 56.

AH ! leave the smoke, the wealth, the  
 roar  
 Of London, leave the bustling street,  
 For still, by the Sicilian shore,  
 The murmur of the Muse is sweet.  
 Still, still, the suns of summer greet  
 The mountain-grave of Helikē,  
 And shepherds still their songs repeat  
 Where breaks the blue Sicilian sea.

What though they worship Pan no  
 more

That guarded once the shepherd's seat,  
 They chatter of their rustic lore,  
 They watch the wind among the wheat :  
 Cicalas chirp, the young lambs bleat,  
 Where whispers pine to cypress tree ;  
 They count the waves that idly beat,  
 Where breaks the blue Sicilian sea.

Theocritus ! thou canst restore  
 The pleasant years, and over-fleet ;  
 With thee we live as men of yore,  
 We rest where running waters meet :

And then we turn unwilling feet  
And seek the world — so must it be —  
We may not linger in the heat  
Where breaks the blue Sicilian sea !

## ENVOY

Master, — when rain, and snow, and  
sleet  
And northern winds are wild, to thee  
We come, we rest in thy retreat,  
Where breaks the blue Sicilian sea !

## OF THE BOOK-HUNTER

In torrid heats of late July,  
In March, beneath the bitter *bise*,  
He book-hunts while the loungers fly,  
He book-hunts, though December freeze ;  
In breeches baggy at the knees,  
And heedless of the public jeers,  
For these, for these, he hoards his  
fees, —  
Aldines, Bodonis, Elzevirs.

No dismal stall escapes his eye,  
He turns o'er tomes of low degrees,  
There soiled romanticists may lie,  
Or Restoration comedies ;  
Each tract that flutters in the breeze  
For him is charged with hopes and fears,  
In mouldy novels fancy sees  
Aldines, Bodonis, Elzevirs.

With restless eyes that peer and spy,  
Sad eyes that heed not skies nor trees,  
In dismal nooks he loves to pry,  
Whose motto evermore is *Spes* !  
But ah ! the fabled treasure flees ;  
Grown rarer with the fleeting years,  
In rich men's shelves they take their  
ease, —  
Aldines, Bodonis, Elzevirs !

## ENVOY

Prince, all the things that tease and  
please, —  
Fame, hope, wealth, kisses, cheers, and  
tears,  
What are they but such toys as these, —  
Aldines, Bodonis, Elzevirs ?

## OF BLUE CHINA

THERE's a joy without canker or cark,  
There's a pleasure eternally new,

'T is to gloat on the glaze and the mark  
Of china that's ancient and blue ;  
Unchipp'd, all the centuries through  
It has pass'd, since the clime of it rang,  
And they fashion'd it, figure and hue,  
In the reign of the Emperor Hwang.

These dragons (their tails, you remark,  
Into bunches of gillyflowers grew), —  
When Noah came out of the ark,  
Did these lie in wait for his crew ?  
They snorted, they snapp'd, and they slew,  
They were mighty of fin and of fang,  
And their portraits Celestials drew  
In the reign of the Emperor Hwang.

Here's a pot with a cot in a park,  
In a park where the peach-blossoms blew,  
Where the lovers eloped in the dark,  
Lived, died, and were changed into two  
Bright birds that eternally flew  
Through the boughs of the may, as they  
sang ;

'T is a tale was undoubtedly true  
In the reign of the Emperor Hwang.

## ENVOY

Come, snarl at my ecstasies, do,  
Kind critic ; your "tongue has a tang,"  
But — a sage never heeded a shrew  
In the reign of the Emperor Hwang.

## OF LIFE

" 'Dead and gone,' — a sorry burden of the Ballad of  
Life." — DEATH'S JEST BOOK.

SAY, fair maids, maying  
In gardens green,  
In deep dells straying,  
What end hath been  
Two Mays between  
Of the flowers that shone  
And your own sweet queen ? —  
"They are dead and gone !"

Say, grave priests, praying  
In dule and teen,  
From cells decaying  
What have ye seen  
Of the proud and mean,  
Of Judas and John,  
Of the foul and clean ? —  
"They are dead and gone !"

Say, kings, arraying  
Loud wars to win,  
Of your manslaying  
What gain ye glean?  
"They are fierce and keen,  
But they fall anon,  
On the sword that lean, —  
They are dead and gone!"

## ENVOY

Through the mad world's scene  
We are drifting on,  
To this tune, I ween,  
"They are dead and gone!"

## OF HIS CHOICE OF A SEPULCHRE

HERE I'd come when weariest!  
Here the breast  
Of the Windberg's tufted over  
Deep with bracken; here his crest  
Takes the west,  
Where the wide-winged hawk doth hover.

Silent here are lark and plover;  
In the cover  
Deep below, the cushat best  
Loves his mate, and croons above her  
O'er their nest,  
Where the wide-winged hawk doth hover.

Bring me here, Life's tired-out guest,  
To the blest  
Bed that waits the weary rover, —  
Here should failure be confest;  
Ends my quest,  
Where the wide-winged hawk doth hover!

## ENVOY

Friend, or stranger kind, or lover,  
Ah, fulfil a last behest,  
Let me rest  
Where the wide-winged hawk doth hover!

## ROMANCE

ly Love dwelt in a Northern land.  
A gray tower in a forest green  
Was hers, and far on either hand  
The long wash of the waves was seen,  
And leagues on leagues of yellow sand,  
The woven forest boughs between!

And through the silver Northern night  
The sunset slowly died away,  
And herds of strange deer, lily-white,  
Stole forth among the branches gray;  
About the coming of the light,  
They fled like ghosts before the day!

I know not if the forest green  
Still girdles round that castle gray;  
I know not if the boughs between  
The white deer vanish ere the day;  
Above my Love the grass is green,  
My heart is colder than the clay!

## THE ODYSSEY

As one that for a weary space has lain  
Lulled by the song of Circe and her wine  
In gardens near the pale of Proserpine,  
Where that Ææan isle forgets the main,  
And only the low lutes of love complain,  
And only shadows of wan lovers pine,  
As such an one were glad to know the brine  
Salt on his lips, and the large air again, —  
So gladly, from the songs of modern speech  
Men turn, and see the stars, and feel the  
free  
Shrill wind beyond the close of heavy  
flowers,  
And, through the music of the languid  
hours,  
They hear like ocean on a western beach  
The surge and thunder of the Odyssey.

## SAN TERENCE

MID April seemed like some November  
day,  
When through the glassy waters, dull as  
lead,  
Our boat, like shadowy barques that bear  
the dead,  
Slipped down the long shores of the Spezia  
bay,  
Rounded a point, — and San Terenzo lay  
Before us, that gay village, yellow and red,  
The roof that covered Shelley's homeless  
head, —  
His house, a place deserted, bleak and gray.  
The waves broke on the doorstep; fisher-  
men  
Cast their long nets, and drew, and cast  
again.



Deep in the ilex woods we wandered free,  
When suddenly the forest glades were  
stirred

With waving pinions, and a great sea bird  
Flew forth, like Shelley's spirit, to the sea !

### SCYTHE SONG

MOWERS, weary and brown, and blithe,

What is the word methinks ye know,

Endless over-word that the Scythe

Sings to the blades of the grass below ?

Scythes that swing in the grass and clover,

Something, still, they say as they pass ;

What is the word that, over and over,

Sings the Scythe to the flowers and  
grass ?

*Hush, ah hush*, the Scythes are saying,

*Hush, and heed not, and fall asleep ;*

*Hush*, they say to the grasses swaying ;

*Hush*, they sing to the clover deep !

*Hush* — 't is the lullaby Time is singing —

*Hush, and heed not, for all things pass ;*

*Hush, ah hush ! and the Scythes are swinging*

*Over the clover, over the grass !*

### MELVILLE AND COGHILL

(THE PLACE OF THE LITTLE HAND)

DEAD, with their eyes to the foe,

Dead, with the foe at their feet ;

Under the sky laid low

Truly their slumber is sweet,

Though the wind from the Camp of the

Slain Men blow,

And the rain on the wilderness beat.

Dead, for they chose to die

When that wild race was run ;

Dead, for they would not fly,

Deeming their work undone,

Nor cared to look on the face of the sky,

Nor loved the light of the sun.

Honor we give them and tears,

And the flag they died to save,

Rent from the raid of the spears,

Wet from the war and the wave,

Shall waft men's thoughts through the dust

of the years,

Back to their lonely grave !

### PARAPHRASES

ERINNA

ANTIPATER OF SIDON

BRIEF is Erinna's song, her lowly lay,

Yet there the Muses sing ;

Therefore her memory doth not pass away ;

Hid by Night's shadowy wing !

But we, — new countless poets, — heaped  
and hurled

All in oblivion lie ;

Better the swan's chant than a windy world

Of rooks in the April sky !

TELLING THE BEES

ANONYMOUS

NAIADS, and ye pastures cold,

When the bees return with spring,

Tell them that Leucippus old

Perished in his hare-hunting,

Perished on a winter night.

Now no more shall he delight

In the hives he used to tend,

But the valley and the height

Mourn a neighbor and a friend.

HELIODORE DEAD

MELEAGER

TEARS for my lady dead,

Heliodore !

Salt tears and ill to shed

Over and o'er.

Tears for my lady dead,

Sighs do we send,

Long love remembered,

Mistress and friend.

Sad are the songs we sing,

Tears that we shed,

Empty the gifts we bring,

Gifts to the dead.

Go tears, and go lament !

Fare from her tomb,

Wend where my lady went,

Down through the gloom.

Ah, for my flower, my love,

Hades hath taken !

Ah for the dust above,

Scattered and shaken !

Mother of all things born,

Earth, in thy breast

Lull her that all men mourn,

Gently to rest !

A SCOT TO JEANNE D'ARC

DARK Lily without blame,  
Not upon us the shame,  
Whose sires were to the Auld Alliance  
true ;  
They, by the Maiden's side,  
Victorious fought and died ;  
One stood by thee that fiery torment  
through,  
Till the White Dove from thy pure lips  
had passed,  
And thou wert with thine own St. Catherine  
at the last.

Once only didst thou see,  
In artist's imagery,  
Thine own face painted, and that precious  
thing  
Was in an Archer's hand  
From the leal Northern land.

THREE PORTRAITS OF PRINCE  
CHARLES

1731

BEAUTIFUL face of a child,  
Lighted with laughter and glee,  
Mirthful, and tender, and wild,  
My heart is heavy for thee !

1744

Beautiful face of a youth,  
As an eagle poised to fly forth  
To the old land loyal of truth,  
To the hills and the sounds of the  
North :  
Fair face, daring and proud,  
Lo ! the shadow of doom, even now,  
The fate of thy line, like a cloud,  
Rests on the grace of thy brow !

1773

Cruel and angry face,  
Hateful and heavy with wine,  
Where are the gladness, the grace,  
The beauty, the mirth that were thine ?

Ah, my Prince, it were well, —  
Hadst thou to the gods been dear, —  
To have fallen where Keppoch fell,  
With the war-pipe loud in thine ear !  
To have died with never a stain  
On the fair White Rose of Renown,

To have fallen, fighting in vain,  
For thy father, thy faith, and th  
crown !  
More than thy marble pile,  
With its women weeping for thee,  
Were to dream in thine ancient isle,  
To the endless dirge of the sea !  
But the Fates deemed otherwise ;  
Far thou sleepest from home,  
From the tears of the Northern skies,  
In the secular dust of Rome.  
A city of death and the dead,  
But thither a pilgrim came,  
Wearing on weary head  
The crowns of years and fame :  
Little the Lucrine lake  
Or Tivoli said to him,  
Scarce did the memories wake  
Of the far-off years and dim,  
For he stood by Avernus' shore.  
But he dreamed of a Northern glen,  
And he murmured, over and o'er,  
" For Charlie and his men : "  
And his feet, to death that went,  
Crept forth to St. Peter's shrine,  
And the latest Minstrel bent  
O'er the last of the Stuart line.

ÆSOP

HE sat among the woods ; he heard  
The sylvan merriment ; he saw  
The pranks of butterfly and bird,  
The humors of the ape, the daw.

And in the lion or the frog, —  
In all the life of moor and fen, —  
In ass and peacock, stork and dog,  
He read similitudes of men.

" Of these, from those," he cried, " we  
come,  
Our hearts, our brains descend from  
these."

And, lo ! the Beasts no more were dumb,  
But answered out of brakes and trees :

" Not ours," they cried ; " Degenerate,  
If ours at all," they cried again,  
" Ye fools, who war with God and Fate,  
Who strive and toil ; strange race of  
men.

" For we are neither bond nor free,  
For we have neither slaves nor kings ;

But near to Nature's heart are we,  
And conscious of her secret things.

"Content are we to fall asleep,  
And well content to wake no more ;  
We do not laugh, we do not weep,  
Nor look behind us and before :

"But were there cause for moan or mirth,  
'T is *we*, not you, should sigh or scorn,  
Oh, latest children of the Earth,  
Most childish children Earth has born."

. . . . .

They spoke, but that misshapen slave  
Told never of the thing he heard,  
And unto men their portraits gave,  
Likenesses of beast and bird !

### ON CALAIS SANDS

On Calais Sands the gray began,  
Then rosy red above the gray ;  
The morn with many a scarlet van  
Leaped, and the world was glad with  
May !

The little waves along the bay  
Broke white upon the shelving strands ;  
The sea-mews flitted white as they  
On Calais Sands !

On Calais Sands must man with man  
Wash honor clean in blood to-day ;  
On spaces wet from waters wan  
How white the flashing rapiers play, —  
Parry, riposte ! and lunge ! The fray  
Shifts for a while, then mournful stands  
The Victor : life ebbs fast away  
On Calais Sands !

On Calais Sands a little space  
Of silence, then the plash and spray,  
The sound of eager waves that ran  
To kiss the perfumed locks astray,  
To touch these lips that ne'er said "Nay,"  
To dally with the helpless hands,  
Till the deep sea in silence lay  
On Calais Sands !

Between the lilac and the may  
She waits her love from alien lands ;  
Her love is colder than the clay  
On Calais Sands !

## William Canton

### KARMA

In the heart of the white summer mist lay  
a green little piece of the world ;  
And the tops of the beeches were lost in  
the mist, and the mist ringed us  
round ;  
All the low leaves were silvered with dew,  
and the herbage with dew was im-  
pearled ;  
And the turmoil of life was but vaguely  
divined through the mist as a sound.

In the heart of the mist there was warmth,  
for the soil full of sun was aglow,  
Like a fruit when it colors, — and fragrance  
from flowers, and a scent from the  
soil ;  
And a lamb in the grass, in the flowers,  
in the dew, nibbled, whiter than  
snow ;

And the white summer mist was a fold for  
us both against sorrow and toil.

From the fields in the mist came a bleating,  
a sound as of longing and need :  
But the lamb from the grass in its lit-  
tle green heaven never lifted its  
head :

It was innocent, whiter than snow ; it  
was glad in the flowers, took no  
heed ;

But the sound from the fields in the mist  
made me grieve as for one that is  
dead.

And behold ! 't was a dream I had dreamed,  
and a voice made me wake with a  
start,

Saying : "Hark ! once again in the flesh  
shall ye twain live your life for a  
span ;

But since whiteness of snow is as nought  
 in mine eyes without pity of heart,  
 Lo ! the lamb shall be born as a wolf, with  
 a wolf's heart, but thou as a man ! ”

## LAUS INFANTIUM

In praise of little children I will say  
 God first made man, then found a better  
 way

For woman, but his third way was the best.  
 Of all created things, the loveliest  
 And most divine are children. Nothing  
 here

Can be to us more gracious or more dear.  
 And though, when God saw all his works  
 were good,

There was no rosy flower of babyhood,  
 'T was said of children in a later day  
 That none could enter Heaven save such as  
 they.

The earth, which feels the flowering of a  
 thorn,  
 Was glad, O little child, when you were  
 born ;

The earth, which thrills when skylarks  
 scale the blue,  
 Soared up itself to God's own Heaven in  
 you ;

And Heaven, which loves to lean down  
 and to glass

Its beauty in each dewdrop on the grass, —  
 Heaven laughed to find your face so pure  
 and fair,

And left, O little child, its reflex there.

## A NEW POET

I WRITE. He sits beside my chair,  
 And scribbles, too, in hushed delight,  
 He dips his pen in charmed air :  
 What is it he pretends to write ?

He toils and toils ; the paper gives  
 No clue to aught he thinks. What then ?  
 His little heart is glad ; he lives  
 The poems that he cannot pen.

Strange fancies throng that baby brain.  
 What grave, sweet looks ! What earnest  
 eyes !

He stops — reflects — and now again  
 His unrecording pen he plies.

It seems a satire on myself, —  
 These dreamy nothings scrawled in air,  
 This thought, this work ! Oh tricky elf,  
 Wouldst drive thy father to despair ?

Despair ! Ah, no ; the heart, the mind  
 Persists in hoping, — schemes and  
 strives

That there may linger with our kind  
 Some memory of our little lives.

Beneath his rock i' the early world  
 Smiling the naked hunter lay,  
 And sketched on horn the spear he hurled,  
 The urus which he made his prey.

Like him I strive in hope my rhymes  
 May keep my name a little while, —  
 O child, who knows how many times  
 We two have made the angels smile !

## John Hartley

## TO A DAISY

AN ! I'm feared thou's come too sooin,  
 Little daisy !

Pray whativer wor ta doin' ?

Are ta crazy ?  
 Winter winds are blowin' yet.  
 Tha 'll be starved, mi little pet !

Did a gleam o' sunshine warm thee ;  
 An' deceive thee ?

Niver let appearance charm thee ;

Yes, believe me,  
 Smiles tha 'lt find are oft but snares  
 Laid to catch thee unawares.

An' yet, I think it looks a shame  
 To talk sich stuff ;

I've lost heart, an' thou 'lt do t' same,  
 Ay, sooin enough !

An', if thou 'rt happy as tha art,  
 Trustin' must be t' wisest part.

Come ! I 'll pile some bits o' stoon  
 Round thi dwellin' ;  
 They may cheer thee when I've goan, —  
 Theer 's no tellin' ;  
 An' when Spring's mild day draws near  
 I 'll release thee, niver fear !

An' if then thi pretty face  
 Greets me smilin',  
 I may come an' sit by th' place,  
 Time beguillin',  
 Glad to think I 'd paar to be  
 Of some use if but to thee !

## Alexander Anderson

### CUDDLE DOON

THE bairnies cuddle doon at nicht  
 Wi' muckle faught an' din ;  
 " Oh try and sleep, ye waukrife rogues,  
 Your faither 's comin' in."  
 They never heed a word I speak ;  
 I try to gie a froon,  
 But aye I hap them up an' cry,  
 " Oh, bairnies, cuddle doon."

Wee Jamie wi' the curly heid —  
 He aye sleeps next the wa' —  
 Bangs up an' cries, " I want a piece ;"  
 The rascal starts them a'.  
 I rin an' fetch them pieces, drinks,  
 They stop awee the soun',  
 Then draw the blankets up an' cry,  
 " Noo, weanies, cuddle doon."

But, ere five minutes gang, wee Rab  
 Cries out, frae 'neath the claes,  
 " Mither, mak' Tam gie ower at ance,  
 He 's kittlin' wi' his taes."  
 The mischief 's in that Tam for tricks,  
 He 'd bother half the toon ;  
 But aye I hap them up and cry,  
 " Oh, bairnies, cuddle doon."

At length they hear their faither's fit,  
 An', as he steeks the door,  
 They turn their faces to the wa',  
 While Tam pretends to snore.  
 " Hae a' the weans been gude ? " he  
 asks,  
 As he pits aff his shoon ;  
 " The bairnies, John, are in their beds,  
 An' lang since cuddled doon."

An' just afore we bed oorsels,  
 We look at our wee lambs ;  
 Tam has his airm roun' wee Rab's  
 neck,  
 And Rab his airm round Tam's.  
 I lift wee Jamie up the bed,  
 An' as I straik each croon,  
 I whisper, till my heart fills up,  
 " Oh, bairnies, cuddle doon."

The bairnies cuddle doon at nicht  
 Wi' mirth that's dear to me ;  
 But soon the big warl's cark an' care  
 Will quaten doon their glee.  
 Yet, come what will to ilka ane,  
 May He who rules aboon  
 Aye whisper, though their pows be bald,  
 " Oh, bairnies, cuddle doon."

## Emily Henrietta Hickey

### A SEA STORY

SILENCE. A while ago  
 Shrieks went up piercingly ;  
 But now is the ship gone down ;  
 Good ship, well manned, was she.  
 There 's a raft that 's a chance of life for one,  
 This day upon the sea.

A chance for one of two ;  
 Young, strong, are he and he,

Just in the manhood prime,  
 The comelier, verily,  
 For the wrestle with wind and weather and  
 wave,  
 In the life upon the sea.

One of them has a wife  
 And little children three ;  
 Two that can toddle and lisp,  
 And a suckling on the knee :

Naked they'll go, and hunger sore,  
If he be lost at sea.

One has a dream of home,  
A dream that well may be :  
He never has breathed it yet ;  
She never has known it, she.  
But some one will be sick at heart  
If he be lost at sea.

"Wife and kids at home ! —  
Wife, kids, nor home has he ! —  
Give us a chance, Bill !" Then,  
"All right, Jem !" Quietly  
A man gives up his life for a man,  
This day upon the sea.

### BELOVED, IT IS MORN

BELOVED, it is morn !  
A redder berry on the thorn,

A deeper yellow on the corn,  
For this good day new-born.  
Pray, Sweet, for me  
That I may be  
Faithful to God and thee.

Beloved, it is day !  
And lovers work, as children play,  
With heart and brain untired away :  
Dear love, look up and pray.  
Pray, Sweet, for me  
That I may be  
Faithful to God and thee.

Beloved, it is night !  
Thy heart and mine are full of light,  
Thy spirit shineth clear and white,  
God keep thee in His sight !  
Pray, Sweet, for me  
That I may be  
Faithful to God and thee.

## Walter Crane

### A SEAT FOR THREE

WRITTEN ON A SETTLE

"A SEAT for three, where host and  
guest  
May side-by-side pass toast or jest ;  
And be their number two or three,  
With elbow-room and liberty,  
What need to wander east or west ?

"A book for thought, a nook for rest,  
And meet for fasting or for fest,  
In fair and equal parts to be  
A seat for three.

"Then give you pleasant company,  
For youth or elder shady tree ;  
A roof for council or sequest,  
A corner in a homely nest ;  
Free, equal, and fraternally,  
A seat for three."

### ACROSS THE FIELDS

ACROSS the fields like swallows fly  
Sweet thoughts and sad of days gone by ;  
From Life's broad highway turned away,  
Like children, Thought and Memory play  
Nor heed Time's scythe though grass be  
high.

Beneath the blue and shoreless sky  
Time is but told when seedlings dry  
By Love's light breath are blown, like  
spray,  
Across the fields.

Now comes the scent of fallen hay,  
And flowers bestrew the foot-worn clay,  
And summer breathes a passing sigh  
As westward rolls the day's gold eye,  
And Time with Labor ends his day  
Across the fields.

## Eugene Lee Hamilton

SIR WALTER RALEIGH TO A  
CAGED LINNET

THOU tiny solace of these prison days,  
Too long already have I kept thee here ;  
With every week thou hast become more  
dear —

So dear that I will free thee : fly thy  
ways.

Man, the alternate slave and tyrant, lays  
Too soon on others what he hath to bear.  
Thy cage is in my cage ; but, never fear,  
The sun once more shall bathe thee with  
its rays.

Fly forth, and tell the sunny woods how  
oft

I think of them, and stretch my limbs in  
thought

Upon their fragrant mosses green and soft ;  
And whistle all the whistlings God hath  
taught

Thy throat, to other songsters high aloft —  
Not to a captive who can answer nought.

IZAAK WALTON TO RIVER AND  
BROOK

WHICH is more sweet, — the slow mysteri-  
ous stream,

Where sleeps the pike throughout the long  
noon hours,

Which moats with emerald old cathedral  
towers,

And winds through tufted timber like the  
dream

That glides through summer sleep ; where  
white swans teem,

And dragonflies and broad-leaved floating  
flowers,

Where through the hanging boughs you see  
the mowers

Among the grasses whet their scythes that  
gleam ;

Or that blue brook where leaps the speckled  
trout,

That laughs and sings and dances on its way  
Among a thousand bafflings in and out ;

Bubbling and gurgling through the livelong  
day

Between the stones, in riot, reel, and rout,  
While rays of sun make rainbows in the  
spray ?

CHARLES II. OF SPAIN TO  
APPROACHING DEATH

MAKE way, my lords ! for Death now once  
again

Waits on the palace stairs. He comes to lay  
His finger on my brow. Make way ! make  
way,

Ye whispering groups that scent an ending  
reign !

Death, if I make thee a grandee of Spain,  
And give thee half my subjects, wilt thou  
stay

Behind the door a little, while I play  
With life a moment longer ? I would fain.

Oh, who shall turn the fatal shadow back  
On Ahaz' sundial now ? Who'll cure the  
king

When Death awaits him, motionless and  
black ?

Upon the wall the inexorable thing  
Creeps on and on, with horror in its track.  
The king is dying. Bid the great bells ring.

## TO MY TORTOISE CHRONOS

THOU vague dumb crawler with the groping  
head

As listless to the sun as to the showers,  
Thou very image of the wingless Hours  
Now creeping past me with their feet of  
lead :

For thee and me the same small garden  
bed

Is the whole world : the same half life is  
ours ;

And year by year, as Fate restricts my  
powers,

I grow more like thee, and the soul grows  
dead.

No, Tortoise : from thy like in days of  
old

Was made the living lyre ; and mighty  
strings

Spanned thy green shell with pure vibrat-  
ing gold.

The notes soared up, on strong but trem-  
bling wings,

Through ether's lower zones ; then, growing  
bold,

Spurned earth for ever and its wingless  
things.

## SUNKEN GOLD

In dim green depths rot ingot-laden ships ;  
 And gold doubloons, that from the drowned  
 hand fell,  
 Lie nestled in the ocean-flower's bell  
 With love's old gifts, once kissed by long-  
 drowned lips ;  
 And round some wrought gold cup the sea-  
 grass whips,  
 And hides lost pearls, near pearls still in  
 their shell,  
 Where sea-weed forests fill each ocean  
 dell  
 And seek dim sunlight with their restless  
 tips.  
 So lie the wasted gifts, the long-lost hopes  
 Beneath the now hushed surface of myself,  
 In lonelier depths than where the diver  
 gropes ;  
 They lie deep, deep ; but I at times behold  
 In doubtful glimpses, on some reefy shelf,  
 The gleam of irrecoverable gold.

## SEA-SHELL MURMURS

THE hollow sea-shell, which for years hath  
 stood  
 On dusty shelves, when held against the  
 ear  
 Proclaims its stormy parents ; and we hear  
 The faint far murmur of the breaking flood.  
 We hear the sea. The sea ? It is the  
 blood  
 In our own veins, impetuous and near,  
 And pulses keeping pace with hope and  
 fear  
 And with our feelings' every shifting mood.  
 Lo, in my heart I hear, as in a shell,  
 The murmur of a world beyond the grave,  
 Distinct, distinct, though faint and far it be.  
 Thou fool ; this echo is a cheat as well, —  
 The hum of earthly instincts ; and we  
 crave  
 A world unreal as the shell-heard sea.

## A FLIGHT FROM GLORY

ONCE, from the parapet of gems and glow,  
 An Angel said, "O God, the heart grows  
 cold  
 On these eternal battlements of gold,  
 Where all is pure, but cold as virgin snow.

Here sobs are never heard ; no salt tears  
 flow ;  
 Here there are none to help — nor sick nor  
 old ;  
 No wrong to fight, no justice to uphold :  
 Grant me Thy leave to live man's life be-  
 low."  
 "And then annihilation ?" God replied.  
 "Yes," said the Angel, "even that dread  
 price ;  
 For earthly tears are worth eternal night."  
 "Then go," said God. — The Angel opened  
 wide  
 His dazzling wings, gazed back on Heaven  
 thrice,  
 And plunged for ever from the walls of  
 Light.

## WHAT THE SONNET IS

FOURTEEN small brodered berries on the  
 hem  
 Of Circe's mantle, each of magic gold ;  
 Fourteen of lone Calypso's tears that  
 rolled  
 Into the sea, for pearls to come of them ;  
 Fourteen clear signs of omen in the gem  
 With which Medea human fate foretold ;  
 Fourteen small drops, which Faustus,  
 growing old,  
 Craved of the Fiend, to water Life's dry  
 stem.  
 It is the pure white diamond Dante  
 brought  
 To Beatrice ; the sapphire Laura wore  
 When Petrarch cut it sparkling out of  
 thought ;  
 The ruby Shakespeare hewed from his  
 heart's core ;  
 The dark, deep emerald that Rossetti  
 wrought  
 For his own soul, to wear for evermore.

ON HIS "SONNETS OF THE  
WINGLESS HOURS"

I WROUGHT them like a targe of hammered  
 gold  
 On which all Troy is battling round and  
 round ;  
 Or Circe's cup, embossed with snakes that  
 wound  
 Through buds and myrtles, fold on scaly  
 fold ;



Or like gold coins, which Lydian tombs  
may hold,  
Stamped with winged racers, in the old  
red ground ;  
Or twined gold armlets from the funeral  
mound  
Of some great viking, terrible of old.

I know not in what metal I have wrought  
Nor whether what I fashioned will be thrus  
Beneath the clouds that hide forgotten  
thought ;  
But if it is of gold it will not rust ;  
And when the time is ripe it will be brought  
Into the sun, and glitter through its dust.

### Alfred Perceval Graves

#### THE WHITE BLOSSOM'S OFF THE BOG

THE white blossom's off the bog and the  
leaves are off the trees,  
And the singing birds have scattered  
across the stormy seas :  
And oh ! 't is winter,  
Wild, wild winter !  
With the lonesome wind sighing for ever  
through the trees.

How green the leaves were springing ! how  
glad the birds were singing !  
When I rested in the meadow with my  
head on Patrick's knees !

And oh ! 't was spring-time,  
Sweet, sweet spring-time !  
With the daisies all dancing before in the  
breeze.

With the spring the fresh leaves they'll  
laugh upon the trees,  
And the birds they'll flutter back with  
their songs across the seas,  
But I'll never rest again with my head on  
Patrick's knees ;  
And for me 't will be winter,  
All the year winter,  
With the lonesome wind sighing for ever  
through the trees.

### Frederika Richardson MacDonald

#### NEW YEAR'S EVE — MIDNIGHT

DEAD. The dead year is lying at my  
feet ;  
In this strange hour the past and future  
meet ;  
There is no present ; no land in the vast  
sea ;  
Appalled, I stand here in Eternity.

Darkness upon me. On my soul it weighs ;  
The gloom, that has crushed out the life of  
days  
That once knew light, has crept into my  
heart ;  
I have not strength to bid it thence depart.

Oh, what is Time ? and what is Life, the fire  
That thrills my pulses with its large de-  
sire ?

Since at each step I rend a fragment of my  
soul,  
And growth means dying, whither is the  
goal ?

The old, old question ! yet I do not  
shrink  
From bitter truths ; I do not fear to  
drink  
Even to the dregs the cup that tears may  
fill ;  
I'd know God's truth, though it were human  
ill.

I have cast down the idols in my mind  
Which sought to comfort me for being  
blind ;  
I need no pleasant lie to cheat the night,  
I need God's Truth, that I may walk  
aright.

That, and that only ! with unflinching eyes  
I would tear through the secret of the  
skies ;

Smile on, ye stars ; in me there is a might  
Which dares to scale your large empyreal  
height.

Yet — yet — how shall it be ? Time sweeps  
me on,  
And what one day I hold, the next is gone ;  
The very Heavens are changed ! the face  
they wore,  
A moment back, is lost to come no more.

My soul along the restless current drifts,  
And to its sight the source of radiance  
shifts ;  
Wildly I strive some gleam of truth to  
save,  
And cry, " God help me ! " battling with  
the wave.

God help me ? Well I know the prayer is  
vain,  
Although it rush up to my lips again ;  
I know His help was given with the Breath  
That leads me thus to struggle against  
death.

No further help. No help beyond the soul,  
The fragment of Himself I hold in my  
control ;  
From heaven, no stronger aid to lead me  
through the fight :  
In heaven, no higher aim to bind me to  
the Right.

Thus stand I on the brink of this new year,  
Darkness upon me — not the work of fear.  
Powerless I know to check the river's  
sweep,  
Powerful alone my own soul's truth to  
keep.

## George Barlow

### THE DEAD CHILD

BUT yesterday she played with childish  
things,

With toys and painted fruit.

To-day she may be speeding on bright  
wings

Beyond the stars ! We ask. The stars  
are mute.

But yesterday her doll was all in all ;

She laughed and was content.

To-day she will not answer, if we call :

She dropped no toys to show the road  
she went.

But yesterday she smiled and ranged with  
art

Her playthings on the bed.

To-day and yesterday are leagues apart !

She will not smile to-day, for she is  
dead.

### IF ONLY THOU ART TRUE

If only a single rose is left,  
Why should the summer pine ?

A blade of grass in a rocky cleft ;

A single star to shine.

— Why should I sorrow if all be lost,  
If only thou art mine ?

If only a single bluebell gleams

Bright on the barren heath,

Still of that flower the Summer dreams,  
Not of his August wreath.

— Why should I sorrow if thou art mine,  
Love, beyond change and death ?

If only once on a wintry day

The sun shines forth in the blue,

He gladdens the groves till they laugh as  
in May

And dream of the touch of the dew.

— Why should I sorrow if all be false,  
If only *thou* art true ?

### THE OLD MAID

SHE gave her life to love. She never knew

What other women give their all to gain.

Others were fickle. She was passing true.

She gave pure love, and faith without a  
stain.

She never married. Suitors came and went :

The dark eyes flashed their love on one alone.

Her life was passed in quiet and content.  
The old love reigned. No rival shared the throne.

Think you her life was wasted ? Vale and hill

Blossomed in summer, and white winter came ;

The blue ice stiffened on the silenced rill ;  
All times and seasons found her still the same.

Her heart was full of sweetness till the end.

What once she gave, she never took away.

Through all her youth she loved one faithful friend :

She loves him now her hair is growing gray.

### Frederic Edward Weatherly

#### LONDON BRIDGE

PROUD and lowly, beggar and lord,  
Over the bridge they go ;

Rags and velvet, fetter and sword,  
Poverty, pomp, and woe.

Laughing, weeping, hurrying ever,  
Hour by hour they crowd along,

While, below, the mighty river

Sings them all a mocking song.

Hurry along, sorrow and song,

All is vanity 'neath the sun ;

Velvet and rags, so the world wags,

Until the river no more shall run.

Dainty, painted, powdered and gay,  
Rolleth my lady by ;

Rags-and-tatters, over the way,  
Carries a heart as high.

Flowers and dreams from country meadows,

Dust and din through city skies,

Old men creeping with their shadows,

Children with their sunny eyes,—

Hurry along, sorrow and song,

All is vanity 'neath the sun ;

Velvet and rags, so the world wags,

Until the river no more shall run.

Storm and sunshine, peace and strife,

Over the bridge they go ;

Floating on in the tide of life,

Whither no man shall know.

Who will miss them there to-morrow,

Waifs that drift to the shade or sun ?

Gone away with their songs and sorrow ;

Only the river still flows on.

Hurry along, sorrow and song,  
All is vanity 'neath the sun ;  
Velvet and rags, so the world wags,  
Until the river no more shall run.

#### NANCY LEE

Of all the wives as e'er you know,

Yeo-ho ! lads ho ! Yeo-ho ! Yeo-ho !

There's none like Nancy Lee, I trow,

Yeo-ho ! lads ho ! Yeo-ho !

See there she stands an' waves her hands  
upon the quay,

And ev'ry day when I'm away, she'll  
watch for me,

An' whisper low, when tempests blow for  
Jack at Sea,

Yeo-ho ! lads ho ! Yeo-ho !

The sailor's wife the sailor's star shall  
be,

Yeo-ho ! we go across the sea ;

The sailor's wife the sailor's star shall  
be,

The sailor's wife his star shall be.

The harbor's past, the breezes blow :

Yeo-ho ! lads ho ! Yeo-ho ! Yeo-ho !

'Tis long ere we come back, I know ;

Yeo-ho ! lads ho ! Yeo-ho !

But true an' bright from morn till night  
my home will be,

An' all so neat, an' snug, an' sweet, for  
Jack at sea,

An' Nancy's face to bless the place, an'  
welcome me ;

Yeo-ho ! lads ho ! Yeo-ho !

The bo's'n pipes the watch below,  
 Yeo-ho ! lads ho ! Yeo-ho ! Yeo-ho !  
 Then here's a health afore we go,  
 Yeo-ho ! lads ho ! Yeo-ho !  
 A long long life to my sweet wife and  
 mates at sea ;  
 An' keep our bones from Davy Jones  
 where'er we be,  
 An' may you meet a mate as sweet as  
 Nancy Lee ;  
 Yeo-ho ! lads ho ! Yeo-ho !  
 The sailor's wife the sailor's star shall  
 be,  
 Yeo-ho ! we go across the sea ;  
 The sailor's wife the sailor's star shall  
 be,  
 The sailor's wife his star shall be.

#### A BIRD IN THE HAND

THERE were three young maids of Lee,  
 They were fair as fair can be,  
 And they had lovers three times three,  
 For they were fair as fair can be,  
 These three young maids of Lee.  
 But these young maids they cannot find  
 A lover each to suit her mind ;  
 The plain-spoke lad is far too rough,  
 The rich young lord is not rich enough,  
 And one is too poor and one too tall,  
 And one just an inch too short for them all.  
 "Others pick and choose and why not we ?"  
 "We can very well wait," said the maids  
 of Lee.  
 There were three young maids of  
 Lee,  
 They were fair as fair can be,  
 And they had lovers three times three,  
 For they were fair as fair can be,  
 These three young maids of Lee.

There are three old maids of Lee,  
 And they are old as old can be,  
 And one is deaf, and one cannot see,  
 And they all are cross as a gallows tree,  
 These three old maids of Lee.  
 Now if any one chanced — 'tis a chance  
 remote —  
 One single charm in these maids to note,  
 He need not a poet nor handsome be,  
 For one is deaf and one cannot see ;  
 He need not woo on his bended knee,  
 For they all are willing as willing can  
 be.

He may take the one, or the two, or the  
 three,  
 If he'll only take them away from Lee.  
 There are three old maids at Lee,  
 They are cross as cross can be,  
 And there they are, and there they'll be  
 To the end of the chapter one, two,  
 three,  
 These three old maids of Lee.

#### DOUGLAS GORDON

"Row me o'er the strait, Douglas Gordon,  
 Row me o'er the strait, my love," said she,  
 "Where we greeted in the summer, Doug-  
 las Gordon,  
 Beyond the little Kirk by the old, old  
 trysting tree."  
 Never a word spoke Douglas Gordon,  
 But he looked into her eyes so tenderly,  
 And he set her at his side,  
 And away across the tide  
 They floated to the little Kirk,  
 And the old, old trysting tree.  
 "Give me a word of love, Douglas Gordon,  
 Just a word of pity, O my love," said she,  
 "For the bells will ring to-morrow, Douglas  
 Gordon,  
 My wedding bells, my love, but not for  
 you and me.  
 They told me you were false, Douglas  
 Gordon,  
 And you never came to comfort me !"  
 And she saw the great tears rise,  
 In her lover's silent eyes,  
 As they drifted to the little Kirk,  
 And the old, old, trysting tree.  
 "And it's never, never, never, Douglas  
 Gordon,  
 Never in this world that you may come  
 to me,  
 But tell me that you love me, Douglas  
 Gordon,  
 And kiss me for the love of all that used  
 to be !"  
 Then he flung away his sail, his oars and  
 rudder,  
 And he took her in his arms so tenderly,  
 And they drifted on amain,  
 And the bells may call in vain,  
 For she and Douglas Gordon  
 Are drowned in the sea.

## DARBY AND JOAN

DARBY dear, we are old and gray,  
Fifty years since our wedding day,  
Shadow and sun for every one  
As the years roll on ;  
Darby dear, when the world went wry,  
Hard and sorrowful then was I —  
Ah ! lad, how you cheered me then,  
Things will be better, sweet wife, again !  
Always the same, Darby my own,  
Always the same to your old wife Joan.

Darby, dear, but my heart was wild  
When we buried our baby child,  
Until you whispered "Heav'n knows best !"  
And my heart found rest ;

Darby, dear, 't was your loving hand  
Showed the way to the better land —  
Ah ! lad, as you kiss'd each tear,  
Life grew better, and Heaven more near •  
Always the same, Darby my own,  
Always the same to your old wife Joan.

Hand in hand when our life was May,  
Hand in hand when our hair is gray,  
Shadow and sun for every one,  
As the years roll on ;  
Hand in hand when the long night-tide  
Gently covers us side by side —  
Ah ! lad, though we know not when,  
Love will be with us forever then :  
Always the same, Darby, my own,  
Always the same to your old wife Joan.

## Catherine C. Liddell

(C. C. FRASER-TYTTLER)

## JESUS THE CARPENTER

"Is n't this Joseph's son ?" — ay, it is He ;  
Joseph the carpenter — same trade as me —  
I thought as I'd find it — I knew it was  
here —

But my sight's getting queer.

I don't know right where as His shed must  
ha' stood —

But often, as I've been a-planing my wood,  
I've took off my hat, just with thinking of  
He

At the same work as me.

He warn't that set up that He could n't  
stoop down

And work in the country for folks in the  
town ;

And I'll warrant He felt a bit pride, like  
I've done

At a good job begun.

The parson he knows that I'll not make  
too free,

But on Sunday I feels as pleased as can be,  
When I wears my clean smock, and sits in  
a pew,

And has thoughts a few.

I think of as how not the parson hissen,  
As is teacher and father and shepherd o'  
men,

Not he knows as much of the Lord in that  
shed,

Where He earned His own bread.

And when I goes home to my missus, says  
she,

"Are ye wanting your key ?"

For she knows my queer ways, and my love  
for the shed,

(We've been forty years wed.)

So I comes right away by mysen, with the  
book,

And I turns the old pages and has a good  
look

For the text as I've found, as tells me as  
He

Were the same trade as me.

Why don't I mark it ? Ah, many says  
so,

But I think I'd as lief, with your leaves, let  
it go :

It do seem that nice when I fall on it  
sudden —

Unexpected, you know !

## THE POET IN THE CITY

THE Poet stood in the sombre town,  
 And spake to his heart, and said,  
 "O weary prison, devised by man!  
 O seasonless place, and dead!"  
 His heart was sad, for afar he heard  
 The sound of the Spring's light tread.

He thought he saw in the pearly east  
 The pale March sun arise,  
 The happy housewife beneath the thatch,  
 With hand above her eyes,  
 Look out to the cawing rooks, that built  
 So near to the quiet skies.

Out of the smoke, and noise, and sin  
 The heart of the Poet cried:  
 "O God! but to be Thy laborer there,  
 On the gentle hill's green side,  
 To leave the struggle of want and  
 wealth,  
 And the battle of lust and pride!"

He bent his ear, and he heard afar  
 The growing of tender things,

And his heart broke forth with the travail-  
 ing earth,  
 And shook with the tremulous wings  
 Of sweet brown birds, that had never known  
 The dirge of the city's sins.

And later, — when all the earth was green  
 As the Garden of the Lord,  
 Primroses opening their innocent face,  
 Cowslips scattered abroad,  
 Bluebells mimicking summer skies,  
 And the song of the thrush outpoured —

The changeless days were so sad to him,  
 That the Poet's heart beat strong,  
 And he struggled as some poor caged lark,  
 And he cried: "How long, how long?  
 I have missed a spring I can never see,  
 And the singing of birds is gone!"

But when the time of the roses came,  
 And the nightingale hushed her lay,  
 The Poet, still in the dusty town,  
 Went quietly on his way —  
 A poorer poet by just one Spring,  
 And a richer man by one suffering.

## Edmund Gosse

## LYING IN THE GRASS

BETWEEN two golden tufts of summer  
 grass,  
 I see the world through hot air as through  
 glass,  
 And by my face sweet lights and colors  
 pass.

Before me, dark against the fading sky,  
 I watch three mowers mowing, as I lie:  
 With brawny arms they sweep in harmony.

Brown English faces by the sun burnt red,  
 Rich glowing color on bare throat and  
 head,  
 My heart would leap to watch them, were  
 I dead!

And in my strong young living as I lie,  
 I seem to move with them in harmony, —  
 A fourth is mowing, and that fourth am I.

The music of the scythes that glide and  
 leap,  
 The young men whistling as their great  
 arms sweep,  
 And all the perfume and sweet sense of  
 sleep,

The weary butterflies that droop their  
 wings,  
 The dreamy nightingale that hardly sings,  
 And all the lassitude of happy things,

Are mingling with the warm and pulsing  
 blood  
 That gushes through my veins a languid  
 flood,  
 And feeds my spirit as the sap a bud.

Behind the mowers, on the amber air,  
 A dark-green beech wood rises, still and  
 fair,  
 A white path winding up it like a stair.

And see that girl, with pitcher on her head,  
And clean white apron on her gown of  
red, —

Her even-song of love is but half-said :

She waits the youngest mower. Now he  
goes ;

Her cheeks are redder than a wild blush-  
rose :

They climb up where the deepest shadows  
close.

But though they pass, and vanish, I am  
there.

I watch his rough hands meet beneath her  
hair,

Their broken speech sounds sweet to me  
like prayer.

Ah ! now the rosy children come to play,  
And romp and struggle with the new-mown  
hay ;

Their clear high voices sound from far  
away.

They know so little why the world is sad,  
They dig themselves warm graves and yet  
are glad ;

Their muffled screams and laughter make  
me mad !

I long to go and play among them there ;  
Unseen, like wind, to take them by the hair,  
And gently make their rosy cheeks more  
fair.

The happy children ! full of frank surprise,  
And sudden whims and innocent ecstasies ;  
What godhead sparkles from their liquid  
eyes !

No wonder round those urns of mingled  
clays

That Tuscan potters fashioned in old days,  
And colored like the torrid earth ablaze,

We find the little gods and loves portrayed,  
Through ancient forests wandering undis-  
mayed,  
And fluting hymns of pleasure unafraid.

They knew, as I do now, what keen delight  
A strong man feels to watch the tender  
flight

Of little children playing in his sight ;

What pure sweet pleasure, and what sacred  
love,  
Come drifting down upon us from above,  
In watching how their limbs and features  
move.

I do not hunger for a well-stored mind ;  
I only wish to live my life, and find  
My heart in unison with all mankind.

My life is like the single dewy star  
That trembles on the horizon's primrose-  
bar, —

A microcosm where all things living are.

And if, among the noiseless grasses, Death  
Should come behind and take away my  
breath,

I should not rise as one who sorroweth ;

For I should pass, but all the world would  
be

Full of desire and young delight and glee,  
And why should men be sad through loss  
of me ?

The light is flying ; in the silver-blue  
The young moon shines from her bright  
window through :

The mowers are all gone, and I go too

#### ON A LUTE FOUND IN A SARCOPHAGUS

WHAT curled and scented sun-girls, al-  
mond-eyed,

With lotos-blossoms in their hands and hair,  
Have made their swarthy lovers call them  
fair,

With these spent strings, when brutes were  
deified,

And Memnon in the sunrise sprang and  
cried,

And love-winds smote Bubastis, and the  
bare

Black breasts of carven Pasht received the  
prayer

Of suppliants bearing gifts from far and  
wide !

This lute has out-sung Egypt ; all the lives  
Of violent passion, and the vast calm art  
That lasts in granite only, all lie dead ;

This little bird of song alone survives,  
As fresh as when its fluting smote the heart  
Last time the brown slave wore it garlanded.

## THE PIPE-PLAYER

COOL, and palm-shaded from the torrid heat,

The young brown tenor puts his singing by,  
And sets the twin-pipe to his lips to try  
Some air of bulrush-glooms where lovers meet ;

O swart musician, time and fame are fleet,  
Brief all delight, and youth's feet fain to fly !

Pipe on in peace ! To-morrow must we die ?

What matter, if our life to-day be sweet !  
Soon, soon, the silver paper-reeds that sigh  
Along the Sacred River will repeat  
The echo of the dark-stoled bearers' feet,  
Who carry you, with wailing, where must lie

Your swarthened and withered body, by and by

In perfumed darkness with the grains of wheat.

## HANS CHRISTIAN ANDERSEN

1805-1875

A BEING cleaves the moonlit air,  
With eyes of dew and plumes of fire,  
New-born, immortal, strong and fair ;  
Glance ere he goes !

His feet are shrouded like the dead,  
But in his face a wild desire  
Breaks like the dawn that flushes red,  
And like a rose.

The stars shine out above his path,  
And music wakes through all the skies ;  
What mortal such a triumph hath,  
By death set free ?

What earthly hands and heart are pure  
As this man's, whose unshrinking eyes  
Gaze onward through the deep obscure,  
Nor quail to see ?

Ah ! this was he who drank the fount  
Of wisdom set in speechless things,  
Who, patient, watched the day-star mount,  
While others slept.

Ah ! this was he whose loving soul  
Found heart-beats under trembling wings,  
And heard divinest music roll  
Where wild springs leapt.

For poor dumb lips had songs for him  
And children's dreamings ran in tune,  
And strange old heroes, weird and dim,  
Walked by his side.

The very shadows loved him well  
And danced and flickered in the moon,  
And left him wondrous tales to tell  
Men far and wide.

And now no more he smiling walks  
Through greenwood alleys full of sun,  
And, as he wanders, turns and talks,  
Though none be there ;  
The children watch in vain the place  
Where they were wont, when day was done,  
To see their poet's sweet worn face,  
And faded hair.

Yet dream not such a spirit dies,  
Though all its earthly shrine decay !  
Transfigured under clearer skies,  
He sings anew ;  
The frail soul-covering, racked with pain,  
And scored with vigil, fades away,  
The soul set free and young again  
Glides upward through.

Weep not ; but watch the moonlit air !  
Perchance a glory like a star  
May leave what hangs about him there,  
And flash on us ! . . .  
Behold ! the void is full of light,  
The beams pierce heaven from bar to bar,  
And all the hollows of the night  
Grow luminous !

## DE ROSIS HIBERNIS

AMBITIOUS Nile, thy banks deplore  
Their Flavian patron's deep decay ;  
Thy Memphian pilot laughs no more  
To see the flower-boat float away ;  
Thy winter-roses once were twined  
Across the gala-streets of Rome,  
And thou, like Omphale, couldst bind  
The vanquished victor in his home.

But if the barge that brought thy store  
Had foundered in the Lybian deep,  
It had not slain thy glory more,  
Nor plunged thy rose in saltier sleep ;  
Nor gods nor Cæsars wait thee now,  
No jealous Pæstum dreads thy spring,



Thy flower enfolds no augur's brow,  
Nor gives thy poet strength to sing.

Yet, surely, when the winds are low,  
And heaven is all alive with stars,  
Thy conscious roses still must glow  
Above thy dreaming nenuphars ;  
They recollect their high estate,  
The Roman honors they have known,  
And while they ponder Cæsar's fate  
They cease to marvel at their own.

### THEOCRITUS

THE poplars and the ancient elms  
Make murmurous noises high in air ;  
The noon-day sunlight overwhelms  
The brown cicalas basking there ;  
But here the shade is deep, and sweet  
With new-mown grass and lentisk-shoots,  
And far away the shepherds meet  
With noisy fifes and flutes.

Their clamor dies upon the ear ;  
So now bring forth the rolls of song,  
Mouth the rich cadences, nor fear  
Your voice may do the poet wrong ;  
Lift up the chalice to our lips, —  
Yet see, before we venture thus,  
A stream of red libation drips  
To great Theocritus.

We are in Sicily to-day ;  
And, as the honeyed metre flows,  
Battos and Corydon, at play,  
Will lose the syrinx, gain the rose ;  
Soft Amaryllis, too, will bind  
Dark violets round her shining hair,  
And in the fountain laugh to find  
Her sun-browned face so fair.

We are in Sicily to-day ;  
Ah ! foolish world, too sadly wise,  
Why didst thou e'er let fade away  
Those ancient, innocent ecstasies ?  
Along the glens, in checkered flight,  
Hither to-day the nymphs shall flee,  
And Pan forsake for our delight  
The tomb of Helice.

### WITH A COPY OF HERRICK

FRESH with all airs of woodland brooks  
And scents of showers,

Take to your haunt of holy books  
This saint of flowers.

When meadows burn with budding May,  
And heaven is blue,  
Before his shrine our prayers we say, —  
Saint Robin true.

Love crowned with thorns is on his staff, —  
Thorns of sweet briar ;  
His benediction is a laugh,  
Birds are his choir.

His sacred robe of white and red  
Unction distils ;  
He hath a nimbus round his head  
Of daffodils.

### THE VOICE OF D. G. R.

FROM this carved chair wherein I sit to-night,  
The dead man read in accents deep and strong,  
Through lips that were like Chaucer's, his great song  
About the Beryl and its virgin light ;  
And still that music lives in death's despite,  
And though my pilgrimage on earth be long,  
Time cannot do my memory so much wrong  
As e'er to make that gracious voice take flight.  
I sit here with closed eyes ; the sound comes back,  
With youth, and hope, and glory on its track,  
A solemn organ-music of the mind ;  
So, when the oracular moon brings back the tide,  
After long drouth, the sandy channel wide  
Murmurs with waves, and sings beneath the wind.

### SONG FOR MUSIC

COUNT the flashes in the surf,  
Count the crystals in the snow,  
Or the blades above the turf,  
Or the dead that sleep below !  
These ye count — yet shall not know, —  
While I wake or while I slumber, —  
Where my thoughts and wishes go,  
What her name, and what their number.

Ask the cold and midnight sea,  
Ask the silent-falling frost,  
Ask the grasses on the lea,  
Or the mad maid, passion-crost !

They may tell of posies tost  
To the waves where blossoms blow not,  
Tell of hearts that staked and lost, —  
But of me and mine they know not.

## Theophile Marzials

### A PASTORAL

FLOWER of the medlar,  
Crimson of the quince,  
I saw her at the blossom-time,  
And loved her ever since !  
She swept the draughty pleasance,  
The blooms had left the trees,  
The whilst the birds sang canticles,  
In cherry symphonies.

Whiteness of the white rose,  
Redness of the red,  
She went to cut the blush-rose buds  
To tie at the altar-head ;  
And some she laid in her bosom,  
And some around her brows,  
And, as she passed, the lily-heads  
All becked and made their bows.

Scarlet of the poppy,  
Yellow of the corn,  
The men were at the garnering,  
A-shouting in the morn ;  
I chased her to a pippin-tree, —  
The waking birds all whist, —  
And oh ! it was the sweetest kiss  
That I have ever kiss'd.

Marjorie, mint, and violets  
A-drying round us set,  
'T was all done in the falence-room  
A-spicing marmalet ;  
On one tile was a satyr,  
On one a nymph at bay,  
Methinks the birds will scarce be home  
To wake our wedding-day !

### TWICKENHAM FERRY

AHOY ! and O-ho ! and it's who's for  
the ferry ?"  
(The briar's in bud and the sun going  
down)

" And I'll row ye so quick and I'll row ye  
so steady,  
And 't is but a penny to Twickenham  
Town."  
The ferryman's slim and the ferryman's  
young,  
With just a soft tang in the turn of his  
tongue ;  
And he's fresh as a pippin and brown as a  
berry,  
And 't is but a penny to Twickenham  
Town.

" Ahoy ! and O-ho ! and it's I'm for the  
ferry,"  
(The briar's in bud and the sun going  
down)

" And it's late as it is and I haven't a  
penny —  
Oh ! how can I get me to Twickenham  
Town ? "

She'd a rose in her bonnet, and oh ! she  
look'd sweet  
As the little pink flower that grows in  
the wheat,  
With her cheeks like a rose and her lips  
like a cherry —

" It's sure but you're welcome to  
Twickenham Town."

" Ahoy ! and O-ho ! " — You're too late  
for the ferry,  
(The briar's in bud and the sun has  
gone down)

And he's not rowing quick and he's not  
rowing steady ;  
It seems quite a journey to Twicken-  
ham Town.

" Ahoy ! and O-ho ! " you may call as  
you will ;

The young moon is rising o'er Petersham  
Hill ;

And, with Love like a rose in the stern of  
the wherry,  
There's danger in crossing to Twick-  
enham Town

## MAY MARGARET

If you be that May Margaret  
That lived on Kendal Green,  
Then where 's that sunny hair of yours  
That crowned you like a queen ?  
That sunny hair is dim, lad,  
They said was like a crown —  
The red gold turned to gray, lad,  
The night a ship went down.

If you be yet May Margaret,  
May Margaret now as then,  
Then where 's that bonny smile of yours  
That broke the hearts of men ?  
The bonny smile is wan, lad,  
That once was glad as day —  
And oh ! 't is weary smiling  
To keep the tears away.

If you be yet May Margaret,  
As yet you swear to me,  
Then where 's that proud, cold heart of  
yours  
That sent your love to sea ?  
Ah ! me, that heart is broken,  
The proud cold heart has bled  
For one light word outspoken,  
For all the love unsaid.

Then Margaret, my Margaret,  
If all you say be true,  
Your hair is yet the sunniest gold,  
Your eyes the sweetest blue.  
And dearer yet and fairer yet  
For all the coming years —  
The fairer for the waiting,  
The dearer for the tears !

## LAST NIGHT

(FROM THE SWEDISH)

LAST night the nightingale waked me,  
Last night when all was still ;

It sang in the golden moonlight  
From out the woodland hill.  
I opened the window gently,  
And all was dreamy dew —  
And oh ! the bird, my darling,  
Was singing, singing of you !

I think of you in the day-time ;  
I dream of you by night —  
I wake — would you were near me .  
And hot tears blind my sight.  
I hear a sigh in the lime-tree,  
The wind is floating through,  
And oh ! the night, my darling,  
Is longing, longing for you.

Nor think I can forget you !  
I could not though I would !  
I see you in all around me, —  
The stream, the night, the wood ;  
The flowers that sleep so gently,  
The stars above the blue,  
Oh ! heaven itself, my darling,  
Is praying, praying for you.

## CARPE DIEM

TO-DAY, what is there in the air  
That makes December seem sweet May ?  
There are no swallows anywhere,  
Nor crocuses to crown your hair,  
And hail you down my garden way.

Last night the full moon's frozen stare  
Struck me, perhaps ; or did you say  
Really, — you 'd come, sweet friend and fair !  
To-day ?

To-day is here : — come ! crown to-day  
With Spring's delight or Spring's despair,  
Love cannot bide old Time's delay : —  
Down my glad gardens light winds play,  
And my whole life shall bloom and bear  
To-day.

## Walter Herries Pollock

## BELOW THE HEIGHTS

I SAT at Berne, and watched the chain  
Of icy peaks and passes,  
That towered like gods above the plain,  
In stern majestic masses.

I waited till the evening light  
Upon their heads descended ;  
They caught it on their glittering height,  
And held it there suspended.

I saw the red spread o'er the white,  
How like a maiden's blushing,

Till all werē hid in rosy light  
That seemed from heaven rushing ;

The dead white snow was flushed with life,  
As if a new Pygmalion  
Had sought to find himself a wife  
In stones that saw Deucalion.

Too soon the light began to wane ;  
It lingered soft and tender,  
And the snow-giants sank again  
Into their cold dead splendor.

And, as I watched the last faint glow,  
I turned as pale as they did,  
And sighed to think that on the snow  
The rose so quickly faded.

### A CONQUEST

I FOUND him openly wearing her token ;  
I knew that her troth could never be  
broken ;

I laid my hand on the hilt of my sword, —  
He did the same, and he spoke no word ;  
I faced him with his villainy ;  
He laughed, and said, "She gave it me."  
We searched for seconds, they soon were  
found ;

They measured our swords ; they measured  
the ground ;  
They held to the deadly work too fast ;  
They thought to gain our place at last.  
We fought in the sheen of a wintry wood ;  
The fair white snow was red with his  
blood ;

But his was the victory, for, as he died,  
He swore by the rood that he had not lied.

### FATHER FRANCIS

"I COME your sin-rid souls to shrive ;  
Is this the way wherein ye live ?"

We lightly think of virtue,  
Enjoyment cannot hurt you.

"Ye love. Hear then of chivalry,  
Of gallant truth and constancy."  
We find new loves the meetest,  
And stolen kisses sweetest.

"Voices ye have. Then should ye sing  
In praise of heaven's mighty king."  
We deem it is our duty  
To chant our darlings' beauty.

"Strait are the gates of worldly pleasure ;  
The joy beyond no soul can measure."  
Alas ! we are but mortal,  
And much prefer the portal.

"Nay, sons : then must I leave ye so ;  
But lost will be your souls, I trow."  
Nay, Father, make you merry ;  
Come, drawer, bring some sherry.

"Me drink ? Old birds are not unwary —  
Still less — Ha — well — 't is fine canary."  
Mark how his old blood prances —  
A stoup for Father Francis !

"Your wine, my sons, is wondrous good,  
And hath been long time in the wood."  
Mark how his old eye dances —  
More wine for Father Francis !

"A inan, my sons — a man, I say,  
Might well drink here till judgment-day."  
Now for soft words and glances —  
But where is Father Francis ?

"Heed me, my sons, I pray, no more ;  
I always sleep upon the floor."  
Alas ! for old wine's chances ;  
A shutter for Father Francis !

## Michael Field

### FROM "CANUTE THE GREAT"

SCENE. — A room on the northern bank of the  
Thames.

*Enter CANUTE.*

*Canute.* She dared not wait my com-  
ing, and shall look

No more upon my face. — A vacancy,  
A blank ! that scarf left trailing on the  
floor,  
A shred too of her robe, — I must have  
trampled,  
Have hurt her, as I thrust her off. A  
shred,

A tag, and is it thus that women suffer ?  
We can inflict so little on such natures ;  
We cannot make reprisals. Slavish tears  
For Edric, and, — O Hel ! — a bloody  
gleam

Across her eyes, when I proclaimed the  
rights

Of Edmund's children. I am cut adrift,  
Far, far from the great, civilizing God, —  
Dull, speechless, unappraised.

[*A voice singing.*] Is that a child  
At babble with his vespers ? — Silver sweet !  
It minds me of the holy brotherhood,  
Chanting adown the banks. As yesterday  
I see all clear, how as they moved they  
chanted,

And made a mute procession in the stream.  
[*Gazing abstractedly on the water.*]

*Merrily sang the monks of Ely,  
As Canute the king passed by.  
Row to the shore, knights, said the king,  
And let us hear the Churchmen sing.*

Still are they singing ? It was Candlemas,  
My queen sat splendid at the prow and lis-  
tened

With heaving breast. 'Twas then the  
passion seized me

To emulate, to let her know my ear  
Had common pleasure with her, and I  
thrilled

The story out. The look she turned on  
me !

*The choir shall sing this music.* I resolved  
In the glory of the verse to civilize  
My blood, to sweeten it, to give it law,  
To curb my wild thoughts with the rein of  
metre.

*Row to the shore !* So pleasantly it ran,  
A ripple on the wave. I grew ambitious  
To be a scholar like King Alfred, gather  
Wise men about me, in myself possess  
A treasure, an enchantment. For an  
instant

I looked round royally, and felt a king.  
The abbey-chant, the stream, the meadow-  
land,

The willows glimmering in the sun ; — a  
poet

Wins things to come so close. A splash, a  
gurgles !

There's a black memory for the river  
now ;

And hark ! strange, solemn, Latin words  
that toll,

And move on slowly to me . . . Up the  
stair.

Without the door. A wail, a litany !

*Enter Child singing.*

*Child. Miserere mei, Deus, secundam  
magnam misericordiam tuam ;*

*Et secundum multitudinem miserationum  
tuarum, dele iniquitatem meam.*

*Can.* How perfectly he sings the  
music ! Child,

Who art thou with that voice, those dying  
cheeks ?

Art thou an angel sent to wring my heart,  
Or is it mortal woe ? Thine arms are  
full.

*Child.* Green, country herbs, they say,  
will staunch a wound,

And I have run about the fields and  
gathered

Those I could catch up quickly : — for the  
blood

Was leaping all the while. But here is  
clary,

The blessed thistle, yarrow, sicklewort,  
And all-heal red as gore. I knew a wood  
So dark and cool, I crept for lily-leaves ;  
Then it grew lonely, and I lost the way.

But, oh, you must not beat me ; it is done.  
Father, I stabbed him, throw away the  
whip !

Now God will scourge me. So I plucked  
the flowers,

And sang for mercy in the holy words  
Priest Sampson taught me, *Miserere !*

*Can.* This *Is Edric's child, the little murderer.*  
Who did my deed of treason. Edmund,  
turn

Those trustful eyes from off me.

*Child.* Take me back.  
He will be dead . . . He fell, O father,  
fell,

And when I put my cheek against his side,  
Gave a great pant. Let's pray for him  
together.

Can you sing *Miserere* ? For I did it,  
And then he looked . . . Once in the ivy-  
tod

I caught an owl, and hurt its wing. 'Twas  
so

He looked. Oh, quickly tell me where he  
lies —

Next room ? or down the passage ? Do  
you know

He was my uncle, and was kissing me,

One, two, three, on my head.

*Can.* Cease! From these lips,  
White, childish penitents, how awful  
sounds

The wild avowal of their treachery.

Child, it was I who struck your uncle's  
side,

Who falsely kissed him; it was I who set  
Your father on this wickedness; 't was I  
Who drove your frantic innocence to work  
The sin of my conception. Can you learn  
That I alone am guilty, and God's wrath  
Will visit me with judgment?

*Child.* Come along,  
And take me where he is. How can I go?  
I do not know the path or time of day.  
The leaves are fading. Can the blood  
flow long

Before it kills? I saw it spirt and jump;  
I could not see it now. I ran and ran . . .  
Perchance I stayed too long about the fields.  
'T is dark; no trees and hedges. He is gone,  
And I am damned forever; the fresh herbs  
Could once have saved me.

*Can.* He is chill and fainting;  
Give me these hands.

*Child.* I am not much afraid.  
Before I struck at him my skin was hot;  
Now dew is falling on me; it is cool.  
Let me lie in your arms where I can look  
Up at the sky. There's some one . . . and  
he grows

So kindly. Oh, he smiles down all the way,  
Quite golden in my eyes.

*Can.* He sees the moon.  
How pale and cold he's growing! All the  
flowers  
Are slipping down. I cannot bear his  
weight.

'T is condemnation. There is just a spot  
Here on his garment, one bright drop of  
blood,  
Sprinkling his spirit; he is saved; on him  
It is the very mark of Christ; on me  
The blot that makes illegible my name  
I' the book of life.

*Child.* If I should fall asleep,  
It will not matter, for I could not see  
The healing plants by night; besides, my  
eyes

Will open wide at morning. I must hold  
The blessed thistle in my hand, and pray;  
And God may so forgive me. *Miserere!*

*Can.* The child is dying on my breast.  
He closes

His frightened eyes; the notes are on his  
lips,  
His arm still round my shoulder.

Sharply flows  
The Thames now he is dead; the rush, the  
hum,

Are like a conscience haunting me without.  
I cannot bear it. I will fling him forth  
To the engulfing river, and forget him.

Rank, pagan impulse! I would learn the  
prayer,

Recall the gracious song, — and stormy  
sagas

Come hurtling through my brain. I am a  
stranger

To our sweet Saviour Christ; I cannot pray;  
I love the slaughter of my enemies,  
And to exact full vengeance. Little one,  
Thou shalt have fair, white cere-cloth, and  
a circlet

Of purest gold. Now that I look on thee,  
It grows soft in my heart as when they  
chanted

Across the stream, — *Canute the king passed  
by, —*

And listened. They shall sing about thy  
grave.

[*He bows himself over the child and weeps.*]

## THE BURIAL OF ROBERT BROWNING

UPON St. Michael's Isle

They laid him for awhile

That he might feel the Ocean's full em-  
brace,

And wedded be

To that wide sea —

The subject and the passion of his race.

As Thetis, from some lovely under-  
ground

Springing, she girds him round

With lapping sound

And silent space:

Then, on more honor bent,

She sues the firmament,

And bids the hovering, western clouds com-  
bine

To spread their sabled amber on her lus-  
trous brine.

It might not be  
He should lie free

Forever in the soft light of the sea,  
For lo ! one came,  
Of step more slow than fame,  
Stooped over him — we heard her breathe  
his name —

And, as the light drew back,  
Bore him across the track  
Of the subservient waves that dare not  
foil  
That veiled, maternal figure of its  
spoil.

Ah ! where will she put by  
Her journeying majesty ?  
She hath left the lands of the air and sun ;  
She will take no rest till her course be run.  
Follow her far, follow her fast,  
Until at last,  
Within a narrow transept led,  
Lo ! she unwraps her face to pall her  
dead.

'Tis England who has travelled far,  
England who brings  
Fresh splendor to her galaxy of  
Kings.

We kiss her feet, her hands,  
Where eloquent she stands ;  
Nor dare to lead

A wailful choir about the poet dumb  
Who is become  
Part of the glory that her sons would bleed  
To save from scar ;  
Yea, hers in very deed  
As Runnymede,  
Or Trafalgar.

### WIND OF SUMMER

O WIND, thou hast thy kingdom in the trees,  
And all thy royalties  
Sweep through the land to-day.  
It is mid June,  
And thou, with all thine instruments in tune,  
Thine orchestra  
Of heaving fields, and heavy, swinging fir,  
Strikest a lay  
That doth rehearse  
Her ancient freedom to the universe.  
All other sound in awe  
Repeals its law ;  
The bird is mute, the sea  
Sucks up its waves, from rain  
The burthened clouds refrain,

To listen to thee in thy leafery,  
Thou unconfined,  
Lavish, large, soothing, refluant summer-  
wind.

### THE DANCERS

I DANCE and dance ! Another faun,  
A black one, dances on the lawn.  
He moves with me, and when I lift  
My heels his feet directly shift :  
I can't outdance him though I try ;  
He dances nimbler than I.  
I toss my head, and so does he ;  
What tricks he dares to play on me !  
I touch the ivy in my hair ;  
Ivy he has and finger there.  
The spiteful thing to mock me so !  
I will outdance him ! Ho, ho, ho !

### LETTICE

LITTLE Lettice is dead, they say,  
The brown, sweet child who rolled in the  
hay ;  
Ah, where shall we find her ?  
For the neighbors pass  
To the pretty lass,  
In a linen cere-cloth to wind her.

If her sister were set to search  
The nettle-green nook beside the church,  
And the way were shown her  
Through the coffin-gate  
To her dead playmate,  
She would fly too frightened to own her.

Should she come at a noonday call,  
Ah, stealthy, stealthy, with no footfall,  
And no laughing chatter,  
To her mother 't were worse  
Than a barren curse  
That her own little wench should pat her.

Little Lettice is dead and gone !  
The stream by her garden wanders on  
Through the rushes wider ;  
She fretted to know  
How its bright drops grow  
On the hills, but no hand would guide her.

Little Lettice is dead and lost !  
Her willow-tree boughs by storm are tost —

Oh, the swimming shallows ! —  
Where she crouched to find  
The nest of the wind  
Like a water-fowl's in the shallows.

Little Lettice is out of sight !  
The river-bed and the breeze are bright :  
Ay me, were it sinning  
To dream that she knows  
Where the soft wind rose  
That her willow-branches is thinning ?

Little Lettice has lost her name,  
Slipt away from our praise and our blame ;  
Let not love pursue her,  
But conceive her free  
Where the bright drops be  
On the hills, and no longer rue her !

#### EARTH TO EARTH

I STOOD to hear that bold  
Sentence of grit and mould,  
*Earth to earth* ; they thrust  
On his coffin dust ;  
Stones struck against his grave :  
Oh, the old days, the brave !

Just with a pebble's fall,  
Grave-digger, you turn all  
Bliss to bereaving ;  
To catch the cleaving  
Of Atropa's fine shears  
Would less hurt human ears.

Live senses that death dooms !  
For friendship in dear rooms,  
Slow-lighting faces,  
Hand-clasps, embraces,  
Ashes on ashes grind :  
Oh, poor lips left behind !

#### AN ÆOLIAN HARP

DOST thou not hear ? Amid dun, lonely  
hills  
Far off a melancholy music shrills,  
As for a joy that no fruition fills.

Who live in that far country of the wind ?  
The unclaimed hopes, the powers but half-  
divined,  
The shy, heroic passions of mankind.

And all are young in those reverberant  
bands ;  
None marshals them, no mellow voice com-  
mands ;  
They whirl and eddy as the shifting sands.

There, there is ruin, and no ivy clings ;  
There pass the mourners for untimely  
things,  
There breaks the stricken cry of crownless  
kings.

But ever and anon there spreads a boom  
Of wonder through the air, arraiguing  
doom  
With ineffectual plaint as from a tomb.

#### IRIS

THE Iris was yellow, the moon was pale,  
In the air it was stiller than snow,  
There was even light through the vale,  
But a vaporous sheet  
Clung about my feet,  
And I dared no further go.  
I had passed the pond, I could see the  
stile,  
The path was plain for more than a mile,  
Yet I dared no further go.

The iris-beds shone in my face, when,  
whist !  
A noiseless music began to blow,  
A music that moved through the mist,  
That had not begun,  
Would never be done, —  
With that music I must go :  
And I found myself in the heart of the  
tune,  
Wheeling around to the whirr of the moon,  
With the sheets of the mist below.

In my hands how warm were the little  
hands,  
Strange, little hands that I did not  
know :  
I did not think of the elvan bands,  
Nor of anything  
In that whirling ring —  
Here a cock began to crow !  
The little hands dropped that had clung so  
tight,  
And I saw again by the pale dawnlight  
The iris-heads in a row.



## Mathilde Blind

## FROM "A LOVE-TRILOGY"

I CHARGE you, O winds of the West, O  
winds with the wings of the dove,  
That ye blow o'er the brows of my Love,  
breathing low that I sicken for love.

I charge you, O dews of the Dawn, O tears  
of the star of the morn,  
That ye fall at the feet of my love with the  
sound of one weeping forlorn.

I charge you, O birds of the Air, O birds  
flying home to your nest,  
That ye sing in his ears of the joy that  
forever has fled from my breast.

I charge you, O flowers of the Earth, O  
frailest of things, and most fair,  
That ye droop in his path as the life in me  
shrivels consumed by despair.

O Moon, when he lifts up his face, when  
he seeth the waning of thee,  
A memory of her who lies wan on the  
limits of life let it be.

Many tears cannot quench, nor my sighs  
extinguish, the flames of love's fire,  
Which lifteth my heart like a wave, and  
smites it, and breaks its desire.

I rise like one in a dream when I see the  
red sun flaring low,  
That drags me back shuddering from sleep  
each morning to life with its woe.

I go like one in a dream ; unbidden my feet  
know the way  
To that garden where love stood in blossom  
with the red and white hawthorn of  
May.

The song of the throstle is hushed, and the  
fountain is dry to its core,  
The moon cometh up as of old ; she seeks,  
but she finds him no more.

The pale-faced, pitiful moon shines down  
on the grass where I weep,  
My face to the earth, and my breast in an  
anguish ne'er soothed into sleep.

The moon returns, and the spring, birds  
warble, trees burst into leaf,  
But love once gone, goes forever, and all  
that endures is the grief.

## THE DEAD

THE dead abide with us ! Though stark  
and cold

Earth seems to grip them, they are with us  
still :

They have forged our chains of being for  
good or ill ;

And their invisible hands these hands yet  
hold.

Our perishable bodies are the mould  
In which their strong imperishable will —  
Mortality's deep yearning to fulfil —  
Hath grown incorporate through dim time  
untold.

Vibrations infinite of life in death,  
As a star's travelling light survives its star !  
So may we hold our lives, that when we are  
The fate of those who then will draw this  
breath,

They shall not drag us to their judgment-  
bar,

And curse the heritage which we bequeath.

## FROM "LOVE IN EXILE"

I

WHY will you haunt me unawares,  
And walk into my sleep,  
Pacing its shadowy thoroughfares,  
Where long-dried perfume scents the air,  
While ghosts of sorrow creep,  
Where on Hope's ruined altar-stairs,  
With ineffectual beams,  
The Moon of Memory coldly glares  
Upon the land of dreams ?

My yearning eyes were fain to look  
Upon your hidden face ;  
Their love, alas ! you could not brook,  
But in your own you mutely took  
My hand, and for a space  
You wrung it till I throbbed and shook,  
And woke with wildest moan  
And wet face channelled like a brook  
With your tears or my own.

## 2

We met as strangers on life's lonely way,  
 And yet it seemed we knew each other  
 well ;  
 There was no end to what thou hadst to  
 say,  
 Or to the thousand things I found to  
 tell.  
 My heart, long silent, at thy voice that day  
 Chimed in my breast like to a silver  
 bell.  
 How much we spoke, and yet still left  
 untold  
 Some secret half revealed within our  
 eyes :

Didst thou not love me once in ages old ?  
 Had I not called thee with importunate  
 cries,  
 And, like a child left sobbing in the cold,  
 Listened to catch from far thy fond re-  
 plies ?

We met as strangers, and as such we part ;  
 Yet all my life seems leaving me with  
 thine ;  
 Ah, to be clasped once only heart to heart,  
 If only once to feel that thou wert mine !  
 These lips are locked, and yet I know thou  
 art  
 That all in all for which my soul did  
 pine.

## Robert Louis Stevenson

## PIRATE STORY

THREE of us afloat in the meadow by the  
 swing,  
 Three of us aboard in the basket on the  
 lea.  
 Winds are in the air, they are blowing in  
 the spring,  
 And waves are on the meadow like the  
 waves there are at sea.  
 Where shall we adventure, to-day that  
 we 're afloat,  
 Wary of the weather and steering by a  
 star ?  
 Shall it be to Africa, a-steering of the boat,  
 To Providence, or Babylon, or off to  
 Malabar ?  
 Hi ! but here 's a squadron a-rowing on  
 the sea —  
 Cattle on the meadow a-charging with a  
 roar !  
 Quick, and we 'll escape them, they 're as  
 mad as they can be,  
 The wicket is the harbor and the garden  
 is the shore.

## FOREIGN LANDS

UP into the cherry tree  
 Who should climb but little me ?  
 I held the trunk with both my hands  
 And looked abroad on foreign lands.

I saw the next-door garden lie,  
 Adorned with flowers, before my eye,  
 And many pleasant faces more  
 That I had never seen before.

I saw the dimpling river pass  
 And be the sky's blue looking-glass ;  
 The dusty roads go up and down  
 With people tramping in to town.

If I could find a higher tree  
 Farther and farther I should see,  
 To where the grown-up river slips  
 Into the sea among the ships,

To where the roads on either hand  
 Lead onward into fairy land,  
 Where all the children dine at five,  
 And all the playthings come alive.

## THE LAND OF COUNTERPANE

WHEN I was sick and lay a-bed,  
 I had two pillows at my head,  
 And all my toys beside me lay  
 To keep me happy all the day.

And sometimes for an hour or so  
 I watched my leaden soldiers go,  
 With different uniforms and drills,  
 Among the bed-clothes, through the hills ;

And sometimes sent my ships in fleets  
 All up and down among the sheets ;

Or brought my trees and houses out,  
And planted cities all about.

I was the giant great and still  
That sits upon the pillow-hill,  
And sees before him, dale and plain,  
The pleasant land of counterpane.

### THE LAND OF NOD

FROM breakfast on through all the day  
At home among my friends I stay,  
But every night I go abroad  
Afar into the land of Nod.

All by myself I have to go,  
With none to tell me what to do —  
All alone beside the streams  
And up the mountain-sides of dreams.

The strangest things are there for me,  
Both things to eat and things to see,  
And many frightening sights abroad  
Till morning in the land of Nod.

Try as I like to find the way,  
I never can get back by day,  
Nor can remember plain and clear  
The curious music that I hear.

### IN THE SEASON

It is the season now to go  
About the country high and low,  
Among the lilacs hand in hand,  
And two by two in fairy land.

The brooding boy, the sighing maid,  
Wholly fain and half afraid,  
Now meet along the hazelled brook  
To pass and linger, pause and look.

A year ago, and blithely paired,  
Their rough-and-tumble play they shared;  
They kissed and quarrelled, laughed and  
cried,

A year ago at Eastertide.

With bursting heart, with fiery face,  
She strove against him in the race;  
He unabashed her garter saw,  
That now would touch her skirts with awe.

Now by the stile ablaze she stops,  
And his demurer eyes he drops;

Now they exchange averted sighs  
Or stand and marry silent eyes.

And he to her a hero is  
And sweeter she than primroses;  
Their common silence dearer far  
Than nightingale and mavis are.

Now when they sever wedded hands,  
Joy trembles in their bosom-strands,  
And lovely laughter leaps and falls  
Upon their lips in madrigals.

### TO N. V. DE G. S.

THE unfathomable sea, and time, and tears,  
The deeds of heroes and the crimes of  
kings

Dispart us; and the river of events  
Has, for an age of years, to east and west  
More widely borne our cradles. Thou to  
me

Art foreign, as when seamen at the dawn  
Desery a land far off and know not which.  
So I approach uncertain; so I cruise  
Round thy mysterious islet, and behold  
Surf and great mountains and loud river-  
bars,

And from the shore hear inland voices call.  
Strange is the seaman's heart; he hopes,  
he fears;

Draws closer and sweeps wider from that  
coast;

Last, his rent sail refits, and to the deep  
His shattered prow uncomforted puts back.  
Yet as he goes he ponders at the helm  
Of that bright island; where he feared to  
touch,

His spirit re-adventures; and for years,  
Where by his wife he slumbers safe at  
home,

Thoughts of that land revisit him; he sees  
The eternal mountains beckon, and awakes  
Yearning for that far home that might  
have been.

### IN THE STATES

WITH half a heart I wander here  
As from an age gone by,  
A brother — yet though young in years,  
An elder brother, I.

You speak another tongue than mine,  
Though both were English born.

I towards the night of time decline,  
You mount into the morn.

Youth shall grow great and strong and  
free,  
But age must still decay :  
To-morrow for the States — for me,  
England and Yesterday.

### THE SPAEWIFE

OH, I wad like to ken — to the beggar-wife  
says I —  
Why chops are guid to brander and nane  
sae guid to fry.  
An' siller, that's sae braw to keep, is  
brawer still to gi'e.  
*It's gey an' easy spierin'*, says the beggar-  
wife to me.

Oh, I wad like to ken — to the beggar-wife  
says I —  
Hoo a' things come to be whaur we find  
them when we try,  
The lasses in their claes an' the fishes in  
the sea.  
*It's gey an' easy spierin'*, says the beggar-  
wife to me.

Oh, I wad like to ken — to the beggar-wife  
says I —  
Why lads are a' to sell an' lasses a' to buy ;  
An' naeboddy for dacency but barely twa or  
three.  
*It's gey an' easy spierin'*, says the beggar-  
wife to me.

Oh, I wad like to ken — to the beggar-wife  
says I —  
Gin death's as shüre to men as killin' is to  
kye,  
Why God has filled the yearth sae fu' o'  
tasty things to pree.  
*It's gey an' easy spierin'*, says the beggar-  
wife to me.

Oh, I wad like to ken — to the beggar-wife  
says I —  
The reason o' the cause an' the wherefore  
o' the why,  
V'ny mony anither riddle brings the tear  
into my e'e.  
*It's gey an' easy spierin'*, says the beggar-  
wife to me.

### HEATHER ALE : A GALLOWAY LEGEND

FROM the bonny bells of heather  
They brewed a drink long-syne,  
Was sweeter far than honey,  
Was strouger far than wine.  
They brewed it and they drank it,  
And lay in a blessed swoond  
For days and days together  
In their dwellings underground.

There rose a king in Scotland,  
A fell man to his foes,  
He smote the Picts in battle,  
He hunted them like roes.  
Over miles of the red mountain  
He hunted as they fled,  
And strewed the dwarfish bodies  
Of the dying and the dead.

Summer came in the country,  
Red was the heather bell ;  
But the manner of the brewing  
Was none alive to tell.  
In graves that were like children's  
On many a mountain head,  
The Brewsters of the Heather  
Lay numbered with the dead.

The king in the red moorland  
Rode on a summer's day ;  
And the bees hummed, and the curlews  
Cried beside the way.  
The king rode, and was angry ;  
Black was his brow and pale,  
To rule in a land of heather  
And lack the Heather Ale.

It fortun'd that his vassals,  
Riding free on the heath,  
Came on a stone that was fallen  
And vermin hid beneath.  
Rudely plucked from their hiding,  
Never a word they spoke :  
A son and his aged father —  
Last of the dwarfish folk.

The king sat high on his charger,  
He looked on the little men ;  
And the dwarfish and swarthy couple  
Looked at the king again.  
Down by the shore he had them ;  
And there on the giddy brink —

"I will give you life, ye vermin,  
For the secret of the drink."

There stood the son and father  
And they looked high and low ;  
The heather was red around them,  
The sea rumbled below.

And up and spoke the father,  
Shrill was his voice to hear :

"I have a word in private,  
A word for the royal ear.

"Life is dear to the aged,  
And honor a little thing ;  
I would gladly sell the secret,"  
Quoth the Pict to the King.

His voice was small as a sparrow's,  
And shrill and wonderful clear :

"I would gladly sell my secret,  
Only my son I fear.

"For life is a little matter,  
And death is nought to the young ;  
And I dare not sell my honor  
Under the eye of my son.

Take him, O king, and bind him,  
And cast him far in the deep ;  
And it's I will tell the secret  
That I have sworn to keep."

They took the son and bound him,  
Neck and heels in a thong,  
And a lad took him and swung him,  
And flung him far and strong,  
And the sea swallowed his body,  
Like that of a child of ten ;—  
And there on the cliff stood the father,  
Last of the dwarfish men.

"True was the word I told you :  
Only my son I feared ;  
For I doubt the sapling courage  
That goes without the beard.

But now in vain is the torture,  
Fire shall never avail :  
Here dies in my bosom  
The secret of Heather Ale."

## THE WHAUPS

TO S. R. C.

"Blows the wind to-day, and the sun and  
the rain are flying—

Blows the wind on the moors to-day and  
now,  
Where about the graves of the martyrs the  
whaups are crying,  
My heart remembers how !

"Gray, recumbent tombs of the dead in  
desert places,  
Standing stones on the vacant, red-wine  
moor,  
Hills of sheep, and the homes of the silent  
vanished races  
And winds austere and pure !

"Be it granted me to behold you again in  
dying,  
Hills of home ! and I hear again the call—  
Hear about the graves of the martyrs the  
pee-wees crying,  
And hear no more at all."

## REQUIEM

UNDER the wide and starry sky,  
Dig the grave and let me lie.  
Glad did I live and gladly die,  
And I laid me down with a will.

This be the verse you grave for me :  
*Here he lies where he longed to be ;  
Home is the sailor, home from sea,  
And the hunter home from the hill.*

## Gloucester White

### A BALLADE OF PLAYING CARDS

To soothe a mad King's fevered brain  
(So runs the legend), cards were  
made,

When Gringonneur for Charles insane  
"Diversely colored" heart and spade,

Diamond and club, the painted jade,  
The light-heeled Jack, and beckoning  
Called, to their royal cousin's aid,  
Puppets of knave, and queen, and king.

Grim fancy ! that the playful train,  
The quaint, grimacing cavalcade,

Should wroek such ills where they obtain  
 The victims to their sorry trade,  
 The player cozened by the played ;  
 Pasteboards supreme ; to this they bring  
 Both gallant buck and roystering blade,  
 Puppets of knave, and queen, and king.

From reckless play, what noble gain ?  
 One friend hard hit, the rest afraid  
 To show their pleasure at his pain,  
 Such sympathy might well persuade  
 The cards in garish heaps displayed  
 To join, with impish revelling,  
 And jeer as all his fortunes fade —  
 Puppets of knave, and queen, and king.

## L'ENVOI

Prince ! after all, they are the shade,  
 The type of every earthly thing,  
 And we, through all life's masquerade,  
 Puppets of knave, and queen, and king.

## SUFFICIENCY

A LITTLE love, of Heaven a little share,  
 And then we go — what matters it ? since  
     where,  
 Or when, or how, none may aforesaid  
     know,

Nor if Death cometh soon, or lingering  
     slow,  
 Send on ahead his herald of Despair.

On this gray life, Love lights with golden  
     glow ;  
 Refracted from The Source, his bright  
     wings throw  
 Its glory round us, should Fate grant  
     our prayer  
     — A little love !

A little ; 't is as much as we may bear,  
 For Love is compassed with such magic air  
 Who breathes it fully dies ; and, knowing  
     so,  
 The Gods all wisely but a taste bestow  
 For little lives, — a little while they spare  
     A little love.

## A PRIMROSE DAME

SHE has a primrose at her breast,  
 I almost wish I were a Tory.  
 I like the Radicals the best ;  
 She has a primrose at her breast ;  
 Now is it chance she so is drest,  
 Or must I tell a story ?  
 She has a primrose at her breast,  
 I almost wish I were a Tory.

## John Arthur Goodchild

## SCHÖNE ROTHRAUT

TAKE as gold this old tradition  
 Of the royal-rendered wage,  
 Guerdon of love's mad ambition  
 In the true heart of a page.

He, his passion vainly hiding,  
 Worn and pale with hopeless pain,  
 Through the summer woods was riding  
 Close beside his mistress' rein.

"Why so sad, my page ?" and turning,  
 Gazed she straight into his eyes.  
 "T is thy thought my bosom burning  
 With a flame that never dies."

Flushed she then, but answered, "Carest  
 Thou to feed the flame I bring ?

Look me full, and if thou darest,  
 Kiss the daughter of the king."

Stark he stood, all wonders mingling,  
 Then from heart to finger-tips  
 Rushed the heated life-blood tingling  
 As he seized upon her lips.

Crushing newborn awe with laughter,  
 Said she, "Thus must end thy pain ;  
 See thou never more hereafter  
 Lookest for like grace again."

Spake he glad : "Each leaf that glit-  
     ters  
 In the sun thy gift hath seen ;  
 Every bird that sings and twitters  
 Knoweth where my lips have been.

"And the winds from dawn to vesper,  
Blow they north or blow they south,  
Softly in my ear shall whisper,  
'Thou hast kissed Schöne Rothraut's  
mouth.'

"Every floweret of the meadow,  
Every bird upon the tree,  
In life's sunshine or its shadow,  
Shall bring back my joy to me."

#### A PARABLE OF THE SPIRIT

I CAME in light that I might behold  
The shadow which shut me apart of old.  
Lo, it was lying robed in white,  
With the still palms crossed o'er a lily,  
bright

With salt rain of tears ; and everywhere  
Around lay blossoms that filled the air  
With perfume, snow of flowers that hid  
The snow of the silken coverlid  
With myrtle and orange bloom and store  
Of jasmine stars, and a wreath it wore  
Of stephanotis. Still it lay,  
For its time of travail had passed away.  
"Of old it was never so fair as this,"  
I said, as I bent me down to kiss  
The cast swathing robe. "It is well that so  
I see it before I turn to go —  
Turn to depart that I may bless  
The love that has shown such tenderness."

So I passed to my mother's side,  
Where she lay sleepless and weary-eyed ;  
Glided within, that I might see  
The chamber her love had reserved for  
me.

It was wide and warm, and furnished forth  
With the best she had, with gifts of worth,  
Anxious watchings and tears and prayers  
And ministrations of many years.  
I bent me down o'er her wrinkled brow  
And kissed it smooth, as I whispered low  
Comfort and hope for her daughter dear,  
Till my whisper drew forth the healing  
tear.

Last, I kissed her to slumber deep,  
Kissed her to quiet rest and sleep.

I passed to my sister's heart, and there  
I heard sweet notes of her soaring prayer ;  
And, joining therewith, found the fair  
white shrine  
That her love had set apart as mine.

On its alabaster altar stood  
A vessel with sacrificial blood.  
Incense of sweet unselfishness  
Rose ever, a pillar of light to bless  
That fair pure place with its flower-sweet  
fume.

Dimmed was that shrine by no cloud of  
gloom,  
But bright shone that pillar which rose  
above  
On her earthly jewels with its lambent  
love.

So I knew that any gift of mine  
Was naught by her treasure of love divine,  
Flowing freely down ; but a flower I lent  
That would bloom in her bosom with sweet  
content,

"T was forgot-me-not. "Though poor," I  
said,  
"Mid her blossoms of living love, the dead  
Would yet be loved, and I will that she  
Keep this, and render it back to me."  
I knew how my blossom would live and  
grow,  
As I kissed it once ere I turned to go ;

Turned to go to my cousin Kate —  
She who was rival to me of late,  
Jealous, unhappy, but in the end  
Nursed me and tended me like a friend.  
I searched her heart, and soon I found  
A plot of mine in her garden ground ;  
Flowers were there which had ripened seed,  
But among them many a yellow weed.  
Still, I saw with a gladdened eye  
The weeds were pining and like to die,  
Whilst heartsease throve, and sprigs of  
rue

Watered well with remorseful dew.  
So I bent down and rooted out  
Nettles of envy, and round about  
Cleared the ground that the flowers might  
live,  
Live and blossom and grow and thrive.  
Lastly, I drew with cords of love  
A thistle of pride naught else might move,  
Pressed her forehead and swiftly passed —  
For I kept my best gifts to the last —  
Treasures of comfort and hope to cheer  
The heart which my own had held most  
dear.

I dreamed of the bliss that I should feel  
When that opened heart should to me  
reveal

Its fulness, before but dimly seen,  
 As I lifted its veils and entered in —  
 Entered, and saw with mute amaze  
 How squalid and narrow was the place.  
 Still, I fancied, perchance for me  
 The best of that which is here may be.  
 Searching in dusk, I forced my way  
 To the secret place where my chamber  
     lay,

Choked with the sordid piles o'erthrown  
 Of a miser's dust which had been my own,  
 Till but little space for me remained,  
 All being filthy and weather-stained ;  
 Whilst evil fungi, spawn of lust,  
 Pushed through the rotten floor, and  
     thrust

Unsightly growths in that evil space,  
 And vanity pressed in the crowded space  
 Till room was scanty for me to tread.  
 I gazed shadowed a moment before I fled,

For no gift of mine of love or care  
 Might live in that pestilential air ;  
 Still, for the love of dreams bygone,  
 I could not leave him quite alone,  
 So I planted cypress to warn of death.  
 It might live, and its keen balsamic breath  
 Would wither these fungi one by one,  
 Giving entrance, perchance, to some ray of  
     sun.

Then I departed, earth's lesson o'er.  
 Never henceforth shall I enter more ;  
 And the thought was mine of former  
     dread

And former longings, and so I said,  
 "Blind I was when my dearest wish  
 Was ever to dwell in a home like this."  
 Knew, as I went forth to my rest,  
 My prayer was a child's, and God knew  
     best.

## Eric Mackay

### THE WAKING OF THE LARK

O BONNIE bird, that in the brake, exultant,  
     dost prepare thee,  
 As poets do whose thoughts are true, for  
     wings that will upbear thee —  
     Oh ! tell me, tell me, bonnie bird,  
     Canst thou not pipe of hope deferred ?  
 Or canst thou sing of naught but Spring  
     among the golden meadows ?

Methinks a bard (and thou art one) should  
     suit his song to sorrow,  
 And tell of pain, as well as gain, that waits  
     us on the morrow ;  
     But thou art not a prophet, thou,  
     If naught but joy can touch thee now ;  
 If, in thy heart, thou hast no vow that  
     speaks of Nature's anguish.

Oh ! I have held my sorrows dear, and  
     felt, though poor and slighted,  
 The songs we love are those we hear when  
     love is unrequited ;  
     But thou art still the slave of dawn,  
     And canst not sing till night be gone,  
 Till o'er the pathway of the fawn the sun-  
     beams shine and quiver.

Thou art the minion of the sun that rises  
     in his splendor,  
 And canst not spare for Dian fair the songs  
     that should attend her.  
     The moon, so sad and silver-pale,  
     Is mistress of the nightingale ;  
 And thou wilt sing on hill and dale no  
     ditties in the darkness.

For Queen and King thou wilt not spare  
     one note of thine outpouring ;  
 And thou'rt as free as breezes be on Na-  
     ture's velvet flooring.  
     The daisy, with its hood undone,  
     The grass, the sunlight, and the sun —  
 These are the joys, thou holy one, that pay  
     thee for thy singing.

Oh, hush ! Oh, hush ! how wild a gush of  
     rapture in the distance —  
 A roll of rhymes, a toll of chimes, a cry for  
     love's assistance ;  
     A sound that wells from happy throats,  
     A flood of song where beauty floats,  
 And where our thoughts, like golden boats,  
     do seem to cross a river.



This is the advent of the lark — the priest  
in gray apparel —

Who doth prepare to trill in air his sinless  
summer carol ;

This is the prelude to the lay  
The birds did sing in Cæsar's day,  
And will again, for aye and aye, in praise  
of God's creation.

O dainty thing, on wonder's wing, by life  
and love elated,

Oh ! sing aloud from cloud to cloud, till  
day be consecrated ;

Till from the gateways of the morn,  
The sun, with all his light unshorn,  
His robes of darkness round him torn, doth  
scale the lofty heavens !

#### MARY ARDEN

O THOU to whom, athwart the perished days  
And parted nights, long sped, we lift our  
gaze,

Behold ! I greet thee with a modern  
rhyme,

Love-lit and reverent as befits the time,  
To solemnize the feast-day of thy son.

And who was he who flourished in the  
smiles

Of thy fair face ? 'T was Shakespeare of  
the Isles,

Shakespeare of England, whom the world  
has known

As thine, and ours, and Glory's, in the zone  
Of all the seas and all the lands of  
earth.

He was unfamous when he came to thee,  
But sound, and sweet, and good for eyes to  
see,

And born at Stratford, on St. George's  
Day,

A week before the wondrous month of  
May ;

And God therein was gracious to us all.

He loved thee, lady ! and he loved the  
world ;

And, like a flag, his fealty was unfurled ;  
And kings who flourished ere thy son was  
born

Shall live through him, from morn to fur-  
thest morn,

In all the far-off cycles yet to come.

He gave us Falstaff, and a hundred quips,  
A hundred mottoes from immortal lips ;  
And, year by year, we smile to keep away  
The generous tears that mind us of the  
sway

Of his great singing, and the pomp  
thereof.

His was the nectar of the gods of Greece,  
The lute of Orpheus, and the Golden  
Fleece

Of grand endeavor ; and the thunder-roll  
Of words majestic, which, from pole to pole,  
Have borne the tidings of our English  
tongue.

He gave us Hamlet ; and he taught us  
more

Than schools have taught us ; and his fairy-  
lore

Was fraught with science ; and he called  
from death

Verona's lovers, with the burning breath  
Of their great passion that has filled the  
spheres.

He made us know Cordelia, and the man  
Who murdered sleep, and baleful Caliban ;  
And, one by one, athwart the gloom ap-  
peared

Maidens and men and myths who were  
revered

In olden days, before the earth was sad.

Ay ! this is true. It was ordained so ;  
He was thine own, three hundred years ago ;  
But ours to-day ; and ours till earth be  
red

With doom-day splendor for the quick and  
dead,

And days and nights be scattered like the  
leaves.

It was for this he lived, for this he died :  
To raise to Heaven the face that never  
lied,

To lean to earth the lips that should be-  
come

Fraught with conviction when the mouth  
was dumb,

And all the firm, fine body turned to  
clay.

He lived to seal, and sanctify, the lives  
Of perished maids, and uncreated wives.

And gave them each a space wherein to dwell;  
 And for his mother's sake he loved them well  
 And made them types undying of all truth.

O fair and fond young mother of the boy  
 Who wrought all this — O Mary! — in this thy joy  
 Didst thou perceive, when, fitful from his rest,  
 He turned to thee, that his would be the best  
 Of all men's chanting since the world began?

Didst thou, O Mary! with the eye of trust  
 Perceive, prophetic through the dark and dust  
 Of things terrene, the glory of thy son,  
 And all the pride therein that should be won  
 By toilsome men, content to be his slaves?

Didst thou, good mother! in the tender ways  
 That women find to fill the fleeting days,  
 Behold afar the Giant who should rise  
 With foot on earth, and forehead in the skies,  
 To write his name and thine among the stars?

I love to think it; and in dreams at night  
 I see thee stand, erect, and all in white,  
 With hands out-yearning to that mighty form,  
 As if to draw him back from out the storm —  
 A child again, and thine to nurse withal.

I see thee, pale and pure, with flowing hair,  
 And big, bright eyes — far-searching in the air  
 For thy sweet babe — and, in a trice of time,  
 I see the boy advance to thee, and climb,  
 And call thee "Mother!" in ecstatic tones.

Yet if my thought be vain — if, by a touch  
 Of this weak hand, I vex thee overmuch —  
 Forbear the blame, sweet Spirit! and endow  
 My heart with fervor while to thee I bow  
 Athwart the threshold of my fading dream.

For — though so seeming-bold in this my song —  
 I turn to thee with reverence, in the throng  
 Of words and thoughts, as shepherds scanned afar  
 The famed effulgence of that eastern star  
 Which ushered in the Crowned One of the heavens.

In dreams of rapture I have seen thee pass  
 Along the banks of Avon, by the grass,  
 As fair as that fair Juliet whom thy son  
 Endowed with life, but with the look of one  
 Who knows the nearest way to some new grave.

And often, too, I've seen thee in the flush  
 Of thy full beauty, while the mother's  
 "Hush!"  
 Hung on thy lip, and all thy tangled hair  
 Re-clothed a bosom that in part was bare  
 Because a tiny hand had toyed therewith!

Oh! by the June-tide splendor of thy face  
 When, eight weeks old, the child in thine embrace  
 Did leap and laugh — O Mary! by the same,  
 I bow to thee, subservient to thy fame,  
 And call thee England's Pride forevermore!

### ECSTASY

I CANNOT sing to thee as I would sing  
 If I were quickened like the holy lark,  
 With fire from Heaven and sunlight on his wing,  
 Who wakes the world with witcheries of the dark  
 Renewed in rapture in the reddening air.  
 A thing of splendor do I deem him then,  
 A feathered frenzy with an angel's throat,  
 A something sweet that somewhere seems to float

'Twixt earth and sky, to be a sign to men.  
 He fills me with such wonder and despair!  
 I long to kiss thy locks, so golden bright,  
 As he doth kiss the tresses of the sun.  
 Oh! bid me sing to thee, my chosen one,  
 And do thou teach me, Love, to sing aright!

## IN TUSCANY

Dost thou remember, friend of vanished  
days,  
How, in the golden land of love and song,  
We met in April in the crowded ways  
Of that fair city where the soul is strong,  
Ay! strong as fate, for good or evil  
praise?  
And how the lord whom all the world  
obeys,

The lord of light to whom the stars belong,  
Illumed the track that led thee through  
the throug?

Dost thou remember, in the wooded dale,  
Beyond the town of Dante the Divine,  
How all the air was flooded as with wine?  
And how the lark, to drown the nightingale,  
Pealed out sweet notes? I live to tell the  
tale.

But thou? Oblivion signs thee with a  
sign!

## F. Wpville Home

## AN ENGLISH GIRL

SPEAK, quiet lips, and utter forth my fate;  
Before thy beauty I bow down, I kneel,  
Girl, and to thee my life I dedicate,  
And seal the past up with a dateless seal.

What delicate hours and seasons without  
storm  
Have nursed thee, and what happy Eng-  
lish dale?

For tenderer is thy light and gracile form  
Than any snowy wind-flower of the vale.

O wild-flower, though the bee that drinks  
thy wine  
Must soar past crags that front the leap-  
ing sea,  
I climb to thee; thy beauty shall be mine;  
Or let the cold green wave go over me.

## DOVER CLIFF

LAST April, when the winds had lost their  
chill,  
I lay down dreamily upon the verge  
Of Shakespeare's Cliff, where sea and sea-  
wind scourge  
The sternal barrier that withstands them  
still.

I heard the billows break beneath and fill  
The wide air with the thunder of the surge;  
And near my cheek, half fearful to emerge,  
A violet grew upon the grassy hill.  
There while I lay, Poet, I dreamed of thee.  
Thy very voice, whose matchless music yet  
O'ermasters all the world's, surrounded me,  
Singing, and in the sound of it there met  
With all the might and passion of the sea  
The utter sweetness of the violet.

## IN A SEPTEMBER NIGHT

THERE the moon leans out and blesses  
All the dreamy hills below:  
Here the willows wash their tresses  
Where the water-lilies bow  
In the stream that glideth slow.

High in heaven, in serried ranges,  
Cloud-wreaths float through pallid light  
Like a flock of swans that changes  
In the middle Autumn night  
North for South in ordered flight.

What know ye, who hover yonder,  
More than I, of that veiled good  
Whither all things tend, I wonder,  
That ye follow the wind's mood  
In such patient quietude?

## Francis William Bourdillon

## EURYDICE

HE came to call me back from death  
 To the bright world above.  
 I hear him yet with trembling breath  
 Low calling, "O sweet love!  
 Come back! The earth is just as fair;  
 The flowers, the open skies are there;  
 Come back to life and love!"

Oh! all my heart went out to him,  
 And the sweet air above.  
 With happy tears my eyes were dim;  
 I called him, "O sweet love!  
 I come, for thou art all to me.  
 Go forth, and I will follow thee,  
 Right back to life and love!"

I followed through the cavern black;  
 I saw the blue above.  
 Some terror turned me to look back:  
 I heard him wail, "O love!  
 What hast thou done! What hast thou  
 done!"  
 And then I saw no more the sun,  
 And lost were life and love.

## A VIOLINIST

THE lark above our heads doth know  
 A heaven we see not here below;  
 She sees it, and for joy she sings;  
 Then falls with ineffectual wings.

Ah, soaring soul! faint not nor tire!  
 Each heaven attained reveals a higher.  
 Thy thought is of thy failure; we  
 List raptured, and thank God for thee.

## OLD AND YOUNG

LONG ago, on a bright spring day,  
 I passed a little child at play;  
 And as I passed, in childish glee  
 She called to me, "Come and play with  
 me!"

But my eyes were fixed on a far-off height  
 I was fain to climb before the night;  
 So, half-impatient, I answered, "Nay!  
 I am too old, too old to play."

Long, long after, in Autumn time —  
 My limbs were grown too old to climb —  
 I passed a child on a pleasant lea,  
 And I called to her, "Come and play with  
 me!"

But her eyes were fixed on a fairy-book;  
 And scarce she lifted a wondering look,  
 As with childish scorn she answered,  
 "Nay!  
 I am too old, too old to play!"

## THE NIGHT HAS A THOUSAND EYES

THE night has a thousand eyes,  
 And the day but one;  
 Yet the light of the bright world dies  
 With the dying sun.

The mind has a thousand eyes,  
 And the heart but one;  
 Yet the light of a whole life dies  
 When love is done.

## Herbert Edwin Clarke

## IN THE WOOD

THROUGH laughing leaves the sunlight  
 comes,  
 Turning the green to gold;  
 The bee about the heather hums,  
 And the morning air is cold

Here on the breezy woodland side,  
 Where we two ride.

Through laughing leaves on golden hair  
 The sunlight glances down,  
 And makes a halo round her there,  
 And crowns her with a crown

Queen of the sunrise and the sun,  
As we ride on.

The wanton wind has kissed her face, —  
His lips have left a rose, —  
He found her cheek so sweet a place  
For kisses, I suppose.  
He thought he'd leave a sign, that so  
Others might know.

The path grows narrower as we ride,  
The green boughs close above,  
And overhead, and either side,  
The wild birds sing of Love :  
But ah, she is not listening  
To what they sing !

Till I take up the wild-birds' song,  
And word by word unfold  
Its meaning as we ride along, —  
And when my tale is told,  
I turn my eyes to hers again, —  
And then, — and then, —

(The bridle path more narrow grows,  
The leaves shut out the sun ;)  
Where the wind's lips left their one rose  
My own leave more than one :  
While the leaves murmur up above,  
And laugh for love.

This was the place ; — you see the sky  
Now 'twixt the branches bare ;  
About the path the dead leaves lie,  
And songless is the air ; —  
All's changed since then, for that, you  
know,  
Was long ago.

Let us ride on ! The wind is cold, —  
Let us ride on — ride fast ! —  
'T is winter, and we knew of old  
That love could never last  
Without the summer and the sun ! —  
Let us ride on !

### A CRY

Lo, I am weary of all,  
Of men and their love and their hate ;  
I have been long enough Life's thrall  
And the toy of a tyrant Fate.

I would have nothing but rest,  
I would not struggle again ;

Take me now to thy breast,  
Earth, sweet mother of men.

Hide me and let me sleep ;  
Give me a lonely tomb  
So close and so dark and so deep  
I shall hear no trumpet of doom.

There let me lie forgot  
When the dead at its blast are gone ;  
Give me to hear it not,  
But only to slumber on.

This is the fate I crave,  
For I look to the end and see  
If there be not rest in the grave  
There will never be rest for me.

### THE AGE

#### I

A PALE and soul-sick woman with wan  
eyes

Fixed on their own reflection in the glass,  
Uncertain lips half-oped to say " Alas,  
Naked I stand between two mysteries,  
Finding my wisdom naught who am most  
wise."

Behind, the shapes and fiery shadows pass  
Of fervent life ; no joy in them she has,  
But gazing on herself she moans and sighs.  
And yet of knowledge she doth hold the  
key,

And Power and Pleasure are her hand-  
maidens,

And all past years have given of their best  
To make her rich and great and strong  
and free,

Who stands in slack and listless impotence,  
Marvelling sadly at her own unrest.

#### II

Her children cluster round about her  
knees ;

The hoarded wealth and wisdom of the  
Dead

Of all past time they have inherited,  
And still within their hands it doth  
increase ;

Yet in their eyes is mirrored her dis-peace,  
Her weariness within their hearts is shed ;  
Her dreary sorrow weighs each drooping  
head,

And each soul sickens with her fell disease.

Beneath their feet lie many broken toys,  
 They are too old to laugh, too wise to  
 pray,  
 Or look to God for wage or chastise-  
 ment :

They have known all sorrows, wearied of  
 all joys,  
 Fed all desires, and none hath said them nay;  
 Two things alone they lack, Peace and  
 Content.

## Lady Charlotte Elliot

### THE WIFE OF LOKI

CURSED by the gods and crowned with  
 shame,  
 Fell father of a direful brood,  
 Whose crimes have filled the heaven with  
 flame

And drenched the earth with blood ;

Loki, the guileful Loki, stands  
 Within a rocky mountain-gorge ;  
 Chains gird his body, feet, and hands,  
 Wrought in no mortal forge.

Coiled on the rock, a mighty snake  
 Above him, day and night, is hung,  
 With dull malignant eyes awake,  
 And poison-dropping tongue.

Drop follows drop in ceaseless flow,  
 Each falling where the other fell,

To lay upon his blistered brow  
 The liquid fire of hell.

But lo, beside the howling wretch  
 A woman stands, devoid of dread,  
 And one pale arm is seen to stretch  
 Above his tortured head !

All through the day is lifted up,  
 And all the weary night-time through,  
 One patient hand that holds a cup  
 To catch the poison-dew.

Sometimes the venom overfills  
 The cup, and she must pour it forth ;  
 With Loki's curses then the hills  
 Are rent from south to north.

But she in answer only sighs,  
 And lays her lips upon his face,  
 And, with love's anguish in her eyes,  
 Resumes her constant place.

## William James Dawson

### A CHILD'S PORTRAIT

HER face is hushed in perfect calm,  
 Her lips half-open hint the psalm  
 The angels sing, who wear God's palm :  
 And in her eyes a liquid light,  
 With somewhat of a starry sheen,  
 Comes welling upward from the white  
 And vestal soul that throbs within.

A golden tangle is her hair  
 That holds the sunlight in its snare ;  
 And one pure lily she doth wear  
 In her white robe : and she doth seem  
 A flower-like creature, who will fade

If suns strike down too rude a beam,  
 Or winds blow roughly on her shade.

The golden ladders of the Dawn  
 Meet at her feet, where on the lawn  
 She stands, in tender thought withdrawn :  
 And little wonder would it be,  
 If on those slanting stairs she trod,  
 And, with one farewell smile toward me,  
 Were caught into the smile of God.

### BIRD'S SONG AT MORNING

O THOU that cleavest heaven  
 With such unmastered flight,

To whom the fates have given  
For sport the sky's blue height;  
Where cloud with cloud is meeting,  
I see thy bright wings beating,  
And flashing and retreating  
Against the morning light !

No toilsome task thou knowest,  
No day with tears begun,  
Lighthearted forth thou goest  
At morn to meet the sun ;  
All day thy song thou triest  
From lowest note to highest,  
And all unwearied fliest  
Until the day be done.

Thou knowest no toil for raiment,  
No pain of mocked desire ;  
The skies are thy song's payment,  
The sun thy throne of fire.  
Thou askest and receivest,  
And if perchance thou grievest,  
At will the world thou leavest  
On wings that never tire.

Yet we of grosser stature  
Have in thy flight a part,  
We share thy tameless nature,  
We have a nobler art.  
When thou art tired returning,  
There mount in love and yearning,  
Toward suns of keener burning,  
The winged thoughts of our heart.

Within our souls are folden  
The wings thou canst not share,  
We see a dawn more golden,  
We breathe diviner air :  
In sleep when toil is ended,  
In prayer with hope attended,  
We traverse ways more splendid,  
And see a world more fair.

Yet oft, when day is gleaming  
On sleepless eyes, we vow  
We would exchange our dreaming  
To be one hour as thou !  
Such discontent we borrow,  
That we forget in sorrow  
We have the long to-morrow,  
Thou only hast the NOW.

## IDEAL MEMORY

If in the years that come such thing should  
be

That we should part, with tears or deadly  
strife,

That we should cease to share a common life,  
Or walk estranged in voiceless misery,  
Then by this night of love remember me.

For tired hearts at last an end shall be,  
For tired feet the pitfall grave doth wait :  
Can we escape this common trick of fate ?  
More fortunate than all beside are we ?  
Wherefore by this night's love remember  
me.

Not by my worst, when dull or bitterly  
The mind moved, and the evil in my blood  
Worked words of anger thy meek will  
withstood,  
Not by the hours I sinned 'gainst love and  
thee,  
Oh, not by these, dear love, remember me.

First in our mind live things that perfect be,  
All shapes of joy or beauty, — day's low  
light

Dying along the seaward edge of night,  
The first sweet violet, music's ecstasy,  
Making the heart leap, — so remember me.

For I would have thy mind and memory  
A chamber of sweet sounds and fragrances.  
Let the ill pass : its power to hurt was less  
Than joy's to bless us. I remember thee  
By thy first kiss ; Oh, thus remember me !

There was an hour wherein a god's degree  
And stature seemed to clothe me, and I  
stood

Supremely strong, and high, and great, and  
good :

Oh, by that hour, when all I aimed to be  
I did appear, by that remember me !

## TO A DESOLATE FRIEND

O FRIEND, like some cold wind to-day  
Your message came, and chilled the light ;  
Your house so dark, and mine so bright, —  
I could not weep, I could not pray !

My wife and I had kissed at morn,  
My children's lips were full of song ;  
O friend, it seemed such cruel wrong,  
My life so full, and yours forlorn !

We slept last night clasped hand in hand,  
Secure and calm — and aever knew  
How fared the lonely hours with you,  
What time those dying lips you fanned.

We dreamed of love, and did not see  
The shadow pass across our dream ;  
We heard the murmur of a stream,  
Not death's, for it ran bright and free.

And in the dark her gentle soul  
Passed out, but oh ! we knew it not !  
My babe slept fast within her cot,  
While yours woke to the slow bell's toll.

She paused a moment, — who can tell ? —  
Before our windows, but we lay  
So deep in sleep she went away,  
And only smiled a sad farewell !

It would be like her ; well we know  
How oft she waked while others slept —  
She never woke us when she wept,  
It would be like her thus to go !

Ah, friend ! you let her stray too far  
Within the shadow-haunted wood,  
Where deep thoughts never understood  
Breathe on us and like anguish are.

One day within that gloom there shone  
A heavenly dawn, and with wide eyes  
She saw God's city crown the skies,  
Since when she hasted to be gone.

Too much you yielded to her grace ;  
Renouncing self, she thus became  
An angel with a human name,  
And angels coveted her face.

Earth's door you set so wide, alack  
She saw God's gardens, and she went  
A moment forth to look ; she meant  
No wrong, but oh ! she came not back !

Dear friend, what can I say or sing,  
But this, that she is happy there ?  
We will not grudge those gardens fair  
Where her light feet are wandering.

The child at play is ignorant  
Of tedious hours ; the years for you  
To her are moments : and you too  
Will join her ere she feels your want.

The path she wends we cannot track :  
And yet some instinct makes us know  
Hers is the joy, and ours the woe, —  
We dare not wish her to come back !

### THE ANGEL AT THE FORD

I SOUGHT to hold her, but within 'her  
eyes  
I read a new strange meaning ; faint they  
prayed,  
" Oh, let me pass and taste the great sur-  
prise ;  
Behold me not reluctant nor afraid ! "

" Nay, I will strive with God for this ! " I  
cried,  
" As man with man, like Jacob at the brook,  
Only be thou, dear heart, upon my side ! "  
" Be still, " she answered, " very still, and  
look ! "

And straightway I discerned with inward  
dread  
The multitudinous passing of white souls,  
Who paused, each one with sad averted  
head,  
And flashing of indignant aureoles.

### Frances Isabel Parnell

#### AFTER DEATH

**SHALL** mine eyes behold thy glory, O my  
country ? Shall mine eyes behold  
thy glory ?  
**Or** shall the darkness close around them,  
ere the sun-blaze break at last upon  
thy story ?

When the nations ope for thee their  
queently circle, as a sweet new sister  
hail thee,  
Shall these lips be sealed in callous death  
and silence, that have known but to  
bewail thee ?



Shall the ear be deaf that only loved thy  
praises, when all men their tribute  
bring thee ?

Shall the mouth be clay that sang thee in  
thy squalor, when all poets' mouths  
shall sing thee ?

Ah, the harpings and the salvos and the  
shoutings of thy exiled sons return-  
ing !

I should hear, though dead and mouldered,  
and the grave-damps should not  
chill my bosom's burning.

Ah, the tramp of feet victorious ! I should  
hear them 'mid the shamrocks and  
the mosses,

And my heart should toss within the shroud  
and quiver as a captive dreamer  
tosses.

I should turn and rend the cere-clothes  
round me, giant sinews I should bor-  
row —

Crying, "O my brothers, I have also  
loved her in her loneliness and sor-  
row.

"Let me join with you the jubilant pro-  
cession ; let me chant with you her  
story ;

Then contented I shall go back to the  
shamrocks, now mine eyes have seen  
her glory !"

## Alice Meynell

### THE MODERN POET

#### A SONG OF DERIVATIONS

I COME from nothing ; but from where  
Come the undying thoughts I bear ?  
Down, through long links of death and  
birth,  
From the past poets of the earth.  
My immortality is there.

I am like the blossom of an hour.  
But long, long vanished sun and shower  
Awoke my breath i' the young world's air.  
I track the past back everywhere  
Through seed and flower and seed and  
flower.

Or I am like a stream that flows  
Full of the cold springs that arose  
In morning lands, in distant hills ;  
And down the plain my channel fills  
With melting of forgotten snows.

Voices I have not heard possessed  
My own fresh songs ; my thoughts are  
blessed

With relics of the far unknown ;  
And mixed with memories not my own  
The sweet streams throng into my breast.

Before this life began to be,  
The happy songs that wake in me

Woke long ago, and far apart  
Heavily on this little heart  
Presses this immortality.

### SONG

My Fair, no beauty of thine will last,  
Save in my love's eternity.  
Thy smiles, that light thee fitfully,  
Are lost forever — their moment past —  
Except the few thou givest to me.

Thy sweet words vanish day by day,  
As all breath of mortality ;  
Thy laughter, done, must cease to be,  
And all thy dear tones pass away,  
Except the few that sing to me.

Hide then within my heart, oh, hide  
All thou art loath should go from thee  
Be kinder to thyself and me.  
My cupful from this river's tide  
Shall never reach the long sad sea

### CHANGELESS

A POET of one mood in all my lays,  
Ranging all life to sing one only love,  
Like a west wind across the world I  
move,  
Sweeping my harp of floods mine own wild  
ways.

The countries change, but not the west-  
wind days  
Which are my songs. My soft skies shine  
above,  
And on all seas the colors of a dove,  
And on all fields a flash of silver grays.  
I make the whole world answer to my  
art  
And sweet monotonous meanings. In your  
ears  
I change not ever, bearing, for my part,  
One thought that is the treasure of my  
years,  
A small cloud full of rain upon my heart  
And in mine arms, clasped, like a child in  
tears.

### RENOUNCEMENT

I MUST not think of thee ; and, tired yet  
strong,  
I shun the thought that lurks in all de-  
light —  
The thought of thee — and in the blue  
Heaven's height,  
And in the sweetest passage of a song.  
Oh, just beyond the fairest thoughts that  
throng  
This breast, the thought of thee waits, hid-  
den yet bright ;

But it must never, never come in sight ;  
I must stop short of thee the whole day long.  
But when sleep comes to close each difficult  
day,  
When night gives pause to the long watch  
I keep,  
And all my bonds I needs must loose apart,  
Must doff my will as raiment laid away, —  
With the first dream that comes with the  
first sleep  
I run, I run, I am gathered to thy heart.

### SONG OF THE NIGHT AT DAY- BREAK

ALL my stars forsake me,  
And the dawn-winds shake me :  
Where shall I betake me ?

Whither shall I run  
Till the set of the sun,  
Till the day be done ?

To the mountain-mine,  
To the boughs o' the pine,  
To the blind man's eyne,

To a brow that is  
Bowed upon the knees,  
Sick with memories.

## Pakenham Beatty

### CHARLES LAMB

THOUGH our great love a little wrong his  
fame,  
And seeing him with such familiar eyes  
We say "how kind" more often than "how  
wise,"  
Such is the simple reverence he would  
claim ;  
He would not have us call him by a  
name  
Higher than that of friend, — yet by this  
grave  
We feel the saint not pure, nor hero brave,  
And all the martyr's patience put to shame.  
Brother, we leave thee by thy sister's  
side ;  
Whom such a love bound let not death di-  
vide ;

She is at peace, now, brother, thou canst rest ;  
Thy long sad guardianship of love is o'er,  
And gentle Shakespeare on the dead men's  
shore  
Salutes thy gentle ghost that praised him  
best.

### THE DEATH OF HAMPDEN

SCENE. — A tent in the Parliamentary camp.  
HAMPDEN lies wounded, and CROMWELL is  
bending over him.

*Hampden.* Spare all who yield ; alas,  
that we must pierce

One English heart for England !

*Cromwell.* How he raves !

The fever is at height.

*Hamp.* I thank you, sir.

My wound is nothing ; a little loss of blood ;

I fear much more must flow from worthier  
veins

Ere England's hurt be healed.

*Crom.* How powerful are base things to  
destroy!

The brute's part in them kills the god's in  
us,

And robs the world of many glorious  
deeds;

In all the histories of famous men

We never find the greatest overthrown

Of such as were their equals, but the head,  
Screened of its laurels from the lightning's

flash,

Falls by some chance blow of an obscure  
hand,

And glory cannot guard the hero's heart

Against the least knave's dagger.

*Hamp.* You cannot help me.  
Save yourself, sir; my best prayers keep  
you safe—

I fain would win as far as yonder house;

It was my dear dead wife's; such shapes  
are there

As I would see about my dying bed,

To make me sure of heaven— Forgive  
me, love,

That I am loath to come yet to thy heart;

I have only lived without thee, O my best,

That I might live for England! Is Crom-  
well come?

*Crom.* How is it with you, cousin?

*Hamp.* Very well; With hope to be soon better; gentle coun-  
sin,

I have scant time to speak and much to  
say,

That thou must hear— Men's eyes more  
clearly see,

Ere the long darkness; and thus plagues,  
and wars,

Earthquake, and overthrow of prosperous  
states,

Have been foretold by lips of dying men,  
Who saw their country's end before their  
own;

But I die happy; with a joy too keen  
For this weak wounded body, and delight  
Of eager youth that dreams of noble deeds;  
Knowing the greatness in thee, which occa-  
sion

Has not yet shown the world, and thine  
own self

Hast only dimly guessed at— These  
hands I hold

Shall bear the weight of England's great-  
ness up;

Thy name, mine own dear kinsman's, shall  
have sound

More royal than all crowned kings'; the  
slave

Shall murmur it in dreams of liberty,

The patriot in his dungeon, and endure,

The tyrant, and grow merciful for fear;

And when thou hast done high and song  
worthy deeds,

At length shall come thy poet, whose purer  
eyes

God shall seclude from sight of our gross  
Earth,

And for the dull light of our darker day

Give all heaven to his vision, star with  
star

Shining, and splendid and sonorous spheres  
To make him music; and those sacred lips,  
More eloquent than the Mantuan's, prais-  
ing thee,

Shall make thy fame a memory for all  
time,

And set a loftier laurel on thy head

Than any gathered from red fields of war;  
So great shall England's great need make  
thee, Cromwell;

Whom thou forget not still to love and  
serve,

Holding thy greatness given to make her  
great,

Thy strength to keep her strong: then  
(since oblivion

Is what men chiefly fear in death), dear  
cousin,

I would not be forgotten of thy love.

And now I am loath the last words I shall  
speak

Must be of strife—yet I must utter them;  
Be not of those that vex the angry times

With meek-mouthed proffers of rejected  
peace;

When men have set the justice of their  
cause

To sharp arbitrament of answering arms,  
Tougues should keep mute, and steel hold  
speech with steel,

Till victory can plead the conquered's  
cause,

And make soft mercy no more dangerous.

We must o'ercome our foes to make them  
friends. . . .

Thy hand, dear cousin . . . Sweet, I hear  
thy voice

That calls me, and leave England for thy  
sake ;  
Kiss me, dear love, and take my soul to  
God ! . . .  
Receive my soul, Lord Jesus ! O God,  
save  
My country — God be merciful to —  
*Crom.* O Lord of Hosts, if thou wilt only  
give me  
An England with but three such English-  
men,

My life shall be as noble as this man's. . . .  
Farewell, dear cousin, perfect heart that  
beats  
No more for England — Think of me in  
Heaven,  
And help to make me all thou saidst I  
should be, —  
[*Kneels down by the bed. Rising, and look-  
ing steadfastly at the dead body of HAMP-  
DEN.*]

Yea, and I shall be.

## Oliver Madox Brown

### BEFORE AND AFTER

AN ! long ago since I or thou  
Glanced past these moorlands brow to  
brow,  
Our mixed hair streaming down the  
wind —  
So fleet ! so sweet !  
I loved thy footsteps more than thou  
Loved my whole soul or body through —  
So sweet ! so fleet ! ere Fate outgrew the  
days wherein Life sinned !  
And ah ! the deep steep days of shame,  
Whose dread hopes shrivelled ere they  
came,  
Or vanished down Love's nameless  
void —  
So dread ! so dead !  
Dread hope stripped dead from each soul's  
shame,

Soulless alike for praise or blame —  
Too dead to dread the eternities whose  
heaven its shame destroyed.

### LAURA'S SONG

ALAS ! who knows or cares, my love,  
If our love live or die, —  
If thou thy frailty, sweet, should prove,  
Or my soul thine deny ?  
Yet merging sorrow in delight,  
Love's dream disputes our devious night.  
None know, sweet love, nor care a thought  
For our heart's vague desire,  
Nor if our longing come to naught,  
Or burn in aimless fire ;  
Let them alone, we'll waste no sighs :  
Cling closer, love, and close thine eyes !

## Edward Crecroft Lefroy

### A SHEPHERD MAIDEN

ON shores of Sicily a shape of Greece !  
Dear maid, what means this lonely com-  
muning  
With winds and waves ? What fancy,  
what caprice,  
Has drawn thee from thy fellows ? Do  
they fling

Rude jests at thee ? Or seekest thou sur-  
cease  
Of drowsy toil in noonday shepherding ?  
Enough : our questions cannot break thy  
peace ;  
Thou art a shade, — a long-entombed  
thing.  
But still we see thy sun-lit face, O sweet,  
Shining eternal where it shone of yore ;

Still comes a vision of blue-veined feet  
That stand forever on a pebbly shore ;  
While round, the tidal waters flow and fleet  
And ripple, ripple, ripple, evermore.

### A SICILIAN NIGHT

COME, stand we here within this cactus-  
brake,  
And let the leafy tangle cloak us round :  
It is the spot whereof the Seer spake —  
To nymph and faun a nightly trysting-  
ground.  
How still the scene ! No zephyr stirs to  
shake  
The listening air. The trees are slumber-  
bound  
In soft repose. There's not a bird awake  
To witch the silence with a silver sound.  
Now haply shall the vision trance our eyes,  
By heedless mortals all too rarely scanned,  
Of mystic maidens in immortal guise,  
Who mingle shadowy hand with shadowy  
hand,  
And, moving o'er the lilies circle-wise,  
Beat out with naked feet a saraband.

### A FOOTBALL-PLAYER

If I could paint you, friend, as you stand  
there,  
Guard of the goal, defensive, open-eyed,  
Watching the tortured bladder slide and  
glide  
Under the twinkling feet ; arms bare  
head bare,  
The breeze a-tremble through crow-tufts  
of hair ;  
Red-brown in face, and ruddier having  
spied  
A wily foeman breaking from the side,  
Aware of him, — of all else unaware :  
If I could limn you, as you leap and fling  
Your weight against his passage, like a  
wall ;  
Clutch him, and collar him, and rudely  
cling  
For one brief moment till he falls — you  
fall :  
My sketch would have what Art can never  
give —  
Sinew and breath and body ; it would  
live.

## Map Probyn

### THE BEES OF MYDDELTON MANOR

17TH CENTURY

BUZZING, buzzing, buzzing, my golden-  
belted bees :

My little son was seven years old — the  
mint-flower touched his knees ;

Yellow were his curly locks ;

Yellow were his stocking-clocks ;

His plaything of a sword had a diamond in  
its hilt ;

Where the garden beds lay sunny,

And the bees were making honey,

“For God and the king — to arms ! to  
arms !” the day long would he lilt.

Smock'd in lace and flowered brocade, my  
pretty son of seven

Wept sore because the kitten died, and  
left the charge uneven.

“I head one battalion, mother —

Kitty,” sobbed he, “led the other !

And when we reach'd the bee-hive bench  
We used to halt and storm the trench :

If we could plant our standard here,

With all the bees a-buzzing near,

And fly the colors safe from sting,

The town was taken for the king !”

Flitting, fitting over the thyme, my bees  
with yellow band —

My little son of seven came close, at !  
clipp'd me by the hand ;

A wreath of mourning cloth was wound !

His small left arm and sword-hilt round,

And on the thatch of every hive a wisp of  
black was bound.

“Sweet mother, we must tell the bees, or  
they will swarm away :

Ye little bees !” he called, “draw nigh,  
and hark to what I say,

And make us golden honey still for our  
white wheaten bread,

Though never more

We rush on war

With Kitty at our head :

Who'll give the toast  
When swords are cross'd,  
Now Kitty lieth dead ?"

Buzzing, buzzing, buzzing, my bees of yellow girth :

My son of seven changed his mood, and clasp'd me in his mirth.

"Sweet mother, when I grow a man and fall on battle-field,"

He cried, and down in the daisied grass upon one knee he kneel'd,

"I charge thee, come and tell the bees how I for the king lie dead ;

And thou shalt never lack fine honey for thy wheaten bread !"

. . . . .  
Flitting, flitting, flitting, my busy bees, alas !

No footstep of my soldier son came clinking through the grass.

Thrice he kiss'd me for farewell,

And far on the stone his shadow fell ;

He buckled spurs and sword-belt on, as the sun began to stoop,

Set foot in stirrup, and sprang to horse, and rode to join his troop.

To the west he rode, where the winds were at play,

And Monmouth's army mustering lay ;  
Where Bridgewater flew her banner high,

And gave up her keys, when the Duke came by ;

And the maids of Taunton paid him court  
With colors their own white hands had wrought ;

And red as a field, where blood doth run,  
Sedgemoor blazed in the setting sun.

Broider'd sash and clasp of gold, my soldier son, alas !

The mint was all in flower, and the clover in the grass :

"With every bed

In bloom," I said,

"What further lack the bees,

That they buzz so loud,

Like a restless cloud,

Among the orchard trees ?"

No voice in the air, from Sedgemoor field,

Moan'd out how Grey and the horse had reel'd ;

Met me no ghost, with haunting eyes,  
That westward pointed 'mid its sighs,  
And pull'd apart a bloody vest,  
And show'd the sword-gash in its breast.

Empty hives, and flitting bees, and sunny morning hours :

I snipp'd the blossom'd lavender, and the pinks, and the gillyflowers ;

No petal trembled in my hold —

I saw not the dead stretched stark and cold

On the trampled turf at the shepherd's door,

In the cloak and the doublet Monmouth wore,

With Monmouth's scarf and headgear on,

And the eyes, not clos'd, of my soldier son ;

I knew not how, ere the cocks did crow, the fight was fought in the dark,

With naught for guide but the enemy's guns, when the flint flash'd out a spark,

Till, routed at first sound of fire, the cavalry broke and fled,

And the hoofs struck dumb, where they spurn'd the slain, and the meadow stream ran red ;

I saw not the handful of horsemen spur through the dusk, and out of sight,

My soldier son at the Duke's left hand, and Grey that rode on his right.

Buzzing, buzzing, buzzing, my honey-making bees,

They left the musk, and the marigolds and the scented faint sweet-peas ;

They gather'd in a darkening cloud, and sway'd, and rose to fly ;

A blackness on the summer blue, they swept across the sky.

Gaunt and ghastly with gaping wounds — (my soldier son, alas !)

Footsore and faint, the messenger came halting through the grass.

The wind went by and shook the leaves — the mint-stalk shed its flower —

And I miss'd the murmuring round the hives, and my boding heart beat slower.

His soul we cheer'd with meat and wine ;

With women's craft and balsam fine

We bath'd his hurts, and bound them  
soft,  
While west the wind played through the  
croft,  
And the low sun dyed the pinks blood red,  
And, straying near the mint-flower shed,  
A wild bee wanton'd o'er the bed.

He told how my son, at the shepherd's  
door, kept guard in Monmouth's  
clothes,

While Monmouth donned the shepherd's  
frock, in hope to cheat his foes.

A couple of troopers spied him stand,  
And bade him yield to the King's com-  
mand :

"Surrender, thou rebel as good as  
dead,

A price is set on thy traitor head ! "

My soldier son, with secret smile,  
Held both at bay for a little while,  
Dealt them such death-blow as he fell,  
Neither was left the tale to tell ;  
With dying eyes, that asked no grace,  
They stared on him for a minute's  
space,

And felt that it was not Monmouth's  
face.

Crimson'd through was Monmouth's cloak,  
when the soldier dropped at their  
side —

"Those knaves will carry no word," he  
said, and he smil'd in his pain, and  
died.

"Two days," told the messenger, "did we  
lie

Hid in the field of peas and rye,  
Hid in the ditch of brake and sedge,  
With the enemy's scouts down every  
hedge,

Till Grey was seized, and Monmouth seized,  
that under the fern did crouch,  
Starved, and haggard, and all unshaved,  
with a few raw peas in his pouch."

. . . . .

No music soundeth in my ears, but a pass-  
ing bell that tolls

For gallant lords with head on block —  
sweet Heaven receive their souls !

And a mound, unnamed, in Sedgemoor  
grass,  
That laps my soldier son, alas !  
The bloom is shed —  
The bees are fled —  
Myddelton luck it's done and dead.

"IS IT NOTHING TO YOU? "

WE were playing on the green together,  
My sweetheart and I —  
Oh ! so heedless in the gay June weather,  
When the word went forth that we must  
die.

Oh ! so merrily the balls of amber  
And of ivory tossed we to the sky,  
While the word went forth in the King's  
chamber,  
That we both must die.

Oh ! so idly, straying through the pleas-  
ance,

Plucked we here and there  
Fruit and bud, while in the royal presence  
The King's son was casting from his hair  
Glory of the wreathen gold that crowned it,  
And, ungirdling all his garments fair,  
Flinging by the jewelled clasp that bound it,  
With his feet made bare,

Down the myrtled stairway of the palace,  
Ashes on his head,  
Came he, through the rose and citron  
alleys,

In rough sark of sackcloth habited,  
And in a hempen halter — oh ! we jested,  
Lightly, and we laughed as he was led  
To the torture, while the bloom we breasted  
Where the grapes grew red.

Oh ! so sweet the birds, when he was dying  
Piped to her and me —

Is no room this glad June day for sighing —  
He is dead, and she and I go free !  
When the sun shall set on all our pleasure  
We will mourn him — What, so you  
decree

We are heartless — Nay, but in what  
measure

Do you more than we ?

## Mackenzie Bell

## SPRING'S IMMORTALITY

THE buds awake at touch of Spring  
From Winter's joyless dream ;  
From many a stone the ouzels sing  
By yonder mossy stream.

The cuckoo's voice, from copse and vale,  
Lingers, as if to meet  
The music of the nightingale  
Across the rising wheat —

The bird whom ancient Solitude  
Hath kept forever young,  
Unaltered since in studious mood  
Calm Milton mused and sung.

Ah, strange it is, dear heart, to know  
Spring's gladsome mystery  
Was sweet to lovers long ago —  
Most sweet to such as we —

That fresh new leaves and meadow flowers  
Bloomed when the south wind came ;  
While hands of Spring caressed the bowers,  
The throstle sang the same.

.....  
Unchanged, unchanged the throstle's song,  
Unchanged Spring's answering breath,  
Unchanged, though cruel Time was strong,  
And stilled our love in death.

AT THE GRAVE OF DANTE  
GABRIEL ROSSETTI

HERE of a truth the world's extremes are  
met :  
Amid the gray, the moss-grown tombs of  
those

Who led long lives obscure till came the  
close  
When, their calm days being done, their  
suns were set —  
Here stands a grave, all monumentless  
yet,  
Wrapped like the others in a deep repose ;  
But while yon wakeful ocean ebbs and  
flows  
It is a grave the world shall not forget,  
This grave on which meek violets grow  
and thyme,  
Summer's fair heralds ; and a stranger  
now  
Pauses to see a poet's resting-place,  
But one of those who will in many a clime  
On each return of this sad day avow  
Fond love's regret that ne'er they saw his  
face.

## AT STRATFORD-ON-AVON

SHAKESPEARE, thy legacy of peerless song  
Reveals mankind in every age and place,  
In every joy, in every grief and wrong :  
'T is England's legacy to all our race.  
Little we know of all thine inner life,  
Little of all thy swift, thy wondrous years —  
Years filled with toil, rich years whose days  
were rife  
With strains that bring us mirth, that bring  
us tears.  
Little we know, and yet this much we  
know,  
Sense was thy guiding star — sense guided  
thee  
To live in this thy Stratford long ago,  
To live content in calm simplicity ;  
Greatest of those who wrought with soul  
afame  
At honest daily work — then found it fame.

## Toru Dutt

## OUR CASUARINA TREE

LIKE a huge Python, winding round and  
round  
The rugged trunk, indented deep with  
scars,

Up to its very summit near the stars,  
A creeper climbs, in whose embraces  
bound  
No other tree could live. But gallantly  
The giant wears the scarf, and flowers are  
hung



In crimson clusters all the boughs among,  
Whereon all day are gathered bird and  
bee ;

And oft at nights the garden overflows  
With one sweet song that seems to have no  
close,  
Sung darkling from our tree, while men  
repose.

When first my casement is wide open  
thrown

At dawn, my eyes delighted on it rest ;  
Sometimes, and most in winter, — on its  
crest

A gray baboon sits statue-like alone  
Watching the sunrise ; while on lower  
boughs

His puny offspring leap about and play ;  
And far and near kokilas hail the day ;  
And to their pastures wend our sleepy  
cows ;

And in the shadow, on the broad tank cast  
By that hoar tree, so beautiful and vast,  
The water-lilies spring, like snow enmassed.

But not because of its magnificence

Dear is the Casuarina to my soul :

Beneath it we have played ; though  
years may roll,

O sweet companions, loved with love in-  
tense,

For your sakes, shall the tree be ever  
dear.

Blent with your images, it shall arise

In memory, till the hot tears blind mine  
eyes !

What is that dirge-like murmur that I  
hear

Like the sea breaking on a shingle-beach ?  
It is the tree's lament, an eerie speech,  
That haply to the unknown land may reach.

Unknown, yet well-known to the eye of  
faith !

Ah, I have heard that wail far, far away  
In distant lands, by many a sheltered bay,  
When slumbered in his cave the water-  
wraith

And the waves gently kissed the classic  
shore

Of France or Italy, beneath the moon,  
When earth lay tranced in a dreamless  
swoon :

And every time the music rose, — before  
Mine inner vision rose a form sublime,  
Thy form, O Tree, as in my happy prime  
I saw thee, in my own loved native clime.

Therefore I fain would consecrate a lay  
Unto thy honor, Tree, beloved of those  
Who now in blessed sleep for aye re-  
pose, —

Dearer than life to me, alas, were they !  
Mayst thou be numbered when my day  
are done

With deathless trees — like those in Bor-  
rowdale,

Under whose awful branches lingered pale  
“ Fear, trembling Hope, and Death, the  
skeleton,

And Time the shadow ; ” and though weak  
the verse

That would thy beauty fain, oh, fain re-  
hearse,

May Love defend thee from Oblivion'  
curse.

## William Sharp

### THE LAST ABORIGINAL

I SEE him sit, wild-eyed, alone,  
Amidst gaunt, spectral, moonlit gums ;  
He waits for death : not once a moan  
From out his rigid fixed lips comes ;  
His lank hair falls adown a face  
Haggard as any wave-worn stone,  
And in his eyes I dimly trace  
The memory of a vanished race.

The lofty ancient gum-trees stand,  
Each gray and ghostly in the moon,

The giants of an old strange land

That was exultant in its noon  
When all our Europe was o'returned  
With deluge and with shifting sand,  
With earthquakes that the hills inurned  
And central fires that fused and burned.

The moon moves slowly through the vast  
And solemn skies ; the night is still,  
Save when a warrigal springs past  
With dismal howl, or when the shrill  
Scream of a parrot rings which feels  
A twining serpent's fangs fixed fast,

Or when a gray opossum squeals, —  
Or long iguana, as it steals

From bole to bole, disturbs the leaves :  
But hushed and still he sits — who knows  
That all is o'er for him who weaves  
With inner speech, malign, morose,  
A curse upon the whites who came  
And gathered up his race like sheaves  
Of thin wheat, fit but for the flame —  
Who shot or spurned them without shame.

He knows he shall not see again  
The creeks whereby the lyre-birds sing ;  
He shall no more upon the plain,  
Sun-scorched, and void of water-spring,  
Watch the dark cassowaries sweep  
In startled flight, or, with spear lain  
In ready poise, glide, twist, and creep  
Where the brown kangaroo doth leap.

No more in silent dawns he'll wait  
By still lagoons, and mark the flight  
Of black swans near : no more elate  
Whirl high the boomerang aright  
Upon some foe. He knows that now  
He too must share his race's night —  
He scarce can know the white man's plough  
Will one day pass above his brow.

Last remnant of the Austral race  
He sits and stares, with failing breath :  
The shadow deepens on his face,  
For 'midst the spectral gums waits death :  
A dingo's sudden howl swells near —  
He stares once with a startled gaze,  
As half in wonder, half in fear,  
Then sinks back on his unknown bier.

### THE COVES OF CRAIL

THE moon-white waters wash and leap,  
The dark tide floods the Coves of Crail ;  
Sound, sound he lies in dreamless sleep,  
Nor hears the sea-wind wail.

The pale gold of his oozy locks  
Doth hither drift and thither wave ;  
His thin hands plash against the rocks,  
His white lips nothing crave.

Afar away she laughs and sings —  
A song he loved, a wild sea-strain —  
Of how the mermen weave their rings  
Upon the reef-set main.

Sound, sound he lies in dreamless sleep,  
Nor hears the sea-wind wail,  
Though with the tide his white hands creep  
Amid the Coves of Crail.

### THE ISLE OF LOST DREAMS

THERE is an Isle beyond our ken,  
Haunted by Dreams of weary men.  
Gray Hopes enshadow it with wings  
Weary with burdens of old things :  
There the insatiate water-springs  
Rise with the tears of all who weep :  
And deep within it, — deep, oh, deep ! —  
The furtive voice of Sorrow sings.

There evermore,  
Till Time be o'er,  
Sad, oh, so sad ! the Dreams of men  
Drift through the Isle beyond our ken.

### THE DEATH-CHILD

SHE sits beneath the elder-tree  
And sings her song so sweet,  
And dreams o'er the burn that darksome  
Runs by her moonwhite feet.

Her hair is dark as starless night,  
Her flower-crowned face is pale,  
But oh, her eyes are lit with light  
Of dread ancestral bale.

She sings an eerie song, so wild  
With immemorial dule —  
Though young and fair, Death's mortal  
child  
That sits by that dark pool.

And oft she cries an eldritch scream,  
When red with human blood  
The burn becomes a crimson stream,  
A wild, red, surging flood :

Or shrinks, when some swift tide of tears —  
The weeping of the world —  
Dark eddying 'neath man's phantom-fears  
Is o'er the red stream hurled.

For hours beneath the elder-tree  
She broods beside the stream ;  
Her dark eyes filled with mystery,  
Her dark soul rapt in dream.

The lapsing flow she heedeth not  
Through deepest depths she scans :

Life is the shade that clouds her thought,  
As Death's the eclipse of man's.

Time seems but as a bitter thing  
Remembered from of yore :  
Yet ah (she thinks) her song she 'll sing  
When Time's long reign is o'er.

Erstwhiles she bends a low to hear  
What the swift water sings,  
The torrent running darkly clear  
With secrets of all things.

And then she smiles a strange sad smile  
And lets her harp lie long ;  
The death-waves oft may rise the while,  
She greets them with no song.

Few ever cross that dreary moor,  
Few see that flower-crowned head ;  
But whoso knows that wild song's lure  
Knoweth that he is dead.

#### FROM "SOSPURI DI ROMA"

SUSURRO

BREATH o' the grass,  
Ripple of wandering wind,  
Murmur of tremulous leaves :  
A moonbeam moving white  
Like a ghost across the plain :  
A shadow on the road :  
And high up, high,  
From the cypress-bough,  
A long sweet melancholy note.  
Silence.

And the topmost spray  
Of the cypress-bough is still  
As a wavelet in a pool :  
The road lies duskily bare :  
The plain is a misty gloom :  
Still are the tremulous leaves ;  
Scarce a last ripple of wind,  
Scarce a breath i' the grass.  
Hush : the tired wind sleeps :  
Is it the wind's breath, or  
Breath o' the grass ?

RED POPPIES

IN THE SABINE VALLEYS NEAR ROME

THROUGH the seeding grass,  
And the tall corn,  
The wind goes :  
With nimble feet,

And blithe voice,  
Calling, calling,  
The wind goes  
Through the seeding grass,  
And the tall corn.

What calleth the wind,  
Passing by —  
The shepherd-wind ?  
Far and near  
He laugheth low,  
And the red poppies  
Lift their heads  
And toss i' the sun.  
A thousand thousand blooms  
Tossed i' the air,  
Banners of joy,  
For 't is the shepherd-wind  
Passing by,  
Singing and laughing low  
Through the seeding grass  
And the tall corn.

THE WHITE PEACOCK

HERE where the sunlight  
Floodeth the garden,  
Where the pomegranate  
Reareth its glory  
Of gorgeous blossom ;  
Where the oleanders  
Dream through the noontides ;  
And, like surf o' the sea  
Round cliffs of basalt,  
The thick magnolias  
In billowy masses  
Front the sombre green of the ilex  
Here where the heat lies  
Pale blue in the hollows,  
Where blue are the shadows  
On the fronds of the cactus,  
Where pale blue the gleaming  
Of fir and cypress,  
With the cones upon them  
Amber or glowing  
With virgin gold :  
Here where the honey-flower  
Makes the heat fragrant,  
As though from the gardens  
Of Gulistân,  
Where the bulbul singeth  
Though a mist of roses,  
A breath were borne :  
Here where the dream-flowers,  
The cream-white poppies

Silently waver,  
 And where the Scirocco,  
 Faint in the hollows,  
 Foldeth his soft white wings in the sun-  
 light,  
 And lieth sleeping  
 Deep in the heart of  
 A sea of white violets :  
 Here, as the breath, as the soul of this  
 beauty  
 Moveth in silence, and dreamlike, and  
 slowly,  
 White as a snow-drift in mountain valleys  
 When softly upon it the gold light lingers :  
 White as the foam o' the sea that is driven  
 O'er billows of azure agleam with sun-  
 yellow :  
 Cream-white and soft as the breasts of a  
 girl,  
 Moves the White Peacock, as though  
 through the noon-tide  
 A dream of the moonlight were real for a  
 moment.  
 Dim on the beautiful fan that he spreadeth,  
 Foldeth and spreadeth abroad in the sun-  
 light,  
 Dim on the cream-white are blue adum-  
 brations,  
 Shadows so pale in their delicate blueness  
 That visions they seem as of vanishing vio-  
 lets,  
 The fragrant white violets veined with  
 azure,  
 Pale, pale as the breath of blue smoke in  
 far woodlands.

Here, as the breath, as the soul of this  
 beauty,  
 White as a cloud through the heats of the  
 noontide  
 Moves the White Peacock.

## SONG

LOVE in my heart : oh, heart of me, heart  
 of me !

Love is my tyrant, Love is supreme.

What if he passeth, oh, heart of me, heart  
 of me !

Love is a phantom, and Life is a dream !

What if he changeth, oh, heart of me, heart  
 of me !

Oh, can the waters be void of the wind ?

What if he wendeth afar and apart from  
 me,

What if he leave me to perish behind ?

What if he passeth, oh, heart of me, heart  
 of me !

A flame i' the dusk, a breath of Desire ?

Nay, my sweet Love is the heart and the  
 soul of me,

And I am the innermost heart of his fire !

Love in my heart : oh, heart of me, heart  
 of me !

Love is my tyrant, Love is supreme.

What if he passeth, oh, heart of me, heart  
 of me !

Love is a phantom, and Life is a dream !

## Oscar Wilde

## AVE IMPERATRIX

SET in this stormy Northern sea,  
 Queen of these restless fields of tide,  
 England ! what shall men say of thee,  
 Before whose feet the worlds divide ?

The earth, a brittle globe of glass,  
 Lies in the hollow of thy hand,  
 And through its heart of crystal pass,  
 Like shadows through a twilight land,

The spears of crimson-suited war,  
 The long white-crested waves of fight,

And all the deadly fires which are  
 The torches of the lords of Night.

The yellow leopards, strained and lean,  
 The treacherous Russian knows so  
 well,  
 With gaping blackened jaws are seen  
 To leap through hail of screaming  
 shell.

The strong sea-lion of England's wars  
 Hath left his sapphire cave of sea,  
 To battle with the storm that mars  
 The star of England's chivalry.

The brazen-throated clarion blows  
 Across the Pathan's reedy fen,  
 And the high steepes of Indian snows  
 Shake to the tread of armed men.

And many an Afghan chief, who lies  
 Beneath his cool pomegranate-trees,  
 Clutches his sword in fierce surmise  
 When on the mountain-side he sees

The fleet-foot Marri scout, who comes  
 To tell how he hath heard afar  
 The measured roll of English drums  
 Beat at the gates of Kandahar.

For southern wind and east wind meet  
 Where, girt and crowned by sword and  
 fire,  
 England with bare and bloody feet  
 Climbs the steep road of wide empire.

O lonely Himalayan height,  
 Gray pillar of the Indian sky,  
 Where saw'st thou last in clanging fight  
 Our winged dogs of Victory?

The almond groves of Samarcand,  
 Bokhara, where red lilies blow,  
 And Oxus, by whose yellow sand  
 The grave white-turbaned merchants go;

And on from thence to Ispahan,  
 The gilded garden of the sun,  
 Whence the long dusty caravan  
 Brings cedar and vermillion;

And that dread city of Cabool  
 Set at the mountain's scarp'd feet,  
 Whose marble tanks are ever full  
 With water for the noonday heat,

Where through the narrow straight Bazaar  
 A little maid Circassian  
 Is led, a present from the Czar  
 Unto some old and bearded khan, —

Here have our wild war-eagles flown,  
 And flapped wide wings in fiery fight;  
 But the sad dove, that sits alone  
 In England — she hath no delight.

In vain the laughing girl will lean  
 To greet her love with love-lit eyes:  
 Down in some treacherous black ravine,  
 Clutching his flag, the dead boy lies.

And many a moon and sun will see  
 The lingering wistful children wait  
 To climb upon their father's knee;  
 And in each house made desolate

Pale women who have lost their lord  
 Will kiss the relics of the slain —  
 Some tarnished epaulette — some sword —  
 Poor toys to soothe such anguished pain.

For not in quiet English fields  
 Are these, our brothers, lain to rest,  
 Where we might deck their broken shields  
 With all the flowers the dead love best.

For some are by the Delhi walls,  
 And many in the Afghan land,  
 And many where the Ganges falls  
 Through seven mouths of shifting sand.

And some in Russian waters lie,  
 And others in the seas which are  
 The portals to the East, or by  
 The wind-swept heights of Trafalgar.

O wandering graves! O restless sleep!  
 O silence of the sunless day!  
 O still ravine! O stormy deep!  
 Give up your prey! Give up your prey!

And those whose wounds are never healed,  
 Whose weary race is never won,  
 O Cromwell's England! must thou yield  
 For every inch of ground a son?

Go! crown with thorns thy gold-crowned  
 head,  
 Change thy glad song to song of pain;  
 Wind and wild wave have got thy dead,  
 And will not yield them back again.

Waste and wild wind and foreign shore  
 Possess the flower of English land —  
 Lips that thy lips shall kiss no more,  
 Hands that shall never clasp thy hand.

What profit now that we have bound  
 The whole round world with nets of gold  
 If hidden in our heart is found  
 The care that groweth never old?

What profit that our galleys ride,  
 Pine-forest like, on every main?  
 Ruin and wreck are at our side,  
 Grim warders of the House of pain.

Where are the brave, the strong, the fleet ?

Where is our English chivalry ?  
Wild grasses are their burial-sheet,  
And sobbing waves their threnody.

O loved ones lying far away,  
What word of love can dead lips send ?

O wasted dust ! O senseless clay !  
Is this the end ? is this the end ?

Peace, peace ! we wrong the noble dead  
To vex their solemn slumber so ;  
Though childless, and with thorn-crowned head,  
Up the steep road must England go,

Yet when this fiery web is spun,  
Her watchmen shall descry from far  
The young Republic like a sun  
Rise from these crimson seas of war.

### Douglas B. W. Sladen

#### A CHRISTMAS LETTER FROM AUSTRALIA

'Tis Christmas, and the North wind blows ;  
't was two years yesterday  
Since from the Lusitania's bows I looked  
o'er Table Bay,  
A tripper round the narrow world, a pilgrim  
of the main,  
Expecting when her sails unfurled to start  
for home again.

'Tis Christmas, and the North wind blows ;  
to-day our hearts are one,  
Though you are 'mid the English snows  
and I in Austral sun ;  
You, when you hear the Northern blast,  
pile high a mightier fire,  
Our ladies cower until it's past in lawn and lace  
attire.

I fancy I can picture you upon this Christmas night,  
Just sitting as you used to do, the laughter  
at its height :  
And then a sudden, silent pause intruding  
on your glee,  
And kind eyes glistening because you  
chanced to think of me.

This morning when I woke and knew 't was  
Christmas come again,  
I almost fancied I could view white rime  
upon the pane,  
And hear the ringing of the wheels upon  
the frosty ground,  
And see the drip that downward steals in  
icy casket bound.

I daresay you 'll be on the lake, or sliding  
on the snow,  
And breathing on your hands to make the  
circulation flow,  
Nestling your nose among the furs of which  
your boa's made, —  
The Fahrenheit here registers a hundred in  
the shade.

It is not quite a Christmas here with this  
unclouded sky,  
This pure transparent atmosphere, this sun  
midheaven-high ;  
To see the rose upon the bush, young leaves  
upon the trees,  
And hear the forest's summer hush or the  
low hum of bees.

But cold winds bring not Christmastide,  
nor budding roses June,  
And when it's night upon your side we're  
basking in the noon.  
Kind hearts make Christmas — June can  
bring blue sky or clouds above ;  
The only universal spring is that which  
comes of love.

And so it's Christmas in the South as or  
the North-Sea coasts,  
Though we are starved with summer-drouth  
and you with winter frosts.  
And we shall have our roast beef here, and  
think of you the while,  
Though all the watery hemisphere cuts off  
the mother isle.

Feel sure that we shall think of you, we  
who have wandered forth,

And many a million thoughts will go to-day  
from south to north ;  
Old heads will muse on churches old, where  
bells will ring to-day —  
The very bells, perchance, which tolled  
their fathers to the clay.

And now, good-night ! and I shall dream  
that I am with you all,  
Watching the ruddy embers gleam athwart  
the panelled hall ;  
Nor care I if I dream or not, though severed  
by the foam,  
My heart is always in the spot which was  
my childhood's home.

### SUNSET ON THE CUNIMBLA VALLEY, BLUE MOUNTAINS

I SAT upon a windy mountain height,  
On a huge rock outstanding from the  
rest ;  
The sun had sunk behind a neighboring  
crest,  
Leaving chill shade ; but looking down, my  
sight  
Beheld the vale still bathed in his warm  
light  
And of the perfect peace of eve pos-  
sessed,  
No wave upon the forest on its breast  
And all its park-like glades with sunshine  
bright.  
It put me into mind of the old age  
Of one who leaves ambition's rocks and  
peaks  
To those inhabited by nobler rage,  
And still existence in life's valleys seeks ;  
His is the peaceful eve ; but then one  
hour  
Of mountain life is worthy his twenty-  
four.

### THE TROPICS

LOVE we the warmth and light of tropic  
lands,  
The strange bright fruit, the feathery fan-  
spread leaves,  
The glowing mornings and the mellow  
eves,  
The strange shells scattered on the golden  
sands,

The curious handiwork of Eastern hands,  
The little carts ambled by humpbacked  
beeves,  
The narrow outriggered native boat which  
cleaves,  
Unscathed, the surf outside the coral  
strands.  
Love we the blaze of color, the rich red  
Of broad tiled-roof and turban, the bright  
green  
Of plantain-frond and paddy-field, nor  
dread  
The fierceness of the noon. The sky serene,  
The chill-less air, quaint sights, and tropic  
trees,  
Seem like a dream fulfilled of lotus-ease.

### FROM THE DRAMA OF "CHARLES II"

#### REFRAIN

COME and kiss me, mistress Beauty,  
I will give you all that's due t' ye.

I will taste your rosebud lips  
Daintily as the bee sips ;  
At your bonny eyes I'll look  
Like a scholar at his book :

On my bosom you shall rest,  
Like a robin on her nest :  
Round my body you shall twine,  
I'll be elm, and you be vine :

In a bumper of your breath  
I would drain a draught of death :  
In the tangles of your hair  
I'd be hanged and never care.

Then come kiss me, mistress Beauty,  
I will give you all that's due t' ye.

### SALOPIA INHOSPITALIS

TOUCH not that maid :  
She is a flower, and changeth but to fade.  
Fragrant is she, and fair  
As any shape that haunts this lower air ;  
In form as graceful and as free  
As honeysuckles and the lilies be ;  
Insensible, and shrinking from caress  
As flowers, which you peril when you  
press.

Gaze not on her ;  
 She is a being of another sphere.  
 Brilliant is she, and bright  
 As any star illuminate at night ;  
 Of stuff as sober and as fine  
 As hers whose glory through the moon doth  
     shine ;  
 Unliker to come down to this thy love  
 Than any orb that 's fixed for aye above.

Heed her no more :  
 She is a gem whose heart thou canst not  
     bore ;  
 Glistening is she, and grand  
 As any stone that decks a monarch's hand ;  
 In face as free from flaw or stain  
 As diamond from mine, or pearl from main :  
 But she thy fire and fever never felt,  
 For adamant can neither waste nor melt.

## Henry Charles Beeching

### A SUMMER DAY

GREEN leaves panting for joy with the  
     great wind rushing through ;  
 A burst of the sun from cloud and a  
     sparkle on valley and hill,  
 Gold on the corn, and red on the poppy,  
     and on the rill  
 Silver, and over all white clouds afloat in  
     the blue.

Swallows that dart, a lark unseen, innume-  
     rous song  
 Chirruped and twittered, a lowing of  
     cows in the meadow grass,  
 Murmuring gnats, and bees that suck  
     their honey and pass :  
 God is alive, and at work in the world : —  
     we did it wrong.

Human eyes, and human hands, and a  
     human face  
 Darkly beheld before in a vision, not  
     understood,  
 Do I at last begin to feel as I stand and gaze  
 Why God waited for this, then called  
     the world very good ?

### TO MY TOTEM

*"Sub tegmine fagi."*

THY name of old was great :  
 What though sour critics teach  
 "The beech by the Scæan gate  
     Was not indeed a beech,"  
 That sweet Theocritus  
 The ilex loved, not thee ? —  
 These are made glorious  
 Through thy name, glorious tree.

And sure 't was 'neath thy shade  
     Tityrus oft did use  
 (The while his oxen strayed)  
     To meditate the Muse.  
 To thee 't was Corydon  
 (Sad shepherd) did lament  
 Vain hopes, and violets wan  
     To fair Alexis sent.

Our singers loved thee, too :  
 In Chaucer's liquid verse  
 Are set thy praises due  
 The ages but rehearse ;  
 Though later poets bring  
     Their homage still, and I  
 The least of those who sing  
     Thy name would magnify.

For long ago my sires,  
 Ere Hengist crossed the sea  
 To map our English shires,  
     Gave up their heart to thee,  
 And vowed if thou wouldst keep  
     Their lives from fire and foe,  
 Thou too shouldst never weep  
     The axe's deadly blow.

Thou hast my heart to-day :  
 Whether in June I sit  
 And watch the leaves at play,  
     The flickering shadows flit ;  
 Or whether, when leaves fall  
     And red the autumn mould,  
 I pace the woodland hall  
     Thy stately trunks uphold.

Thou hast my heart, and here  
 In scattered fruit I see  
 An emblem true and clear  
 Of what my heart must be : —



Hard sheath and scanty fare,  
Yet forced on every side  
To break apart and share  
Small gifts it fain would hide.

### KNOWLEDGE AFTER DEATH

*Siccine separat amara mors ?*  
Is death so bitter ? Can it shut us fast  
Off from ourselves, that future from this  
past,  
When Time compels us through those nar-  
row doors ?  
Must we, supplanted by ourselves in the  
course,  
Changelings, become as they who know at  
last  
A river's secret, never having cast  
One guess, or known one doubt, about its  
source ?  
Is it so bitter ? Does not knowledge here  
Forget her gradual growth, and how each  
day  
Seals up the sum of each world-conscious  
soul ?  
So, though our ghosts forget us, waste no  
tear ;  
We being ourselves would gladly be as  
they,  
And we being they are still ourselves made  
whole.

### PRAYERS

#### I

God who created me  
Nimble and light of limb,  
In three elements free,  
To run, to ride, to swim :  
Not when the sense is dim,  
But now from the heart of joy,  
I would remember Him :  
Take the thanks of a boy.

#### II

Jesu, King and Lord,  
Whose are my foes to fight,  
Gird me with thy sword  
Swift, and sharp, and bright.  
Thee would I serve if I might,  
And conquer if I can,  
From day-dawn till night :  
Take the strength of a man.

#### III

Spirit of Love and Truth,  
Breathing in grosser clay,  
The light and flame of youth,  
Delight of men in the fray,  
Wisdom in strength's decay ;  
From pain, strife, wrong, to be free  
This best gift I pray :  
Take my spirit to Thee.

## John William Mackail

### AN ETRUSCAN RING

#### I

WHERE, girt with orchard and with olive-  
yard,  
The white hill-fortress glimmers on the  
hill,  
Day after day an ancient goldsmith's  
skill  
Guided the copper graver, tempered hard  
By some lost secret, while he shaped the  
sard  
Slowly to beauty, and his tiny drill,  
Edged with corundum, ground its way  
until  
The gem lay perfect for the ring to  
guard.

Then seeing the stone complete to his de-  
sire,  
With mystic imagery carven thus,  
And dark Egyptian symbols fabulous,  
He drew through it the delicate golden  
wire,  
And bent the fastening ; and the Etrurian  
sun  
Sank behind Ilva, and the work was done.

#### II

What dark-haired daughter of a Lucumo  
Bore on her slim white finger to the  
grave  
This the first gift her Tyrrhene lover  
gave,  
Those five-and-twenty centuries ago ?

What shadowy dreams might haunt it,  
 lying low  
 So long, while kings and armies, wave on  
 wave,  
 Above the rock-tomb's buried architrave  
 Went million-footed trampling to and  
 fro ?

Who knows ? but well it is so frail a thing,  
 Unharm'd by conquering Time's supremacy,  
 Still should be fair, though scarce less old  
 than Rome.

Now once again at rest from wandering  
 Across the high Alps and the dreadful sea,  
 In utmost England let it find a home.

## J. B. B. Nichols

### LINES BY A PERSON OF QUALITY

THE loves that doubted, the loves that dis-  
 sembled,  
 That still mistrusted themselves and trem-  
 bled,

That held back their hands and would  
 not touch ;  
 Who strained sad eyes to look more nearly,  
 And saw too curiously and clearly  
 What others blindly clutch ;

To whom their passion seemed only seeming,  
 Who dozed and dreamed they were only  
 dreaming,

And fell in a dusk of dreams on sleep ;  
 When dreams and darkness are rent asun-  
 der,

And morn makes mock of their doubts and  
 wonder,  
 What should they do but weep ?

### A PASTORAL

MY love and I among the mountains strayed  
 When heaven and earth in summer heat  
 were still,

Aware anon that at our feet were laid  
 Within a sunny hollow of the hill  
 A long-haired shepherd-lover and a maid.

They saw nor heard us, who a space above,  
 With hands clasped close as hers were  
 clasped in his,

Marked how the gentle golden sunlight  
 strove

To play about their leaf-crowned curls,  
 and kiss  
 Their burnished slender limbs, half-bared  
 to his love.

But grave or pensive seemed the boy to  
 grow,

For while upon the grass unfingered lay  
 The slim twin-pipes, he ever watched with  
 slow

Dream-laden looks the ridge that far away  
 Surmounts the sleeping midsummer with  
 snow.

These things we saw ; moreover we could  
 hear

The girl's soft voice of laughter, grown  
 more bold

With the utter noonday silence, sweet and  
 clear :

" Why dost thou think ? By thinking  
 one grows old ;  
 Wouldst thou for all the world be old, my  
 dear ? "

Here my love turned to me, but her eyes told  
 Her thought with smiles before she spake  
 a word ;

And being quick their meaning to behold  
 I could not choose but echo what we  
 heard :

" Sweet heart, wouldst thou for all the  
 world be old ? "

## Mrs. Darkesteter

(A. MARY F. ROBINSON)

## DAWN-ANGELS

ALL night I watched awake for morning,  
At last the East grew all aflame,  
The birds for welcome sang, or warning,  
And with their singing morning came.

Along the gold-green heavens drifted  
Pale wandering souls that shun the light,  
Whose cloudy pinions, torn and rifted,  
Had beat the bars of Heaven all night.

These clustered round the moon, but higher  
A troop of shining spirits went,  
Who were not made of wind or fire,  
But some divine dream-element.

Some held the Light, while those remaining  
Shook out their harvest-colored wings,  
A faint unusual music raining,  
(Whose sound was Light) on earthly things.

They sang, and as a mighty river  
Their voices washed the night away,  
From East to West ran one white shiver,  
And waxen strong their song was Day.

## COCKAYNE COUNTRY

NEAR where yonder evening star  
Makes a glory in the air,  
Lies a land dream-found and far  
Where it is light alway.  
There those lovely ghosts repair  
Who in Sleep's enchantment are,  
In Cockayne dwell all things fair.  
(But it is far away.)

Through the gates — a goodly sight —  
Troops of men and maidens come,  
There shut out from Heaven at night  
Belated angels stray;  
Down those wide-arched groves they roam  
Through a land of great delight,  
Dreaming they are safe at home.  
(But it is far away.)

There the leaves of all the trees  
Written are with a running rhyme,  
There all poets live at peace,  
And lovers are true, they say.

Earth in that unwintered clime  
Like a star incarnate sees  
The glory of her future time.  
(But it is far away.)

Hard to find as it is far!  
Dark nights shroud its brilliance rare,  
Crouching round the cloudy bar  
Under the wings of day.  
But if thither ye will fare,  
Love and Death the pilots are, —  
Might either one convey me there!  
(But it is far away.)

## CELIA'S HOME-COMING

MAIDENS, kilt your skirts and go  
Down the stormy garden-ways,  
Pluck the last sweet pinks that blow,  
Gather roses, gather bays,  
Since our Celia comes to-day  
That has been too long away.

Crowd her chamber with your sweets —  
Not a flower but grows for her!  
Make her bed with linen sheets  
That have lain in lavender;  
Light a fire before she come  
Lest she find us chill at home.

Ah, what joy when Celia stands  
By the leaping blaze at last,  
Stooping down to warm her hands  
All benumbed with the blast,  
While we hide her cloak away  
To assure us she shall stay.

Cyder bring and cowslip wine,  
Fruits and flavors from the East,  
Pears and pippins too, and fine  
Saffron loaves to make a feast:  
China dishes, silver cups,  
For the board where Celia sups!

Then, when all the feasting's done,  
She shall draw us round the blaze,  
Laugh, and tell us every one  
Of her far triumphant days —  
Celia, out of doors a star,  
By the hearth a holier Lar!

## FROM "TUSCAN CYPRESS"

(RISPETTI)

## I

WHEN I am dead and I am quite forgot,  
 What care I if my spirit lives or dies ?  
 To walk with angels in a grassy plot,  
 And pluck the lilies grown in Paradise ?

Ah, no—the heaven of all my heart has  
 been  
 To hear your voice and catch the sighs be-  
 tween.  
 Ah, no—the better heaven I fain would  
 give,  
 But in a cranny of your soul to live.

## II

Ah me, you well might wait a little while,  
 And not forget me, Sweet, until I die !  
 I had a home, a little distant isle,  
 With shadowy trees and tender misty sky.

I had a home ! It was less dear than thou,  
 And I forgot, as you forget me now.  
 I had a home, more dear than I could tell,  
 And I forgot, but now remember well.

## III

Love me to-day and think not on to-morrow,  
 Come, take my hands, and lead me out  
 of doors,  
 There in the fields let us forget our sorrow,  
 Talking of Venice and Ionian shores ;—

Talking of all the seas innumerable  
 Where we will sail and sing when I am well ;  
 Talking of Indian roses gold and red,  
 Which we will plait in wreaths—when I  
 am dead.

## ROSA ROSARUM

GIVE me, O friend, the secret of thy heart  
 Safe in my breast to hide,  
 So that the leagues which keep our lives  
 apart  
 May not our souls divide.

Give me the secret of thy life to lay  
 Asleep within my own,  
 Nor dream that it shall mock thee any day  
 By any sign or tone.

Nay, as in walking through some convent-  
 close,  
 Passing beside a well,  
 Oft have we thrown a red and scented  
 rose  
 To watch it as it fell ;

Knowing that never more the rose shall  
 rise  
 To shame us, being dead ;  
 Watching it spin and dwindle till it lies  
 At rest, a speck of red—

Thus, I beseech thee, down the silent  
 deep  
 And darkness of my heart,  
 Cast thou a rose ; give me a rose to keep,  
 My friend, before we part.

For, as thou passest down thy garden-  
 ways,  
 Many a blossom there  
 Groweth for thee : lilies and laden bays,  
 And rose and lavender.

But down the darkling well one only rose  
 In all the year is shed ;  
 And o'er that chill and secret wave it  
 throws  
 A sudden dawn of red.

## DARWINISM

WHEN first the unflowering Fern-forest  
 Shadowed the dim lagoons of old,  
 A vague unconscious long unrest  
 Swayed the great fronds of green and  
 gold.

Until the flexible stems grew rude,  
 The fronds began to branch and bower,  
 And lo ! upon the unblossoming wood  
 There breaks a dawn of apple-flower.

Then on the fruitful Forest-boughs  
 For ages long the unquiet ape  
 Swung happy in his airy house  
 And plucked the apple and sucked the  
 grape.

Until in him at length there stirred  
 The old, unchanged, remote distress,  
 That pierced his world of wind and bird  
 With some divine unhappiness.

Not Love, nor the wild fruits he sought ;  
 Nor the fierce battles of his clan  
 Could still the unborn and aching thought  
 Until the brute became the man.

Long since. . . And now the same unrest  
 Goads to the same invisible goal,  
 Till some new gift, undreamed, unguessed,  
 End the new travail of the soul.

### A BALLAD OF ORLEANS

1429

THE fray began at the middle-gate,  
 Between the night and the day ;  
 Before the matin bell was-rung  
 The foe was far away.  
 There was no knight in the land of France  
 Could gar that foe to flee,  
 Till up there rose a young maiden,  
 And drove them to the sea.

*Sixty forts around Orleans town,  
 And sixty forts of stone !  
 Sixty forts at our gates last night —  
 To-day there is not one !*

Talbot, Suffolk, and Pole are fled  
 Beyond the Loire, in fear —

Many a captain who would not drink,  
 Hath drunken deeply there —  
 Many a captain is fallen and drowned,  
 And many a knight is dead,  
 And many die in the misty dawn  
 While forts are burning red.

The blood ran off our spears all night  
 As the rain runs off the roofs —  
 God rest their souls that fell i' the fight  
 Among our horses' hoofs !  
 They came to rob us of our own  
 With sword and spear and lance,  
 They fell and clutched the stubborn  
 earth,  
 And bit the dust of France !

We fought across the moonless dark  
 Against their unseen hands —  
 A knight came out of Paradise  
 And fought among our bands.  
 Fight on, O maiden knight of God,  
 Fight on and do not tire —  
 For lo ! the misty break o' the day  
 Sees all their forts on fire !

*Sixty forts around Orleans town,  
 And sixty forts of stone !  
 Sixty forts at our gates last night —  
 To-day there is not one !*

## John Davidson

### HARVEST-HOME SONG

THE frost will bite us soon ;  
 His tooth is on the leaves :  
 Beneath the golden moon  
 We bear the golden sheaves :  
 We care not for the winter's spite,  
 We keep our Harvest-home to-night.  
 Hurrah for the English yeoman !  
 Fill full, fill the cup !  
 Hurrah ! he yields to no man !  
 Drink deep ; drink it up !

The pleasure of a king  
 Is tasteless to the mirth  
 Of peasants when they bring  
 The harvest of the earth.  
 With pipe and tabor hither roam  
 All ye who love our Harvest-home.

The thresher with his flail,  
 The shepherd with his crook,  
 The milkmaid with her pail,  
 The reaper with his hook —  
 To-night the dullest blooded clods  
 Are kings and queens, are demigods.  
 Hurrah for the English yeoman !  
 Fill full ; fill the cup !  
 Hurrah ! he yields to no man !  
 Drink deep ; drink it up !

### A BALLAD OF HEAVEN

HE wrought at one great work for years ;  
 The world passed by with lofty look :  
 Sometimes his eyes were dashed with  
 tears ;  
 Sometimes his lips with laughter shook.

His wife and child went clothed in rags,  
And in a windy garret starved :  
He trod his measures on the flags,  
And high on heaven his music carved.

Wistful he grew, but never feared ;  
For always on the midnight skies  
His rich orchestral score appeared  
In stars and zones and galaxies.

He sought to copy down his score :  
The moonlight was his lamp : he said,  
" Listen, my love ; " but on the floor  
His wife and child were lying dead.

Her hollow eyes were open wide ;  
He deemed she heard with special zest :  
Her death's-head infant coldly eyed  
The desert of her shrunken breast.

" Listen, my love : my work is done ;  
I tremble as I touch the page  
To sign the sentence of the sun  
And crown the great eternal age.

" The slow adagio begins ;  
The winding-sheets are ravelled out  
That swathe the minds of men, the sins  
That wrap their rotting souls about.

" The dead are heralded along ;  
With silver trumps and golden drums,  
And flutes and oboes, keen and strong,  
My brave andante singing comes.

" Then like a python's sumptuous dress  
The frame of things is cast away,  
And out of time's obscure distress  
The thundering scherzo crashes Day.

" For three great orchestras I hope  
My mighty music shall be scored :  
On three high hills they shall have scope,  
With heaven's vault for a sounding-board.

" Sleep well, love ; let your eyelids fall ;  
Cover the child ; good-night, and if . . .  
What ? Speak . . . the traitorous end of  
all !  
Both . . . cold and hungry . . . cold and  
stiff !

' But no, God means us well, I trust :  
Dear ones, be happy, hope is nigh :

We are too young to fall to dust,  
And too unsatisfied to die."

He lifted up against his breast  
The woman's body stark and wan ,  
And to her withered bosom prest  
The little skin-clad skeleton.

" You see you are alive," he cried.  
He rocked them gently to and fro.  
" No, no, my love, you have not died ;  
Nor you, my little fellow ; no."

Long in his arms he strained his dead  
And crooned an antique lullaby ;  
Then laid them on the lowly bed,  
And broke down with a doleful cry.

" The love, the hope, the blood, the  
brain,  
Of her and me, the budding life,  
And my great music, — all in vain !  
My unscored work, my child, my wife !

" We drop into oblivion,  
And nourish some suburban sod :  
My work, this woman, this my son,  
Are now no more : there is no God.

" The world's a dustbin ; we are due,  
And death's cart waits : be life accurst ! "  
He stumbled down beside the two,  
And, clasping them, his great heart  
burst.

Straightway he stood at heaven's gate,  
Abashed and trembling for his sin :  
I trow he had not long to wait,  
For God came out and let him in.

And then there ran a radiant pair,  
Ruddy with haste and eager-eyed,  
To meet him first upon the stair,  
His wife and child beatified.

They clad him in a robe of light,  
And gave him heavenly food to eat ;  
Great seraphs praised him to the height,  
Archangels sat about his feet.

God, smiling, took him by the hand,  
And led him to the brink of heaven :  
He saw where systems whirling stand,  
Where galaxies like snow are driven.

Dead silence reigned ; a shudder ran  
Through space ; Time furled his wearied  
wings ;

A slow adagio then began  
Sweetly resolving troubled things.

The dead were heralded along :  
As if with drums and trumps of flame,  
And flutes and oboes keen and strong,  
A brave andante singing came.

Then like a python's sumptuous dress  
The frame of things was cast away,  
And out of Time's obscure distress  
The conquering scherzo thundered  
Day.

He doubted ; but God said, " Even so ;  
Nothing is lost that 's wrought with  
tears :  
The music that you made below  
Is now the music of the spheres."

## LONDON

ATHWART the sky a lowly sigh  
From west to east the sweet wind carried ;  
The sun stood still on Primrose Hill ;  
His light in all the city tarried ;  
The clouds on viewless columns bloomed  
Like smouldering lilies unconsumed.

" Oh sweetheart, see ! How shadowy,  
Of some occult magician's rearing,  
Or swung in space of heaven's grace  
Dissolving, dimly reappearing,  
Afloat upon ethereal tides  
St. Paul's above the city rides ! "

A rumor broke through the thin smoke,  
Enwreathing abbey, tower, and palace,  
The parks, the squares, the thoroughfares,  
The million-peopled lanes and alleys,  
An ever-muttering prisoned storm,  
The heart of London beating warm.

## Rosa Mulholland

### LOVE AND DEATH

In the wild autumn weather, when the rain  
was on the sea,  
And the boughs sobbed together, Death  
came and spake to me :

" Those red drops of thy heart I have come  
to take from thee ;

As the storm sheds the rose, so thy love  
shall broken be,"

Said Death to me.

Then I stood straight and fearless while  
the rain was in the wave,

And I spake low and tearless : " When  
thou hast made my grave,

Those red drops from my heart then thou  
shalt surely have ;

But the rose keeps its bloom, as I my love  
will save

All for my grave."

In the wild autumn weather a dread sword  
slipped from its sheath ;

While the boughs sobbed together, I fought  
a fight with Death,

And I vanquished him with prayer, and I  
vanquished him by faith :

Now the summer air is sweet with the  
rose's fragrant breath

That conquered Death.

### SISTER MARY OF THE LOVE OF GOD

THIS is the convent where they tend the  
sick,

Comfort the dying, make the ailing  
strong ;

Covered, you see, with ivy, very thick ;

Haunt of the birds, alive with bloom and  
song.

The happy sick are smiling in their beds,

The happy sisters flitting to and fro ;

Ah, blessings on the wise and gentle heads

That planned this place a hundred years  
ago !

To build the walls a woman crossed the  
sea,

Travelled with tender feet a weary road.

I'll tell you now the little history  
Of Sister Mary of the Love of God.

A lovely maiden of a high estate,  
She danced away her days in careless  
glee ;  
A bird beside her window came and sate,  
And piped and sang, "*The Lord has need  
of thee !*"

Deep in the night, when everything was  
still,  
The restless dance, the music's merry  
clang,  
That bird would perch upon the window sill :  
"*The Lord hath need of thee,*" it piped  
and sang.

She rose and fled her chamber in affright,  
And roused with eager call the minstrel  
gray :  
"The birds are singing strange things in  
the night ;  
Tune me, O minstrel, something blythe  
and gay !"

The minstrel struck his harp with ready  
power ;  
The laughing echoes wakened merrily ;  
The lady turned as white as lily-flower, —  
The music trilled, "*The Lord has need  
of thee !*"

Her guests came round her and her hall-  
room blazed,  
While lively footsteps on the floor did  
beat ;  
The lady led the dance with looks  
amazed, —  
"*The Lord doth need thee !*" said the  
dancers' feet.

The feast was spread, and flowed the  
rarest wine  
In golden goblets clinking round the  
board ;  
The flashing cups from hand to hand did  
shine,  
And rang and chimed "*Go, give thee to  
the Lord !*"

Within her chamber long the lady sate,  
Then raised her downcast face, all pale  
and sweet :  
"There is a beggar lying at the gate —  
Go, bring him in, that I may wash his  
feet."

They looked upon her robes of satin sheen,  
They looked upon her eyes so strange  
and glad ;  
They whispered, "She is not as she hath  
been ;"  
Her damsels wept, "Our lady hath gone  
mad !"

But in the night she stole away alone.  
Then sang the minstrels many a mourn-  
ful rhyme,  
Till some forgot her as one never known,  
And others said, "She hath some heavy  
crime."

Ah me, it is a hundred years ago ! —  
This ivy on the walls is thick, you see ;  
The world would laugh if I should tell it so  
Of Sister Mary's little history.

Another dances in her shoes to-day ;  
One wears that gem of hers, another this ;  
But she is happy and the poor are gay,  
The sick are smiling and the dead in  
bliss !

## Edith Nesbit Bland

### BALLAD OF A BRIDAL

"H, fill me flagons full and fair,  
Of red wine and of white,  
And, maidens mine, my bower prepare,  
It is my wedding night !

"Braid up my hair with gem and flower,  
And make me fair and fine,

The day has dawned that brings the  
hour  
When my desire is mine !"

They decked her bower with roses blown,  
With rushes strewed the floor,  
And sewed more jewels on her gown  
Than ever she wore before.



She wore two roses in her face,  
Two jewels in her e'en ;  
Her hair was crowned with sunset rays,  
Her brows shone white between.

"Tapers at the bed's foot," she saith,  
"Two tapers at the head !"  
(It seemed more like the bed of death  
Than like a bridal bed.)

He came. He took her hands in his :  
He kissed her on the face :  
"There is more heaven in thy kiss  
Than in Our Lady's grace !"

He kissed her once, he kissed her twice,  
He kissed her three times o'er,  
He kissed her brow, he kissed her eyes,  
He kissed her mouth's red flower.

"Oh, love ! What is it ails thy knight ?  
I sicken and I pine —  
Is it the red wine or the white,  
Or that sweet kiss of thine ?"

"No kiss, no wine or white or red  
Can make such sickness be : —  
Lie down and die on thy bride-bed,  
For I have poisoned thee !

"And though the curse of saints and men  
Be for the deed on me,  
I would it were to do again,  
Since thou wert false to me !

"Thou shouldst have loved or one or none,  
Nor *she* nor I loved twain ;  
But we are twain thou hast undone,  
And therefore art thou slain.

"And when before my God I stand,  
With no base flesh between,  
I shall hold up my guilty hand,  
And He shall judge it clean !"

He fell across the bridal bed,  
Between the tapers pale.  
"I, first, shall see our God" — he said,  
"And I will tell thy tale ;

"And, if God judge thee as I do  
Then art thou justified :  
I loved thee, and I was not true,  
And that was why I died.

"If I might judge thee — thou shouldst be  
First of the saints on high,  
But, ah, I fear God loveth thee  
Not half so dear as I !"

### Constance C. W. Haden

#### THE PANTHEIST'S SONG OF IMMORTALITY

BRING snow-white lilies, pallid heart-  
flushed roses,  
Enwreath her brow with heavy scented  
flowers ;

In soft undreaming sleep her head reposes,  
While, unregretted, pass the sunlit  
hours.

Few sorrows did she know — and all are  
over ;

A thousand joys — but they are all for-  
got ;

Her life was one fair dream of friend and  
lover,

And were they false — ah, well, she  
knows it not.

Look in her face and lose thy dread of  
dying ;

Weep not that rest will come, that toil  
will cease ;

Is it not well to lie as she is lying,  
In utter silence, and in perfect peace ?

Canst thou repine that sentient days are  
numbered ?

Death is unconscious Life, that waits  
for birth ;

So didst thou live, while yet thine embryo  
slumbered,

Senseless, unbreathing, even as heaven  
and earth.

Then shrink no more from Death, though  
Life be gladness,

Nor seek him, restless in thy lonely pain ;

The law of joy ordains each hour of sadness,  
And firm or frail, thou canst not live in  
vain.

What though thy name by no sad lips be  
spoken,  
And no fond heart shall keep thy mem-  
ory green ?  
Thou yet shalt leave thine own enduring  
token,  
For earth is not as though thou ne'er  
hadst been.

See yon broad current, hasting to the ocean,  
Its ripples glorious in the western red :  
Each wavelet passes, trackless ; yet its  
motion  
Has changed for evermore the river bed.

Ah, wherefore weep, although the form and  
fashion

Of what thou seemest fades like sunset  
flame ?

The uncreated Source of toil and passion  
Through everlasting change abides the  
same.

Yes, thou shalt die : but these almighty  
forces,  
That meet to form thee, live for ever-  
more ;  
They hold the suns in their eternal courses,  
And shape the tiny sand-grains on the  
shore.

Be calmly glad, thine own true kindred  
seeing  
In fire and storm, in flowers with dew  
impearled ;  
Rejoice in thine imperishable being,  
One with the essence of the boundless  
world.

## Rennell Rodd

### A ROMAN MIRROR

THEY found it in her hollow marble bed,  
There where the numberless dead cities  
sleep,  
They found it lying where the spade  
struck deep,  
A broken mirror by a maiden dead.

These things — the beads she wore about  
her throat  
Alternate blue and amber all untied,  
A lamp to light her way, and on one  
side  
The toll men pay to that strange ferry-  
boat.

No trace to-day of what in her was fair !  
Only the record of long years grown  
green  
Upon the mirror's lustreless dead sheen,  
Grown dim at last, when all else withered  
there.

Dead, broken, lustreless ! It keeps for  
me  
One picture of that immemorial land,

For oft as I have held thee in my hand  
The dull bronze brightens, and I dream to  
see

A fair face gazing in thee wondering  
wise,  
And o'er one marble shoulder all the  
while  
Strange lips that whisper till her own  
lips smile,  
And all the mirror laughs about her eyes.

It was well thought to set thee there, so  
she  
Might smooth the windy ripples of her  
hair  
And knot their tangled waywardness, or  
ere  
She stood before the queen Persephone.

And still it may be where the dead folk  
rest  
She holds a shadowy mirror to her  
eyes,  
And looks upon the changelessness, and  
sighs  
And sets the dead land lilies in her breast.

## ACTEA

WHEN the last bitterness was past, she bore  
Her singing Cæsar to the Garden Hill,  
Her fallen pitiful dead emperor.  
She lifted up the beggar's cloak he wore  
— The one thing living that he would not  
kill —

And on those lips of his that sang no more,  
That world-loathed head which she found  
lovely still,

Her cold lips closed, in death she had her  
will.

Oh wreck of the lost human soul left free  
To gorge the beast thy mask of manhood  
screened !

Because one living thing, albeit a slave,  
Shed those hot tears on thy dishonored  
grave,

Although thy curse be as the shoreless sea,  
Because she loved, thou art not wholly  
fiend.

## IMPERATOR AUGUSTUS

Is this the man by whose decree abide  
The lives of countless nations, with the  
trace

Of fresh tears wet upon the hard cold  
face ?

— He wept, because a little child had  
died.

They set a marble image by his side,  
A sculptured Eros, ready for the chase ;  
It wore the dead boy's features, and the  
grace

Of pretty ways that were the old man's  
pride.

And so he smiled, grown softer now, and  
tired

Of too much empire, and it seemed a joy  
Fondly to stroke and pet the curly head,  
The smooth round limbs so strangely like  
the dead,

To kiss the white lips of his marble boy  
And call by name his little heart's-desired.

## THE DAISY

WITH little white leaves in the grasses,  
Spread wide for the smile of the sun,

It waits till the daylight passes  
And closes them one by one.

I have asked why it closed at even,  
And I know what it wished to say :  
There are stars all night in the heaven,  
And I am the star of day.

## "WHEN I AM DEAD"

WHEN I am dead, my spirit  
Shall wander far and free,  
Through realms the dead inherit  
Of earth and sky and sea ;  
Through morning dawn and gloaming,  
By midnight moons at will,  
By shores where the waves are foaming,  
By seas where the waves are still.  
I, following late behind you,  
In wingless sleepless flight,  
Will wander till I find you,  
In sunshine or twilight ;  
With silent kiss for greeting  
On lips and eyes and head,  
In that strange after-meeting  
Shall love be perfected.  
We shall lie in summer breezes  
And pass where whirlwinds go,  
And the northern blast that freezes  
Shall bear us with the snow.  
We shall stand above the thunder,  
And watch the lightnings hurled  
At the misty mountains under,  
Of the dim forsaken world.  
We shall find our footsteps' traces,  
And passing hand in hand  
By old familiar places,  
We shall laugh, and understand.

## THEN AND NOW

THERE never were such radiant noons,  
Such roses, such fair weather,  
Such nightingales, such mellow moons,  
As while we were together !

But now the suns are poor and pale,  
The cloudy twilight closes,  
The mists have choked the nightingale,  
The blight has killed the roses.

William Watson

EPIGRAMS

TO A SEABIRD

FAIN would I have thee barter fates with  
me, —  
Lone loiterer where the shells like jewels  
be,  
Hung on the fringe and frayed hem of the  
sea.  
But no, — 't were cruel, wild-wing'd Bliss !  
to thee.

THE PLAY OF "KING LEAR"

HERE Love the slain with Love the slayer  
lies ;  
Deep drowned are both in the same sun-  
less pool.  
Up from its depths that mirror thundering  
skies  
Bubbles the wan mirth of the mirthless  
Fool.

BYRON THE VOLUPTUARY

TOO avid of earth's bliss, he was of those  
Whom Delight flies because they give  
her chase.  
Only the odor of her wild hair blows  
Back in their faces hungering for her  
face.

ON DÜRER'S *MELENCOLIA*

WHAT holds her fixed far eyes nor lets  
them range ?  
Not the strange sea, strange earth, or  
heav'n more strange ;  
But her own phantom dwarfing these great  
three,  
More strange than all, more old than  
heav'n, earth, sea.

EXIT

IN mid whirl of the dance of Time ye start,  
Start at the cold touch of Eternity,  
And cast your cloaks about you, and de-  
part :  
The minstrels pause not in their min-  
strelsy.

LACHRYMÆ MUSARUM

(6TH OCTOBER, 1892)

Low, like another's, lies the laurelled  
head :  
The life that seemed a perfect song is o'er :  
Carry the last great bard to his last bed.  
Land that he loved, thy noblest voice is  
mute.  
Land that he loved, that loved him ! never-  
more  
Meadow of thine, smooth lawn or wild sea-  
shore,  
Gardens of odorous bloom and tremulous  
fruit,  
Or woodlands old, like Druid couches  
spread,  
The master's feet shall tread.  
Death's little rift hath rent the faultless  
lute :  
The singer of undying songs is dead.

Lo, in this season pensive-hued and grave,  
While fades and falls the doomed, reluc-  
tant leaf  
From withered Earth's fantastic coronal,  
With wandering sighs of forest and of  
wave  
Mingles the murmur of a people's grief  
For him whose leaf shall fade not, neither  
fall.  
He hath fared forth, beyond these suns and  
showers.  
For us, the autumn glow, the autumn flame,  
And soon the winter silence shall be ours :  
Him the eternal spring of fadeless fame  
Crowns with no mortal flowers.

Rapt though he be from us,  
Virgil salutes him, and Theocritus ;  
Catullus, mightiest-brained Lucretius, each  
Greets him, their brother, on the Stygian  
beach ;  
Proudly a gaunt right hand doth Dante  
reach ;  
Milton and Wordsworth bid him welcome  
home ;  
Bright Keats to touch his raiment doth  
beseech ;  
Coleridge, his locks aspersed with fairy  
foam,

Calm Spenser, Chaucer suave,  
His equal friendship crave :  
And godlike spirits hail him guest, in  
speech  
Of Athens, Florence, Weimar, Stratford,  
Rome.

What needs his laurel our ephemeral  
tears,  
To save from visitation of decay ?  
Not in this temporal sunlight, now, that  
bay  
Blooms, nor to perishable mundane ears  
Sings he with lips of transitory clay ;  
For he hath joined the chorus of his peers  
In habitations of the perfect day :  
His earthly notes a heavenly audience  
hears,  
And more melodious are henceforth the  
spheres,  
Enriched with music stolen from earth  
away.

He hath returned to regions whence he  
came.  
Him doth the spirit divine  
Of universal loveliness reclaim.  
All nature is his shrine.  
Seek him henceforward in the wind and  
sea,  
In earth's and air's emotion or repose,  
In every star's august serenity,  
And in the rapture of the flaming rose.  
There seek him if ye would not seek in  
vain,  
There, in the rhythm and music of the  
Whole ;  
Yea, and forever in the human soul  
Made stronger and more beauteous by his  
strain.

For lo ! creation's self is one great  
choir,  
And what is nature's order but the rhyme  
Whereto the worlds keep time,  
And all things move with all things from  
their prime ?  
Who shall expound the mystery of the  
lyre ?  
In far retreats of elemental mind  
Obscurely comes and goes  
The imperative breath of song, that as the  
wind  
Is trackless, and oblivious whence it  
blows.

Demand of lilies wherefore they are white,  
Extort her crimson secret from the rose,  
But ask not of the Muse that she disclose  
The meaning of the riddle of her might :  
Somewhat of all things sealed and recom-  
dite,  
Save the enigma of herself, she knows.  
The master could not tell, with all his  
lore,  
Wherefore he sang, or whence the mandate  
sped :  
Even as the linnet sings, so I, he said ; —  
Ah, rather as the imperial nightingale,  
That held in trance the ancient Attic shore,  
And charms the ages with the notes that  
o'er  
All woodland chants immortally prevail !  
And now, from our vain plaudits greatly  
fled,  
He with diviner silence dwells instead,  
And on no earthly sea with transient roar,  
Unto no earthly airs, he trims his sail,  
But far beyond our vision and our hail  
Is heard forever and is seen no more.

No more, O never now,  
Lord of the lofty and the tranquil brow  
Whereon nor snows of time  
Have fallen, nor wintry rime,  
Shall men behold thee, sage and mage  
sublime.  
Once, in his youth obscure,  
The maker of this verse, which shall en-  
dure  
By splendor of its theme that cannot die,  
Beheld thee eye to eye,  
And touched through thee the hand  
Of every hero of thy race divine,  
Even to the sire of all the laurelled line,  
The sightless wanderer on the Ionian strand,  
With soul as healthful as the poignant  
brine,  
Wide as his skies and radiant as his seas,  
Starry from haunts of his Familiars nine,  
Glorious Mæonides.  
Yea, I beheld thee, and behold thee yet :  
Thou hast forgotten, but can I forget ?  
The accents of thy pure and sovereign  
tongue,  
Are they not ever goldenly imprest  
On memory's palimpsest ?  
I see the wizard locks like night that  
hung,  
I tread the floor thy hallowing feet have  
trod ;

I see the hands a nation's lyre that strung,  
The eyes that looked through life and  
gazed on God.

The seasons change, the winds they shift  
and veer ;  
The grass of yesteryear  
Is dead ; the birds depart, the groves decay :

Empires dissolve and peoples disappear :  
Song passes not away.  
Captains and conquerors leave a little dust,  
And kings a dubious legend of their reign ;  
The swords of Cæsars, they are less than  
rust :

The poet doth remain.  
Dead is Augustus, Maro is alive ;  
And thou, the Mantuan of our age and  
clime,

Like Virgil shalt thy race and tongue survive,  
Bequeathing no less honeyed words to  
time,

Embalmed in amber of eternal rhyme,  
And rich with sweets from every Muse's  
hive ;

While to the measure of the cosmic rune  
For purer ears thou shalt thy lyre attune,  
And heed no more the hum of idle praise  
In that great calm our tumults cannot  
reach,

Master who crown'st our immelodious days  
With flower of perfect speech.

#### THE FIRST SKYLARK OF SPRING

Two worlds hast thou to dwell in, Sweet, —  
The virginal, untroubled sky,  
And this vexed region at my feet. —  
Alas, but one have I !

To all my songs there clings the shade,  
The dulling shade, of mundane care ;  
They amid mortal mists are made, —  
Thine, in immortal air.

My heart is dashed with griefs and fears ;  
My song comes fluttering, and is gone.  
O high above the home of tears,  
Eternal Joy, sing on !

Not loftiest bard, of mightiest mind,  
Shall ever chant a note so pure,

Till he can cast this earth behind  
And breathe in heaven secure.

We sing of Life, with stormy breath  
That shakes the lute's distempered string:  
We sing of Love, and loveless Death  
Takes up the song we sing.

And born in toils of Fate's control,  
Insurgent from the womb, we strive  
With proud, unmanumitted soul  
To burst the golden gyve.

Thy spirit knows nor bounds nor bars ;  
On thee no shreds of thralldom hang :  
Not more enlarged, the morning stars  
Their great Te Deum sang.

But I am fettered to the sod,  
And but forget my bonds an hour ;  
In amplitude of dreams a god,  
A slave in dearth of power.

And fruitless knowledge clouds my soul,  
And fretful ignorance irks it more.  
Thou sing'st as if thou knew'st the whole,  
And lightly held'st thy lore !

Sing, for with rapturous throes of birth,  
And arrowy labyrinthine sting,  
There riots in the veins of Earth  
The ichor of the Spring !

Sing, for the beldam Night is fled,  
And Morn the bride is wreathed and gay,  
Sing, while her revelling lord o'erhead  
Leads the wild dance of day !

The serpent Winter sleeps upcurled :  
Sing, till I know not if there be  
Aught else in the dissolving world  
But melody and thee !

Sing, as thou drink'st of heaven thy fill,  
All hope, all wonder, all desire —  
Creation's ancient canticle  
To which the worlds conspire !

Somewhat as thou, Man once could sing,  
In porches of the lucent morn,  
Ere he had felt his lack of wing,  
Or cursed his iron bourn.

The springtime bubbled in his throat,  
The sweet sky seemed not far above,

And young and lovesome came the note ;—  
Ah, thine is Youth and Love !

Thou sing'st of what he knew of old,  
And dreamlike from afar recalls ;  
In flashes of forgotten gold  
An orient glory falls.

And as he listens, one by one  
Life's utmost splendors blaze more nigh ;  
Less inaccessible the sun,  
Less alien grows the sky.

For thou art native to the spheres,  
And of the courts of heaven art free,  
And carriest to his temporal ears  
News from eternity ;

And lead'st him to the dizzy verge,  
And lur'st him o'er the dazzling line,  
Where mortal and immortal merge,  
And human dies divine.

## SONG IN IMITATION OF THE ELIZABETHANS

SWEETEST sweets that time hath rifled  
Live anew on lyric tongue —  
Tresses with which Paris trifled,  
Lips to Antony's that clung.  
These surrender not their rose,  
Nor their golden puissance those.

Vain the envious loam that covers  
Her of Egypt, her of Troy :  
Helen's, Cleopatra's lovers  
Still desire them, still enjoy.  
Fate but stole what Song restored :  
Vain the aspic, vain the cord.

Idly clanged the sullen portal,  
Idly the sepulchral door :  
Fame the mighty, Love the immortal,  
These than foolish dust are more :  
Nor may captive Death refuse  
Homage to the conquering Muse.

## Arthur Reed Rogers

### IN PACE

WHEN you are dead some day, my dear,  
Quite dead and under ground,  
Where you will never see or hear  
A summer sight or sound,  
What shall remain of you in death,  
When all our songs to you  
Are silent as the bird whose breath  
Has sung the summer through ?

I wonder, will you ever wake,  
And with tired eyes again  
Live for your old life's little sake  
An age of joy or pain ?  
Shall some stern destiny control  
That perfect form, wherein  
I hardly see enough of soul  
To make your life a sin ?

For, we have heard, for all men born  
One harvest-day prepares  
Its golden garnerers for the corn,  
And fire to burn the tares ;  
But who shall gather into sheaves,  
Or turn aside to blame  
The poppies' puckered helpless leaves,  
Blown bells of scarlet flame ?

No hate so hard, no love so bold  
To seek your bliss or woe ;  
You are too sweet for hell to hold,  
And heaven would tire you so.  
A little while your joy shall be,  
And when you crave for rest  
The earth shall take you utterly  
Again into her breast.

And we will find a quiet place  
For your still sepulchre,  
And lay the flowers upon your face  
Sweet as your kisses were,  
And with hushed voices void of mirth  
Spread the light turf above,  
Soft as the silk you loved on earth  
As much as you could love.

Few tears, but once, our eyes shall shed,  
Nor will we sigh at all,  
But come and look upon your bed  
When the warm sunlights fall.  
Upon that grave no tree of fruit  
Shall grow, nor any grain,  
Only one flower of shallow root  
That will not spring again.

## ON THE BRIDGE

ALL the storm has rolled away,  
 Only now a cloud or two  
 Drifts in ragged disarray  
 Over the deep darkened blue ;  
 And the risen golden moon  
 Shakes the shadows of the trees  
 Round the river's stillnesses  
 And the birdsong of the June.

Under me the current glides,  
 Brown and deep and dimly lit,  
 Soundless save against the sides  
 Of the arch that narrows it ;  
 And the only sound that grieves  
 Is a noise that never stops,  
 Footsteps of the falling drops  
 Down the ladders of the leaves.

## John Arthur Blaikie

## ABSENCE

If not now soft airs may blow  
 From thy haven unto me,  
 If not now last Autumn's glow  
 Thrill delight 'twixt me and thee,  
 Call up Memory, oh, entreat her,  
 In the present there's none sweeter.

One true thought and constant only  
 To that pleasurable time  
 Me sufficeth to make lonely  
 All the void and mocking prime  
 Of this summertime, whose story  
 Pales in that exceeding glory.

## SONG

In thy white bosom Love is laid ;  
 His rosy cheek within that nest  
 Another dawning there hath made,  
 Causing in me a new unrest.  
 Like as the sun the hills with fire  
 He wakes anew my old desire.

But ah, thou dost defy the boy,  
 Too strong for him and me dost prove,

The freezing snows proclaim thee coy,  
 Purloin the blushing hope of Love  
 Who flies, alas for thy disdain !  
 The throne where he alone should reign.

## LOVE'S SECRET NAME

SIGH his name into the night  
 With the stars for company,  
 From thy lips 't will take fair flight,  
 Doing thee no injury,  
 If by the sea or trysting-tree  
 Thou breathe it in no company.

Whisper it from thy full heart,  
 Let none hear thy passion moan,  
 Safe from cruel pang or smart,  
 To the cold world unbeknown,  
 By darkling tree or silent sea  
 With Love alone for company.

In thy heart of hearts let sleep  
 All thy rapture ; and his name  
 True in purity shall keep  
 All its vital force and flame ;  
 Fickle speech and falsest jar  
 Come from lips that loudest are.

## Francis Thompson

## TO A POET BREAKING SILENCE

Too wearily had we and song  
 Been left to look and left to long,  
 Yea, song and we to long and look,  
 Since thine acquainted feet forsook

The mountain where the Muses hymn  
 For Sinai and the Seraphim.  
 Now in both the mountains' shine  
 Dress thy countenance, twice divine !  
 From Moses and the Muses draw  
 The Tables of thy double Law !



His rod-born fount and Castaly  
 Let the one rock bring forth for thee,  
 Renewing so from either spring  
 The songs which both thy countries sing :  
 Or we shall fear lest, heavened thus long,  
 Thou shouldst forget thy native song,  
 And mar thy mortal melodies  
 With broken stammer of the skies.

Ah ! let the sweet birds of the Lord  
 With earth's waters make accord ;  
 Teach how the crucifix may be  
 Carven from the laurel-tree,  
 Fruit of the Hesperides  
 Burnish take on Eden-trees,  
 The Muses' sacred grove be wet  
 With the red dew of Olivet,  
 And Sappho lay her burning brows  
 In white Cecilia's lap of snows !

Thy childhood must have felt the stings  
 Of too divine o'ershadowings ;  
 Its odorous heart have been a blossom  
 That in darkness did unbosom,  
 Those fire-flies of God to invite,  
 Burning spirits, which by night  
 Bear upon their laden wing  
 To such hearts impregnating.  
 For flowers that night-wings fertilize  
 Mock down the stars' unsteady eyes,  
 And with a happy, sleepless glance  
 Gaze the moon out of countenance.  
 I think thy girlhood's watchers must  
 Have took thy folded songs on trust,  
 And felt them, as one feels the stir  
 Of still lightnings in the hair,  
 When conscious hush expects the cloud  
 To speak the golden secret loud  
 Which tacit air is privy to ;  
 Flasked in the grape the wine they knew,  
 Ere thy poet-mouth was able  
 For its first young starry babble.  
 Keep'st thou not yet that subtle grace ?  
 Yea, in this silent interspace,  
 God sets His poems in thy face !

The loom which mortal verse affords,  
 Out of weak and mortal words,  
 Wovest thou thy singing-weed in,  
 To a rune of thy far Eden.  
 Vain are all disguises ! ah,  
 Heavenly *incognita* !  
 Thy mien bewrayeth through that wrong  
 The great Uranian House of Song !

As the vintages of earth  
 Taste of the sun that riped their birth,  
 We know what never cadent Sun  
 Thy lampèd clusters throbbèd upon,  
 What plumed feet the winepress trod ;  
 Thy wine is flavorful of God.  
 Whatever singing-robe thou wear  
 Has the Paradisal air ;  
 And some gold feather it has kept  
 Shows what Floor it lately swept r

### DREAM-TRYST

THE breaths of kissing night and day  
 Were mingled in the eastern Heaven :  
 Throbbing with unheard melody  
 Shook Lyra all its star-chord seven :  
 When dusk shrunk cold, and light trod  
 shy,  
 And dawn's gray eyes were troubled  
 gray ;  
 And souls went palely up the sky,  
 And mine to Lucidè.

There was no change in her sweet eyes  
 Since last I saw those sweet eyes shine ;  
 There was no change in her deep heart  
 Since last that deep heart knocked at  
 mine.

Her eyes were clear, her eyes were  
 Hope's,

Wherein did ever come and go  
 The sparkle of the fountain-drops  
 From her sweet soul below.

The chambers in the house of dreams  
 Are fed with so divine an air  
 That Time's hoar wings grow young  
 therein,  
 And they who walk there are most fair.  
 I joyed for me, I joyed for her,  
 Who with the Past meet girt about .  
 Where our last kiss still warms the air,  
 Nor can her eyes go out.

### DAISY

WHERE the thistle lifts a purple crown  
 Six foot out of the turf,  
 And the harebell shakes on the windy  
 hill —  
 O the breath of the distant surf ! —

The hills look over on the South,  
And southward dreams the sea ;  
And, with the sea-breeze hand in hand,  
Came innocence and she.

Where 'mid the gorse the raspberry  
Red for the gatherer springs,  
Two children did we stray and talk  
Wise, idle, childish things.

She listened with big-lipped surprise,  
Breast-deep mid flower and spine :  
Her skin was like a grape, whose veins  
Run snow instead of wine.

She knew not those sweet words she spake,  
Nor knew her own sweet way ;  
But there 's never a bird, so sweet a song  
Thronged in whose throat that day !

Oh, there were flowers in Storrington  
On the turf and on the spray ;  
But the sweetest flower on Sussex hills  
Was the Daisy-flower that day !

Her beauty smoothed earth's furrowed face!  
She gave me tokens three : —  
A look, a word of her winsome mouth,  
And a wild raspberry.

A berry red, a guileless look,  
A still word, — strings of sand !  
And yet they made my wild, wild heart  
Fly down to her little hand.

For standing artless as the air,  
And candid as the skies,  
She took the berries with her hand,  
And the love with her sweet eyes.

The fairest things have fleetest end :  
Their scent survives their close,  
But the rose's scent is bitterness  
To him that loved the rose !

She looked a little wistfully,  
Then went her sunshine way : —  
The sea's eye had a mist on it,  
And the leaves fell from the day.

She went her unremembering way,  
She went and left in me  
The pang of all the partings gone,  
And partings yet to be.

She left me marvelling why my soul  
Was sad that she was glad ;  
At all the sadness in the sweet,  
The sweetness in the sad.

Still, still I seemed to see her, still  
Look up with soft replies,  
And take the berries with her hand,  
And the love with her lovely eyes.

Nothing begins, and nothing ends,  
That is not paid with moan ;  
For we are born in others' pain,  
And perish in our own.

## James Kenneth Stephen

### LAPSUS CALAMI

TO R. K.

WILL there never come a season  
Which shall rid us from the curse  
Of a prose which knows no reason  
And an unmelodious verse :  
When the world shall cease to wonder  
At the genius of an ass,  
And a boy's eccentric blunder  
Shall not bring success to pass :

When mankind shall be delivered  
From the clash of magazines,  
And the inkstand shall be shivered  
Into countless smithereens :

When there stands a muzzled stripling,  
Mute, beside a muzzled bore :  
When the Rudyards cease from kipling  
And the Haggards ride no more.

### A THOUGHT

IF all the harm that women have done  
Were put in a bundle and rolled into one,  
Earth would not hold it,  
The sky could not enfold it,  
It could not be lighted nor warmed by the  
sun ;  
Such masses of evil  
Would puzzle the devil  
And keep him in fuel while Time's wheels  
run.

But if all the harm that's been done by  
men  
Were doubled and doubled and doubled  
again,  
And melted and fused into vapor and  
then  
Were squared and raised to the power of  
ten,  
There would n't be nearly enough, not  
near,  
To keep a small girl for the tenth of a  
year.

## A SONNET

Two voices are there: one is of the  
deep;  
It learns the storm-cloud's thunderous  
melody,

Now roars, now murmurs with the chan-  
ging sea,  
Now bird-like pipes, now closes soft in  
sleep:  
And one is of an old half-witted sheep  
Which bleats articulate monotony,  
And indicates that two and one are three,  
That grass is green, lakes damp, and moun-  
tains steep:  
And, Wordsworth, both are thine at cer-  
tain times,  
Forth from the heart of thy melodious  
rhymes  
The form and pressure of high thoughts  
will burst:  
At other times—good Lord! I'd rather be  
Quite unacquainted with the A. B. C.  
Than write such hopeless rubbish as thy  
worst.

## Rosamund Marriott Watson

("GRAHAM R. TOMSON")

## LE MAUVAIS LARRON

(SUGGESTED BY WILLETTE'S PICTURE)

THE moorland waste lay hushed in the  
dusk of the second day,  
Till a shuddering wind and shrill moaned  
up through the twilight gray;  
Like a wakening wraith it rose from the  
grave of the buried sun,  
And it whirled the sand by the tree—  
(there was never a tree but one—)  
But the tall bare bole stood fast, unswayed  
with the mad wind's stress,  
And a strong man hung thereon in his pain  
and his nakedness.  
His feet were nailed to the wood, and his  
arm strained over his head;  
'T was the dusk of the second day, and yet  
was the man not dead.  
The cold blast lifted his hair, but his limbs  
were set and stark,  
And under their heavy brows his eyes  
stared into the dark:  
He looked out over the waste, and his eyes  
were as coals of fire,  
Lit up with anguish and hate, and the  
flame of a strong desire.

The dark blood sprang from his wounds,  
the cold sweat stood on his face,  
For over the darkening plain came a rider  
riding apace.  
Her rags flapped loose in the wind; the  
last of the sunset glare  
Flung dusky gold on her brow and her  
bosom broad and bare.  
She was haggard with want and woe, on a  
jaded steed astride,  
And still, as it staggered and strove, she  
smote on its heaving side,  
Till she came to the limbless tree where  
the tortured man hung high—  
A motionless crooked mass on a yellow  
streak in the sky.

"'T is I—I am here, Antoine—I have  
found thee at last," she said;  
"O the hours have been long, but long  
and the minutes as drops of lead.  
Have they trapped thee, the full-fed  
flock, thou wert wont to harry and  
spoil?  
Do they laugh in their town secure o'er  
their measures of wine and oil?  
Ah God! that these hands might reach  
where they loll in their rich array;

Ah God, that they were but mine, all mine,  
to mangle and slay !  
How they shuddered and shrank, ere-  
while, at the sound of thy very  
name,  
When we lived as the gray wolves live,  
whom torture nor want may tame :  
And thou but a man ! and still a scourge  
and a terror to men,  
Yet only my lover to me, my dear, in the  
rare days then.  
O years of revel and love ! ye are gone as  
the wind goes by,  
He is snared and shorn of his strength, and  
the anguish of hell have I —  
I am here, O love, at thy feet ; I have  
ridden far and fast  
To gaze in thine eyes again, and to kiss  
thy lips at the last.”  
She rose to her feet and stood upright on  
the gaunt mare’s back,  
And she pressed her full red lips to his  
that were strained and black.  
“Good-night, for the last time now — good-  
night, beloved, and good-bye —”  
And his soul fled into the waste between a  
kiss and a sigh.

# DEID FOLKS’ FERRY

’T is They, of a veritie —  
They are calling thin an’ shrill ;  
We maun rise an’ put to sea,  
We maun gi’e the deid their will,  
We maun ferry them owre the faem,  
For they draw us as they list ;  
We maun bear the deid folk hame  
Through the mirk an’ the saft sea-  
mist.

“ But how can I gang the nicht,  
When I ’m new come hame frae sea ?  
When my heart is sair for the sicht  
O’ my lass that langs for me ? ”  
“ O your lassie lies asleep,  
An’ sae do your bairnies twa ;  
Th’ cliff-path ’s stey an’ steep,  
An’ the deid folk cry an’ ca’.”

O sae hooly steppit we,  
For the nicht was mirk an’ lown,

Wi’ never a sign to see,  
But the voices all aroun’.  
We laid to the saut sea-shore,  
An’ the boat dipped low i’ th’ tide,  
As she micht hae dipped wi’ a score,  
An’ our ain three sel’s beside.

O the boat she settled low,  
Till her gunwale kissed the faem,  
An’ she didna loup nor row  
As she bare the deid folk hame ;  
But she aye gaed swift an’ licht,  
An’ we naething saw nor wist  
Wha sailed i’ th’ boat that nicht  
Through the mirk an’ the saft sea-mist.

There was never a sign to see,  
But a misty shore an’ low ;  
Never a word spak’ we,  
But the boat she lightened slow,  
An’ a cauld sigh stirred my hair,  
An’ a cauld hand touched my wrist,  
An’ my heart sank cauld and sair  
I’ the mirk an’ the saft sea-mist.

Then the wind raise up wi’ a maen,  
(’T was a waefu’ wind, an’ weet),  
Like a deid saul wud wi’ pain,  
Like a bairnie wild wi’ freit ;  
But the boat rade swift an’ licht,  
Sae we wan the land fu’ sune,  
An’ the shore showed wan an’ white  
By a glint o’ the waning mune.

We steppit oot owre the sand  
Where an unco’ tide had been,  
An’ Black Donald caught my hand  
An’ coverit up his een :  
For there, in the wind an’ weet,  
Or ever I saw nor wist,  
My Jean an’ her weans lay cauld at my  
feet,  
In the mirk an’ the saft sea-mist.

An’ it’s O for my bonny Jean !  
An’ it’s O for my bairnies twa,  
It’s O an’ O for the watchet een  
An’ the steps that are gane awa’ —  
Awa’ to the Silent Place,  
Or ever I saw nor wist,  
Though I wot we twa went face to face  
Through the mirk an’ the saft sea-mist

## HEREAFTER

SHALL we not weary in the windless days  
Hereafter, for the murmur of the sea,  
The cool salt air across some grassy lea ?  
Shall we not go bewildered through a maze  
Of stately streets with glittering gems  
ablaze,

Forlorn amid the pearl and ivory,  
Straining our eyes beyond the bourne to see  
Phantoms from out Life's dear, forsaken  
ways ?

Give us again the crazy clay-built nest,  
Summer, and soft unseasonable spring,  
Our flowers to pluck, our broken songs to  
sing,

Our fairy gold of evening in the West ;  
Still to the land we love our longings  
cling,

The sweet, vain world of turmoil and un-  
rest.

## THE FARM ON THE LINKS

GRAY o'er the pallid links, haggard and  
forsaken,

Still the old roof-tree hangs rotting over-  
head,

Still the black windows stare sullenly to  
seaward,

Still the blank doorway gapes, open to  
the dead ;

What is it cries with the crying of the  
curlews ?

What comes apace on those fearful,  
stealthy feet,

Back from the chill sea-deeps, gliding o'er  
the sand-dunes,

Home to the old home, once again to  
meet ?

What is to say as they gather round the  
hearth-stone,

Flameless and dull as the feuds and  
fears of old ?

Laughing and fleeing still, menacing and  
mocking,

Sadder than death itself, harsher than  
the cold.

Woe for the ruined hearth, black with dule  
and evil,

Woe for the wrong and the hate too  
deep to die !

Woe for the deeds of the dreary days past  
over,

Woe for the grief of the gloomy days  
gone by !

Where do they come from ? furtive and  
despairing,

Where are they bound for ? those that  
gather there,

Slow, with the sea-wind sobbing through  
the chambers, —

Soft, with the salt mist stealing up the  
stair ?

Names that are nameless now, names of  
dread and loathing,

Banned and forbidden yet, dark with  
spot and stain :

Only the old house watches and remem-  
bers,

Only the old home welcomes them again.

## TO MY CAT

HALF loving-kindliness and half disdain,  
Thou comest to my call serenely suave,  
With humming speech and gracious ges-  
tures grave,

In salutation courtly and urbane ;  
Yet must I humble me thy grace to gain,  
For wiles may win thee though no arts  
enslave,

And nowhere gladly thou abidest save  
Where naught disturbs the concord of thy  
reign.

Sphinx of my quiet hearth ! who deign'st  
to dwell

Friend of my toil, companion of mine  
ease,

Thine is the lore of Ra and Rameses ;  
That men forget dost thou remember  
well,

Beholden still in blinking reveries  
With sombre, sea-green gaze inscrutable.

## AVE ATQUE VALE

FAR WELL, my Youth ! for now we needs  
must part,

For here the paths divide ;

Here hand from hand must sever, heart  
from heart, —

Divergence deep and wide.

You'll wear no withered roses for my sake,  
 Though I go mourning for you all day long,  
 Finding no magic more in bower or brake,  
 No melody in song.

Gray Eld must travel in my company  
 To seal this severance more fast and sure.  
 A joyless fellowship, i' faith, 't will be,  
 Yet must we fare together, I and he,  
 Till I shall tread the footpath way no more.

But when a blackbird pipes among the  
 boughs,

On some dim, iridescent day in spring,  
 Then I may dream you are remembering  
 Our ancient vows.

Or when some joy foregone, some fate  
 forsworn,  
 Looks through the dark eyes of the violet,  
 I may re-cross the set, forbidden bourne,  
 I may forget  
 Our long, long parting for a little while,  
 Dream of the golden splendors of your  
 smile,  
 Dream you remember yet.

## Lizzie M. Little

### LIFE

O LIFE! that mystery that no man  
 knows,  
 And all men ask: the Arab from his  
 sands,  
 The Caesar's self, lifting imperial hands,  
 And the lone dweller where the lotus  
 blooms;  
 O'er trackless tropics, and o'er silent snows,  
 She dumbly broods, that Sphinx of all the  
 lands;

And if she answers, no man understands,  
 And no cry breaks the blank of her repose.  
 But a new form rose once upon my pain,  
 With grave, sad lips, but in the eyes a  
 smile  
 Of deepest meaning dawning sweet and  
 slow,  
 Lighting to service, and no more in vain  
 I ask of Life, "What art thou?" — as ere-  
 while —  
 For since Love holds my hand I seem to  
 know!

## Katharine Tynan Hinkson

### SHEEP AND LAMBS

ALL in the April evening,  
 April airs were abroad,  
 The sheep with their little lambs  
 Passed me by on the road.

The sheep with their little lambs  
 Passed me by on the road;  
 All in the April evening  
 I thought on the Lamb of God.

The lambs were weary, and crying  
 With a weak, human cry.  
 I thought on the Lamb of God  
 Going meekly to die.

Up in the blue, blue mountains  
 Dewy pastures are sweet,  
 Rest for the little bodies,  
 Rest for the little feet,

But for the Lamb of God,  
 Up on the hill-top green,  
 Only a Cross of shame  
 Two stark crosses between.

All in the April evening,  
 April airs were abroad,  
 I saw the sheep with their lambs,  
 And thought on the Lamb of God.

## DE PROFUNDIS

You must be troubled, Asthore,  
 Because last night you came  
 And stood on the moonlit floor,  
 And called again my name.  
 In dreams I felt your tears,  
 In dreams mine eyes were wet ;  
 O, dead for seven long years !  
 And can you not forget ?  
 Are you not happy yet ?

*The mass-bell shall be rung,  
 The mass be said and sung,  
 And God will surely hear ;  
 Go back and sleep, my dear !*

You went away when you heard  
 The red cock's clarion crow.  
 You have given my heart a sword,  
 You have given my life a woe,  
 I, who your burden bore,  
 On whom your sorrows fell ;  
 You had to travel, Asthore,  
 Your bitter need to tell,  
 And I — was faring well !

*The mass-bell shall be rung,  
 The mass be said and sung,  
 And God will surely hear ;  
 Go back and sleep, my dear !*

## SINGING STARS

"WHAT sawest thou, Orion, thou hunter of  
 the star-lands,  
 On that night star-sown and azure when  
 thou cam'st in splendor sweeping,  
 And amid thy starry brethren from the  
 near lands and the far lands  
 All the night above a stable on the earth  
 thy watch wert keeping ?"

"Oh, I saw the stable surely, and the  
 young Child and the Mother,  
 And the placid beasts still gazing with  
 their mild eyes full of loving.  
 And I saw the trembling radiance of the  
 Star, my lordliest brother,  
 Light the earth and all the heavens as he  
 kept his guard unmoving.

"There were kings that came from East-  
 ward with their ivory, spice, and  
 sendal,  
 With gold fillets in their dark hair, and  
 gold brodered robes and stately,

And the shepherds, gazing star-ward, over  
 yonder hill did wend all,  
 And the silly sheep went meekly, and the  
 wise dog marvelled greatly.

"Oh we knew, we stars, the stable held  
 our King, His glory shaded,  
 That His baby hands were poising all the  
 spheres and constellations ;  
 Berenice shook her hair down, like a shower  
 of stardust braided,  
 And Arcturus, pale as silver, bent his  
 brows in adorations.

"The stars sang all together, sang their  
 love-songs with the angels,  
 With the Cherubim and Seraphim their  
 shrilly trumpets blended.  
 They have never sung together since that  
 night of great evangels,  
 And the young Child in the manger, and  
 the time of bondage ended."

## THE SAD MOTHER

O WHEN the half-light weaves  
 Wild shadows on the floor,  
 How ghostly come the withered leaves  
 Stealing about my door !

I sit and hold my breath,  
 Lone in the lonely house ;  
 Naught breaks the silence still as death,  
 Only a creeping mouse.

The patter of leaves, it may be,  
 But liker patter of feet,  
 The small feet of my own baby  
 That never felt the heat.

The small feet of my son,  
 Cold as the graveyard sod ;  
 My little, dumb, unchristened one  
 That may not win to God.

"Come in, dear babe," I cry,  
 Opening the door so wide.  
 The leaves go stealing softly by ;  
 How dark it is outside !

And though I kneel and pray  
 Long on the threshold-stone,  
 The little feet press on their way,  
 And I am ever alone.

## THE DEAD COACH

At night when sick folk wakeful lie,  
I heard the dead coach passing by,  
And heard it passing wild and fleet,  
And knew my time was come not yet.

Click-clack, click-clack, the hoofs went past,  
Who takes the dead coach travels fast,  
On and away through the wild night,  
The dead must rest ere morning light.

If one might follow on its track  
The coach and horses, midnight black,  
Within should sit a shape of doom  
That beckons one and all to come.

God pity them to-night who wait  
To hear the dead coach at their gate,  
And him who hears, though sense be  
dim,  
The mournful dead coach stop for him.

He shall go down with a still face,  
And mount the steps and take his place,  
The door be shut, the order said !  
How fast the pace is with the dead !

Click-clack, click-clack, the hour is chill,  
The dead coach climbs the distant hill.  
Now, God, the Father of us all,  
Wipe Thou the widow's tears that fall !

## May Kendall

## A PURE HYPOTHESIS

(A Lover, in *Four-dimensioned space*, describes  
a Dream.)

AH, love, the teacher we decried,  
That erudite professor grim,  
In mathematics drenched and dyed,  
Too hastily we scouted him.  
He said : " The bounds of Time and Space,  
The categories we revere,  
May be in quite another case  
In quite another sphere."

He told us : " Science can conceive  
A race whose feeble comprehension  
Can't be persuaded to believe  
That there exists our Fourth Dimen-  
sion,

Whom Time and Space for ever balk ;  
But of these beings incomplete,  
Whether upon their heads they walk  
Or stand upon their feet —

" We cannot tell, we do not know,  
Imagination stops confounded ;  
We can but say ' It may be so,'  
To every theory propounded."  
Too glad were we in this our scheme  
Of things, his notions to embrace, —  
But — I have dreamed an awful dream  
Of *Three-dimensioned Space* !

I dreamed — the horror seemed to stun  
My logical perception strong —  
That everything beneath the sun  
Was so *unutterably wrong*.  
I thought — what words can I com-  
mand ? —

*That nothing ever did come right.*  
No wonder you can't understand :  
I could not, till last night !

I would not, if I could, recall  
The horror of those novel heavens,  
Where Present, Past, and Future all  
Appeared at sixes and at sevens,  
Where Capital and Labor fought,  
And, in the nightmare of the mind,  
No contradictories were thought  
As truthfully combined !

Nay, in that dream-distorted clime,  
These fatal wilds I wandered through,  
The boundaries of Space and Time  
Had got most frightfully askew.  
" What is 'askew' ?" my love, you cry ;  
I cannot answer, can't portray ;  
The sense of Everything awry  
No language can convey.

I can't tell what my words denote,  
I know not what my phrases mean ;  
Inexplicable terrors float  
Before this spirit once serene.



Ah, what if on some lurid star  
There should exist a hapless race,  
Who live and love, who think and are,  
In Three-dimensioned Space !

### A BOARD SCHOOL PASTORAL

ALONE I stay ; for I am lame,  
I cannot join them at the game,  
The lads and lasses ;  
But many a summer holiday  
I sit apart and watch them play,  
And well I know : my heart can say,  
When Ella passes.

Of all the maidens in the place,  
'T is Ella has the sunniest face,  
Her eyes are clearest.  
Of all the girls, or here or there,  
'T is Ella's voice is soft and rare,  
And Ella has the darkest hair,  
And Ella's dearest.

Oh, strong the lads for bat or ball,  
But I in wit am first of all  
The master praises.  
The master's mien is grave and wise ;  
But, while I look into his eyes,  
My heart, that o'er the schoolroom flies,  
At Ella gazes.

And Hal's below me every day ;  
For Hal is wild, and he is gay,  
He loves not learning.  
But when the swiftest runners meet,  
Oh, who but Hal is proud and fleet,  
And there's a smile I know will greet  
His glad returning.

They call me moody, dull, and blind,  
They say with books I maze my mind,  
The lads and lasses ;  
But little do they know — ah me !  
How with my book upon my knee  
I dream and dream, but ever see  
Where Ella passes.

### A LEGEND

AY, an old story, yet it might  
Have truth in it — who knows ?  
Of the heroine's breaking down one night  
Just ere the curtain rose.

And suddenly, when fear and doubt  
Had shaken every heart,  
There stepped an unknown actress out  
To take the heroine's part.

But oh the magic of her face,  
And oh the songs she sung,  
And oh the rapture in the place,  
And oh the flowers they flung !

But she never stooped : they lay all night  
As when she turned away  
And left them — and the saddest light  
Shone in her eyes of gray.

She gave a smile in glancing round,  
And sighed, one fancied, then —  
But never they knew where she was bound,  
Or saw her face again.

But the old prompter, gray and frail,  
They heard him murmur low :  
"It only could be Meg Coverdale,  
Died thirty years ago,

"In that old part who took the town ;  
And she was fair, as fair  
As when they shut the coffin down  
On the gleam of her golden hair ;

"And it was n't hard to understand  
How a lass so fair as she  
Could never rest in the Promised Land  
Where none but angels be."

### THE PAGE OF LANCELOT

So I arm thee for the final night,  
And for thy one defeat ;  
For God upon his side shall fight  
When thou and he shall meet.  
I know, for good or evil, thine  
Will be a well-fought field —  
For good or evil, master mine,  
If I may bear thy shield !

Now art thou the unfaithfullest  
Of all that bore the vow —  
Yet some there are that love thee best,  
Most honor, even now.  
I see the face I held divine  
Ah, yet divine revealed !  
For good or evil, master mine,  
If I may bear thy shield !

## Amy Levy

## A LONDON PLANE-TREE

GREEN is the plane-tree in the square,  
The other trees are brown ;  
They droop and pine for country air ;  
The plane-tree loves the town.

Here from my garret-pane, I mark  
The plane-tree bud and blow,  
Shed her recuperative bark,  
And spread her shade below.

Among her branches, in and out,  
The city breezes play ;  
The dun fog wraps her round about ;  
Above, the smoke curls gray.

Others the country take for choice,  
And hold the town in scorn ;  
But she has listened to the voice  
On city breezes borne.

## BETWEEN THE SHOWERS

BETWEEN the showers I went my way,  
The glistening street was bright with  
flowers ;  
It seemed that March had turned to May  
Between the showers.

Above the shining roofs and towers  
The blue broke forth athwart the gray ;  
Birds carolled in their leafless bowers.

Hither and thither, swift and gay,  
The people chased the changeful hours ;  
And you, you passed and smiled that day,  
Between the showers.

## IN THE MILE END ROAD

How like her ! But 't is she herself,  
Comes up the crowded street,  
How little did I think, the morn,  
My only love to meet !

Whose else that motion and that mien ?  
Whose else that airy tread ?  
For one strange moment I forgot  
My only love was dead.

## TO VERNON LEE

ON Bellosguardo, when the year was  
young,  
We wandered, seeking for the daffodil  
And dark anemone, whose purples fill  
The peasant's plot, between the corn-shoots  
sprung.  
Over the gray, low wall the olive flung  
Her deeper grayness ; far off, hill on  
hill  
Sloped to the sky, which, pearly-pale and  
still,  
Above the large and luminous landscape  
hung.  
A snowy blackthorn flowered beyond my  
reach ;  
You broke a branch and gave it to me  
there ;  
I found for you a scarlet blossom rare.  
Thereby ran on of Art and Life our  
speech ;  
And of the gifts the gods had given to  
each —  
Hope unto you, and unto me Despair.

## Elizabeth Craigmyle

## SOLWAY SANDS

TWA race doon by the Gatehope-Slack,  
When nicht is wearin' near to the noon,  
He on the gray and she on the black ;  
Her faither and brithers are hard on the  
track,  
And Solway sands are white in the moon.

Strong is their love, but their loves may be  
twined  
Or ever the lady grant love's boon ;  
Elliot's and Armstrong's hold chase behind,  
Their shouts and curses ring down the  
wind,  
And Solway sands stretch white in the  
moon.

Annan rins fu' frae brae to bank,  
But Katharine's lover is nae coward  
loon ;

Into the good gray's foam-flecked flank  
In the rowels o' the gray steel sank,  
And Solway sands wait white in the  
moon.

The water's up to his bandelier,  
It's up to the waist o' her satin goon ;  
"We'll win to the shore and never fear,  
There's never a Elliot will follow here,"  
And Solway sands glint white in the  
moon.

The steeds and the riders are safely  
o'er,

Through the swirl o' waters that waste  
and droon ;

"We try the swimming this night no  
more,

The boat is waiting on Solway shore,  
And Solway sands shine white in the  
moon."

Through the gray tide-water their horses  
splash,

Through the salt pools left on the sea-  
sand broon ;

Then on to the waiting boat they dash, —

Their midnight riding is wild and rash,  
And Solway sands gleam white in the  
moon.

"To-night the boat's rough deck I trow,  
Next night the bridal in Carlisle toon."  
But nights shall come and nights shall

go,  
O'er their bride-bed deep in the quick-  
sand's flow,  
And Solway sands stand white in the  
moon.

The boat rocks light on the Solway wave,  
The turn of the tide is coming soon,  
But slowly they sink in their ghastly grave,  
Wrapped round in the dark with none to  
save,

And Solway sands laugh white in the  
moon.

The cloud wrack breaks, and the stars  
shine fair,

The sea's voice sounds like a mystic  
rune,

The skipper looks out, but none are there,  
The glimmering coast-line is wide and  
bare,

And Solway Sands are white in the  
moon.

## Ernest Rhys

### LONDON FEAST

O WHERE do you go, and what's your will,  
My sunburnt herdsman of the hill,

That leave your nerds no pastoral priest,  
And take the road where, sad and dun,  
The smoke-cloud drapes the April sun ? —

*"We go to taste  
Of London feast."*

O country-lads, this April tide,  
Why do you leave the country-side ?

The new-come Spring stirs bird and  
beast ;

The winter storm is over now,  
And melted the December snow : —

*"We go to taste  
Of London feast !"*

O village maidens, April girls,  
With dancing eyes and country curls,  
Is April naught, the maypole ceased  
That you must leave the daisied places  
That painted all your pretty faces ? —

*"We go to taste  
Of London feast."*

And ancient dalesmen of the north,  
That leave your dales, and the sweet brow  
earth,

Are country acres so decreased,  
And Cumbrian fells no longer ringing  
With bleating lambs, and blackbirds sing  
ing ? —

*"We go to taste  
Of London feast."*

O sailor lads, that love the sea,  
Are you, too, of this company ? —  
The shifting wind 's no longer east ;  
Yet you have put the helm about,  
To come ashore, and join the rout ? —  
    *" We go to taste  
    Of London feast."*

Too late, my golden mariners !  
I have seen there these many years,  
How Most grew more, and less grew  
Least ;  
And now you go too late ; the board  
Cannot one crumb to you afford :  
    *You cannot taste  
    Of London feast.*

Too late, dear children of the sun ;  
For London Feast is past and gone !  
I sat it out, and now released  
Make westward from its weary gate.  
Fools and unwise, you are too late :  
    *You cannot taste  
    Of London feast.*

They did not heed, they would not stay ;  
I saw the dust on London way  
By denser thousands still increased :  
My cry was vain. As they went by  
Their murmur ran, for all reply : —  
    *" We go to taste  
    Of London feast."*

#### AN AUTOBIOGRAPHY

WALES England wed ; so I was bred.  
'T was merry London gave me  
breath.  
I dreamt of love, and fame : I strove.  
But Ireland taught me love was  
best :  
And Irish eyes, and London cries, and  
streams of Wales, may tell the  
rest.  
What more than these I asked of life, I  
am content to have from Death.

#### DIANA

THIS new Diana makes weak men her  
prey,  
And, making captive, still would fain  
pursue,

And still would keep, and still would drive  
away, —  
So day by day,  
Hate, hunt, do murder, and yet love  
them too ;  
    Ah, dear Diana !

'T were well, poor fools, to shun her cruel  
spear,  
More fatal far than that which slew of  
old ;  
Her spear is wit, that she so brings to  
bear ;  
Then laughs to hear  
When it has struck, and one more heart  
runs cold ;  
    Ah, dear Diana !

Be wise, O fools, and shun her cruel  
eyes,  
Which, when you see, you straight must  
love, to death.  
This new Diana has such sorceries,  
Who loves her, dies ;  
And dying, cries still, with his latest  
breath, —  
    Ah, dear Diana !

#### BRECHVA'S HARP SONG

LITTLE harp, at thy cry,  
He shall come in good time ;  
And thy sword-song on high,  
High shall chime.

Little harp, in his brain  
Is the fire ; in his hand  
Are the sword and the rein  
Of command.

Little harp, like the wind  
Is his strength ; like thy song  
Are his words, to unbind  
Wales ere long !

Little harp, if his name  
Be unknown, ye shall hear  
How the stars tell his fame  
Far and near.

Little harp, if unknown  
He come, ye shall sing  
When Eryri shall throne  
Him All King !

## WHITE ROSES

No sleep like hers, no rest,  
In all the earth to-night :  
Upon her whiter breast  
Our roses lie so light.

She had no sins to lose,  
As some might say ;  
But calmly keeps her pale repose  
Till God's good day.

SONG OF THE WULFSHAW  
LARCHES

HEART of Earth, let us be gone,  
From this rock where we have stayed  
While the sun has risen and shone  
Ten thousand times, and thrown our shade  
Always in the self-same place.

Now the night draws on apace :  
The day is dying on the height,

The wind brings cold sea-fragrance  
here,

And cries, and restless murmurings,  
Now night is near, —  
Of wings and feet that take to flight,  
Of furry feet and feathery wings  
That take their joyous flight at will  
Away and over the hiding hill,  
And into the land where the sun has  
fled.

O let us go, as they have sped, —  
The soft swift shapes that left us  
here,

The gentle things that came and went  
And left us in imprisonment !  
Let us be gone, as they have gone,  
Away, and into the hidden lands ; —  
From rock and turf our roots uprear,  
Break from the clinging keeping bands,  
Out of this long imprisoning break ;  
At last, our sunward journey take,  
And far, to-night, and farther on, —  
Heart of Earth, let us be gone !

## Arthur Christopher Benson

## KNAPWEED

By copse and hedgerow, waste and wall,  
He thrusts his cushions red ;  
O'er burdock rank, o'er thistles tall,  
He rears his hardy head :  
Within, without, the strong leaves press,  
He screens the mossy stone,  
Lord of a narrow wilderness,  
Self-centred and alone.

He numbers no observant friends,  
He soothes no childish woes,  
Yet nature nurtures him, and tends  
As duly as the rose ;  
He drinks the secret, stealing dews of heaven,  
The wind is in his ears,  
To guard his growth the planets seven  
Swing in their airy spheres.

The spirits of the fields and woods  
Throb in his sturdy veins :  
He drinks the secret, stealing floods,  
And swills the volleying rains :  
And when the birds' note showers and  
breaks  
The wood's green heart within,

He stirs his plumy brow and wakes  
To draw the sunlight in.

Mute sheep that pull the grasses soft  
Crop close and pass him by,  
Until he stands alone, aloft,  
In surly majesty.  
No fly so keen, no bee so bold,  
To pierce that knotted zone,  
He frowns as though he guarded gold,  
And yet he garners none.

And so when autumn winds blow late,  
And whirl the chilly wave,  
He bows before the common fate,  
And drops beside his grave.  
None ever owed him thanks or said  
" A gift of gracious heaven."  
Down in the mire he droops his head ;  
Forgotten, not forgiven.

Smile on, brave weed ! let none inquire  
What made or bade thee rise :  
Toss thy tough fingers high and higher  
To flout the drenching skies.  
Let others toil for others' good,  
And miss or mar their own ;

Thou hast brave health, and fortitude  
To live and die alone !

# REALISM

AND truth, you say, is all divine ;  
'T is truth we live by ; let her drench  
The shuddering heart like potent wine ;  
No matter how she wreck or wrench

The gracious instincts from their throne,  
Or steep the virgin soul in tears ; —  
No matter ; let her learn her own  
Enormities, her vilest fears,

And sound the sickliest depths of crime,  
And creep through roaring drains of woe,  
To soar at last, unstained, sublime,  
Knowing the worst that man can know ;

And having won the firmer ground,  
When loathing quickens pity's eyes,  
Still lean and beckon underground,  
And tempt a struggling foot to rise.

Well, well, it is the stronger way !  
Heroic stuff is hardly made ;  
But one, who dallies with dismay,  
Admires your boldness, half-afraid.

He deems that knowledge, bitter-sweet,  
Can rust and rot the bars of right,  
Till weakness sets her trembling feet  
Across the threshold of the night.

She peers, she ventures ; growing bold,  
She breathes the enervating air,  
And shuns the aspiring summits, cold  
And silent, where the dawn is fair.

She wonders, aching to be free,  
Too soft to burst the uncertain band,  
Till chains of drear fatality  
Arrest the feeble willing hand.

Nay, let the stainless eye of youth  
Be blind to that bewildering light !  
When faith and virtue falter, truth  
Is handmaid to the hags of night.

# AN ENGLISH SHELL

I was an English shell,  
Cunningly made and well,  
With a heart of fire in an iron frame,

Ready to break in fury and flame,  
Slice through the ranks my raging way,  
Dying myself, to slay.

Out from the heart of the battle-ship,  
Yelling a song of death, I rose,  
Brake from the cannon's smoky lip

Into a land of foes : —  
How was I baffled ? I soared and sank  
Over the bastion, across the hill,  
Into the lap of a grassy bank,  
Impotent there to kill.

Slowly the thunder died away ; —  
My merry comrades, how you roared,  
Loud and jubilant, while I lay  
Sunk in the slothful sward !  
Peace came back with her corn and wine,  
Smiling faint with a bleeding breast,  
While in the offing, over the brine  
My battle-ship steered to the West.

Then were the long slopes crowned again  
With clustering vines and waving grain,  
Winter by winter the stealing rain  
Fretted me rotting there.

Suddenly once as I sadly slept,  
Tinkling, the slow team over me stept, —  
Jarring the ploughshare, — I was swept  
Into the breezy air.

Why did he tempt me ? I had lain  
Year by year in the peaceful rain,  
Till my lionlike heart had grown  
Dull and motionless, heavy as stone ; —  
Mocking, he smote me : —

Then I leapt  
Out in my anger, and screamed and swept  
Him as he laughed in a storm of blood,  
Shattered sinew and flying brain,  
Brake the cottage and scarred the wood,  
Roaring across the plain.

How should you blame me ? Ay, 't was  
peace !

War was the word I had learned to know ; —  
Think you, I was an English shell,  
Trained one lesson alone to spell —  
I had vowed as I lay below,  
Vowed to perish and find release  
Slaying an English foe.

# AFTER CONSTRUING

LORD CÆSAR, when you sternly wrote  
The story of your grim campaigns,  
And watched the ragged smoke-wreath float  
Above the burning plains,

Amid the impenetrable wood,  
 Amid the camp's incessant hum,  
 At eve, beside the tumbling flood  
 In high Avaricum,

You little recked, imperious head,  
 When shrilled your shattering trumpet's  
 noise,  
 Your frigid sections would be read  
 By bright-eyed English boys.

Ah me ! who penetrates to-day  
 The secret of your deep designs ?  
 Your sovereign visions, as you lay  
 Amid the sleeping lines ?

The Mantuan singer pleading stands ;  
 From century to century  
 He leans and reaches wistful hands,  
 And cannot bear to die.

But you are silent, secret, proud,  
 No smile upon your haggard face,  
 As when you eyed the murderous  
 crowd  
 Beside the statue's base.

I marvel : that Titanic heart  
 Beats strongly through the arid page,  
 And we, self-conscious sons of art,  
 In this bewildering age,

Like dizzy revellers stumbling out  
 Upon the pure and peaceful night,  
 Are sobered into troubled doubt,  
 As swims across our sight

The ray of that sequestered sun,  
 Far in the illimitable blue, —  
 The dream of all you left undone,  
 Of all you dared to do.

## Dorman Gale

### SONG

THIS peach is pink with such a pink  
 As suits the peach divinely ;  
 The cunning color rarely spread  
 Fades to the yellow finely ;  
 But where to spy the truest pink  
 Is in my Love's soft cheek, I think.

The snowdrop, child of windy March,  
 Doth glory in her whiteness ;  
 Her golden neighbors, crocuses,  
 Unenvious praise her brightness !  
 But I do know where, out of sight,  
 My sweetheart keeps a warmer white.

### SONG

WAIT but a little while —  
 The bird will bring  
 A heart in tune for melodies  
 Unto the spring,  
 Till he who 's in the cedar there  
 Is moved to trill a song so rare,  
 And pipe her fair.

Wait but a little while —  
 The bud will break ;

The inner rose will open and glow  
 For summer's sake ;  
 Fond bees will lodge within her breast  
 Till she herself is plucked and pressed  
 Where I would rest.

Wait but a little while —  
 The maid will grow  
 Gracious with lips and hands to thee,  
 With breast of snow.  
 To-day Love 's mute, but time hath sown  
 A soul in her to match thine own,  
 Though yet ungrown.

### A PRIEST

NATURE and he went ever hand in hand  
 Across the hills and down the lonely lane ;  
 They captured starry shells upon the  
 strand  
 And lay enchanted by the musing main.  
 So She, who loved him for his love of her,  
 Made him the heir to tracteries and signs  
 On tiny children nigh too small to stir  
 In great green plains of hazel leaf or  
 vines.  
 She taught the trouble of the nightingale ;  
 Revealed the velvet secret of the rose ;

She breathed divinity into his heart,  
That rare divinity of watching those  
Slow growths that make a nettle learn to  
    dart

The puny poison of its little throes.

Her miracles of motion, butterflies,  
Rubies and sapphires skimming lily-crests,  
Carved on a yellow petal with their eyes  
Tranced by the beauty of their powdered  
    breasts,

Seen in the mirror of a drop of dew,  
He loved as friends and as a friend he knew.  
The dust of gold and scarlet underwings  
More precious was to him than nuggets torn  
From all invaded treasure-crypts of time,  
And every floating, painted, silver beam  
Drew him to roses where it stayed to  
    dream,

Or down sweet avenues of scented lime.

And Nature trained him tenderly to know  
The rain of melodies in coverts heard.  
Let him but catch the cadences that flow  
From hollybush or lilac, elm or sloe,  
And he would mate the music with the bird.  
The faintest song a redstart ever sang  
Was redstart's piping, and the whitethroat  
    knew

No cunning trill, no mazy shake that rang  
Doubtful on ears unaided by the view.

But in his glory, as a young pure priest  
In that great temple, only roofed by stars,  
An angel hastened from the sacred East  
To reap the wisest and to leave the least.  
And as he moaned upon the couch of death,  
Breathing away his little share of breath,  
All suddenly he sprang upright in bed !  
Life, like a ray, poured fresh into his face,  
Flooding the hollow cheeks with passing  
    grace.

He listened long, then pointed up above ;  
Laughed a low laugh of boundless joy and  
    love —

*That was a plover called,* he softly said,  
And on his wife's breast fell, serenely  
    dead !

### THE COUNTRY FAITH

HERE in the country's heart  
Where the grass is green,  
Life is the same sweet life  
As it e'er hath been.

Trust in a God still lives,  
And the bell at morn  
Floats with a thought of God  
O'er the rising corn.

God comes down in the rain,  
And the crop grows tall —  
This is the country faith,  
And the best of all !

### A DEAD FRIEND

It hardly seems that he is dead,  
So strange it is that we are here  
Beneath this great blue shell of sky  
    With apple-bloom and pear :  
It scarce seems true that we can note  
The bursting rosebud's edge of flame,  
Or watch the blackbird's swelling throat  
    While he is but a name.

No more the chaffinch at his step  
Pipes suddenly her shrill surprise,  
For in an ecstasy of sleep  
Unconsciously he lies,  
Not knowing that the sweet brown lark  
From off her bosom's feathery lace  
Shakes down the dewdrop in her flight  
    To fall upon his face.

### CONTENT

THOUGH singing but the shy and sweet  
Untrod by multitudes of feet,  
Songs bounded by the brook and wheat,  
    I have not failed in this,  
The only lure my woodland note,  
To win all England's whitest throat !  
O bards in gold and fire who wrote,  
    Be yours all other bliss !

### THE FIRST KISS

ON Helen's heart the day were night !  
But I may not adventure there :  
Her breast is guarded by a right,  
    And she is true as fair.

And though in happy days her eyes  
The glow within mine own could please,  
She's purer than the babe who cries  
    For empire on her knees.



Her love is for her lord and child,  
And unto them belongs her snow ;  
But none can rob me of her wild  
Young kiss of long ago !

### TO MY BROTHERS

O BROTHERS, who must ache and stoop  
O'er wordy tasks in London town,  
How scantily Laura trips for you —  
A poem in a gown !  
How rare if Grub-street grew a lawn !  
How sweet if Nature's lap could spare  
A dandelion for the Strand,  
A cowslip for Mayfair !

But here, from immaterial lyres,  
There rings in easy confidence  
The blackbird's bright philosophy  
On apple-spray or fence :  
For ploughmen wending home from toil  
Some patriot thrush outpours his lay,  
And voices, wildly eloquent,  
The diary of his day.

These living lyrics you may hear  
Remembering the lane's romance,  
All hung in wicker heels to chirp  
Thin ghosts of utterance :  
But where the gusts of liberty  
Make Ragged Robin wisely bend,  
They quicken hedgerows with their song,  
Melodiously unpennd.

If souls of mighty singers leave  
The vacant body to its hush,  
Does Shelley linger in the lark,  
Or Keats possess the thrush ?  
The end is undecaying doubt,  
And in some blackbird's bosom still

Great Tennyson may sweeten eve  
And whistle on the hill.

Come, brothers, to this clean delight,  
And watch the velvet-headed tit.  
Here's honest sorrel in the grass  
And sturdy cuckoo-spit :  
What shepherds hear you shall not miss,  
And at deliverance of dawn  
Shall see a miracle of bloom  
Across the sparkling lawn.

The forest musically begs  
To fan you with its leafy love ;  
Oh, fall asleep upon this moss  
Entreated by the dove !  
Here shall that sweet Conservative,  
Dear Mother Nature, lend to you  
Her lovely rural elements  
Beneath the primal blue.

O brothers, who must ache and stoop  
O'er wordy tasks in London town,  
How scantily Laura trips for you —  
A poem in a gown !  
How good if Fleet-street grew a lawn !  
How sweet if garden-plots could spare  
A bed of cloves to scent the Strand,  
A pansy for Mayfair !

### DAWN AND DARK

GOD with His million cares  
Went to the left or right,  
Leaving our world ; and the day  
Grew night.

Back from a sphere He came  
Over a starry lawn,  
Looked at our world ; and the dark  
Grew dawn.

## A. C. Quiller-Couch

### THE SPLENDID SPUR

NOT on the neck of prince or hound  
Nor on a woman's finger twin'd,  
May gold from the deriding ground  
Keep sacred that we sacred bind :  
Only the heel  
Of splendid steel

Shall stand secure on sliding fate,  
When golden navies weep their freight.

The scarlet hat, the laurel'd stave  
Are measures, not the springs, of  
worth ;  
In a wife's lap, as in a grave,  
Man's airy notions mix with earth.

Seek other spur  
Bravely to stir  
The dust in this loud world, and tread  
Alp-high among the whisp'ring dead.

*Trust in thyself*, — then spur amain :  
So shall Charybdis wear a grace,  
Grim Ætna laugh, the Libyan plain  
Take roses to her shrivell'd face.  
This orb — this round  
Of sight and sound —  
Count it the lists that God hath built  
For haughty hearts to ride a-tilt.

### THE WHITE MOTH

*If a leaf rustled, she would start :  
And yet she died, a year ago.  
How had so frail a thing the heart  
To journey where she trembled so ?  
And do they turn and turn in fright,  
Those little feet, in so much night ?*

The light above the poet's head  
Streamed on the page and on the cloth,

And twice and thrice there buffeted  
On the black pane a white-winged moth :  
'T was Annie's soul that beat outside  
And "Open, open, open !" cried :

"I could not find the way to God ;  
There were too many flaming suns  
For signposts, and the fearful road  
Led over wastes where millions  
Of tangled comets hissed and burned —  
I was bewildered and I turned.

"O, it was easy then ! I knew  
Your window and no star beside.  
Look up, and take me back to you !"  
— He rose and thrust the window wide.  
'T was but because his brain was hot  
With rhyming ; for he heard her not.

But poets polishing a phrase  
Show anger over trivial things ;  
And as she blundered in the blaze  
Towards him, on ecstatic wings,  
He raised a hand and smote her dead ;  
Then wrote "*That I had died instead !*"

## Jane Barlow

### A CURLEW'S CALL

Ἐκλυον ἂν ἐγὼ οὐδ' ἂν ἤλπισ' αὐδάν.

WHETHEN is it yourself, Mister Hagan ?  
an' lookin' right hearty you are ;  
'T is a thrate to behold you agin. You 'll  
be waitin' to take the long car  
For Kilmoyna, the same as meself, sir ?  
They 're late at the cross-roads to-  
night,  
For I mind when the days 'ud be long,  
they 'd be here ere the droop of the  
light,  
Yet out yonder far over the bog there 's  
the sunset beginnin' to burn  
Like the red of a camp-fire raked low, and  
no sign of thim roundin' the turn. —

So the dark 'll git ahead of us home on this  
jaunt ; we 've good ten mile to go,  
And thin after the rain-pours this mornin',  
we 're apt to be draggin' an' slow —  
Ay, you 're right, sir : alongside the road  
I 've been thravellin' you 'd scarce  
count that far ;

You 'll cross dark an' light times and agin  
between Creggan and Kandahar.

And is Norah along wid you ? Well, Norah  
jewel, how 's yourself all this year ?  
Sure she 's thin grown and white, sir, to  
what I remember her last time we  
were here.

Took could in the spring ? Ah, begorra,  
the March win 's as bad as a blight ;  
But the weather we git in Afghanistan,  
troth, 't would destroy her outright.  
For in summer Ould Horny seems houldin'  
the earth in the heat of his hand,  
And in winther the snow 's the great ghost  
of a world settled down on the land,  
Wid a blast keenin' over it fit to be freezin'  
the sun where he shone ;  
If they 'd lease you that counthry rint-free,  
you 'd do richter to let it alone.

Glad enough to be ought of it ? Well, in  
a way, but I 've this on me mind,  
That I 'm come like the winther's worst day,  
after lavin' me betthers behind ;

An' the nearer I git to the ould place at  
home, it's the stranger I seem,  
Missin' thim I'll behold there no more till  
me furlough I take in a dream.  
But the divil a dream's in it now, and I'd  
liefer dream ugly than think  
What Jack Connolly's folk 'll remember  
whinever they notice the blink  
Of me coat past their hedge, and I goin'  
their road. Jack's poor mother be-  
like  
'Ill be feedin' her hins in the door, or else  
gath'rin' her clothes at the dyke,  
And it's down to the gate she'll be runnin'  
and callin', an' biddin' me step in ;  
And she'll say to me : " Well, Dan, you're  
home, and I'm glad, sure, to see  
you agin."  
Quare an' glad, I'll be bound, wid the  
thought in her heart of how long  
she might wait,  
Ere she'd see her own slip of a redecoat  
come route-marchin' in at her gate ;  
He that's campin' apart from us, joined  
wid the throop who shift quarters  
no more ;  
Crep' in under the tent that's wide worlds  
beyond call, tho' 't was pitched at  
your door.  
Ah, the crathur: 'tis poor bits of hope  
folk take up wid whin luck's turnin'  
bad !  
She that not so long since 'ud be thinkin'  
she'd soon git a sight of the lad,  
There she'll stand wid her eyes on me  
face, till I see all as plain's if I  
heard  
How she's wond'rin', an' dhreadin' to ask,  
have I brought her so much as a  
word.  
That's the notion's come home wid me ;  
faix, I get thinkin' it every odd  
while,  
Maybe off as a lamed horse shrinks his fut  
in the len'th of a stony mile.  
You'll remember Jack Connolly, sir ? Ay,  
for sure, 'tis good neighbors you've  
been  
Since he was n't the height of your stick,  
and meself but a bit of spalpeen.  
Great the pair of us both were ; out most  
whiles off over the bog and away,  
But the end of it happint us yonder at sun-  
set last Pathrick's Day.

The way of it ? Our picket was ridin' in  
be the wall of the little white town,  
That's stuck like a blaiched wasps' nest in  
the gap where the ridge of the hills  
breaks down,  
And the big flat plain spreads out and  
about, you might say 't was a bog  
gone dhry,  
Lookin' nathural enough till you notice.  
pricked up 'gin the light in the sky,  
Their two thin towers, like an ould snail's  
horns be the shell of their haythir  
dome,  
Peerin' out of a purpose to put you in  
mind where you've thravelled from  
home.  
We were ridin' too close ; I remember  
along on the white of the wall  
The front men's helmets went bob, bob,  
bob, in blue shadow, sthretched  
won'erful tall,  
For the sunbames were raichin' their fur-  
thest aslant from the edge of the  
day,  
Where the light ran, dhained over the  
earth, like a wave turnin' back to  
the say,  
All hot gold. Howane'er, when we past  
where their straight-archin' door  
opened black,  
Wid the dust-thracks they thramp into  
roads glamin' in at it, off went a  
crack,  
And ere ever an echo got rappin' the hills,  
or the smoke riz to float,  
'T was a plunge, and a thud, and Jack Con-  
nolly down wid him, shot in the  
throat.  
So be raison of we two bein' neighbors,  
they bid me mind Jack while they  
went  
To make out what the mischief at all the  
rapscallion that potted him meant ;  
Some ould objic' wisped up in his rags head  
and fut, the crow's notice to quit,  
Wid a quare carabine 'ud scarce fright  
e'er a bird who'd a scrumption of  
wit.  
But it was able enough for that job, and  
be hanged to it ; Jack's business was  
done,  
As you could n't misdoubt. All the west  
swam clear fire round the smooth,  
redhot sun,

Dropped down steady as a shell thro' still  
wather ; but 't would n't be sunk out  
of sight

Ere the lad had got finished wid dyin', and  
gone beyond darkness and light.

And between whiles 't was divil as much  
could I do to be helpin' him ; jst

Keep beside him, and dhrive the black fly-  
buzz, and lift up his head from the  
dust,

And hear tell had he aught in his mind.  
But, och man, if his heart was to  
break,

Every whisper of voice he had in him was  
kilt, not a word could he spake.

Sure now that was contrary. An instant  
before 't was no odds what he said,

And he 'd laughed, and he 'd gabbed on  
galore, any blathers come into his  
head ;

But wid on'y a minit to hold all his speech  
in for ever and a day,

Just one breath of a word like a hand  
raichin' worlds' worlds an' years'  
years away,

'T is sthruck dumb he was, same as his  
crathur of a baste that stood watch-  
in' us there,

Wid big eyes shinin' fright, and snuffin'  
the throuble up out of the air.

'T was a throuble swep' nearer, an' blacker,  
an' surer ; the whole world stood  
still ;

You 'd as aisy turn back a cloud's shadow,  
that 's tuk to slide over a hill.

There was Jack wid the life failin' out  
of him fast as the light from the  
sky,

That came fingerin' the grass wid long  
rays, blade be blade, an' thin twin-  
klin' up high

On the gold spark atop their green dome.  
And I thought to meself how the  
same

Blamed ould sunset 'ud thrapese away to  
the west till the shine of it came,

Flarin' red in the bog-houles, an' bright  
past the turf-stacks, and in at the  
door

Of the little ould place down the lonin',  
that Jack 'ud set fut in no more,

And 't would dance on their bits of gilt  
jugs, till they glittered like stars in  
a row,

And the people widin at their suppers  
ne'er thinkin' no great while ago

It was dazzlin' Jack's eyes as he looked for  
me face wid the last of his sight.

And sez I to him, " What is it, lad ? " but  
I knew I might listen all night

And no answer ; the sorra a chance to  
be bringin' thim a word we 'd ha'  
found,

On'y Jack had more sinse in him yet  
than meself that was hearty and  
sound ;

For he looked towards the rim of the west  
wid the sun hangin' ready to fall,

And he whistled two notes quick and low —  
well I knew it : the curlew's call.

I 'd not aisy mistake it ; sure out on these  
bogs scarce a minit goes by,

But anear or afar on the win' comes a  
flicker of the crathur's cry —

Faith I heard wan just thin — and on many  
a day, ere the sun 'ud be up,

And around and around stood the gray of  
the air like a big empty cup

Fit to hold every sound ever stirred, and to  
catch all the light ever shone,

I 'd be out wid me on to our bogland, all  
desolit lyin', and lone

As they say whin you 've watched the low  
shore till it dips where the ridges  
rowl green,

And I 'd spy was there e'er a wan out, and  
belike not a sowl to be seen

Save Jack whistlin' away to me down be  
the lough ; you 'd ha' swore 't was  
the bird,

Barrin' just the laste differ ; Jack done it  
the likest that ever I heard.

And there 's plenty that thry at it. Seldom  
a sunsit throops out of the west

But some lad 'll be whistlin' his sweet-  
heart, that 's sittin' and listenin' her  
best,

While the corners grow dark, and she 's  
reckonin' the shadows for 'fraid he  
might fail.

So his call lit the world like a star. Ne'er  
a sweetheart had Jack, I 'll go bail,

For the truth is his mind was tuk up  
wid his own folk ; it couldn't be  
tould

The opinion he had and consait of the  
whole of thim, young wans and  
ould,

And it's there where I'm bothered entirely to think how he got the idee  
 To go soldierin' off to the ends of the earth wid no comrade but me.  
 Howanever, he went off suddint, afore we knew right what was on ;  
 And I thought to meself the ould place 'ud be quare wid Jack Connolly gone,  
 So I up and I down to the barracks below, an' the shillin' I tuk —  
 That's the way it fell out, and belike 't was himself had the best of the luck.

And continted and aisy he went, wanst he saw he'd made shift to conthrive  
 That the message he had in his mind 'ud go safe. For sez I : " Man alive, I 'll be tellin' your people at home the first chance I can git, good or bad,  
 How thimselves, and the ould place you quit, was the last thought that ever you had ;  
 And I 'll bid thim be thinkin' of you, whin they hear the bird cry on our bog.  
 Your poor mother, an' father, an' the childher, an' their little ould rogue of a dog,  
 Ne'er a wan you 're forgettin'," sez I ; and bedad any fool might ha' known,  
 For the manin' he meant wid his call was as clear as a bugle blown.  
 And our rifles wint crack be the gateway, and now and again wid a plop  
 Come a bullet dhruv deep in the sand — 't was the divil dhrill-sowin' his crop —  
 And a priest legged it up to the top of the tower, and stood risin' a yell  
 For the rest to be sayin' their prayers, like as if 't was our angely bell.  
 But it's little Jack heeded ; for sure his own folk, and th' ould counthry, and all

Were come nearer than near, and gone further than far, along wid that curlew's call.

Ah, but Norah, you 're perished an' thrimblin' wid could sittin' here in the win' ;  
 Did you bring ne'er a wrap to rowl round you, machree, now the night 's closin' in ?  
 For there 's mists curlin' white on the pools, and the air gets an edge whin they lift.  
 Ay, the moon 's up, just on'y a breath 'gin the blue, where the cloud comes adrift,  
 Sthreelin' by like a haystack on fire, wid the flame blowin' off be the way  
 In bright bundles and wisps, as if some wan 'ud harvest the light of the day.  
 'Tis n't that fashion dark falls, out there in the aist. Wanst the sun goes on lave,  
 Ne'er a thrace of a glame bides to show where he passed, like the foam of a wave ;  
 He 'll be blazin' wan minit, and thin 't is the same as if somebody shut  
 A black door on the blink of a hearth, or kicked over a lamp wid his fut.  
 So the rest of us rode thro' a night blindin' dark, till we 'd half the plain crossed,  
 And the moon riz ice-clear, wid a shine lyin' thick on the grass as hoar-frost  
 You could gather up. And, troth, if our tongues had froze stiff, 't is as much we 'd ha' said,  
 Wid Jack Connolly's baste saddle-empty, and jerkin' the reins as I led.  
 Sure poor Jack had a dale of good-nature ; he 'd fooled the ould mare all he could,  
 And the crathur went slow-fut and heavy ; you might think that she understood.

## Schwgn Image

### THE PROTESTATION

DEAR Eyes, set deep within the shade  
 Of Love's pale alabaster brow ;

Of what strange substance are ye made,  
 That such enchantments on me now,  
 Resistless, by your grace are laid ?

Ye are the stars, that do control  
 The tides of my obedient mind :  
 Ye are the founts whereat my soul  
 In thirst may cool assuagement find :  
 The soothing balm to make me whole.

Ye are the deeps, in whose retreat  
 Refuge I find from bounding sin :  
 Ye are the paths, by which my feet  
 Move onward to God's peace within :  
 The abode where all pure memories meet.

Dear Eyes, dear Eyes, my health ye bring  
 'Mid every circumstance of fate !  
 In what true numbers shall I sing  
 The glory and virtues of your state,  
 Whence for my soul all grace doth spring ?

#### A PRAYER

DEAR, let me dream of love,  
 Ah ! though a dream it be !  
 I'll ask no boon, above  
 A word, a smile, from thee :  
 At most, in some still hour, one kindly  
 thought of me.

Sweet, let me gaze awhile  
 Into those radiant eyes !  
 I'll scheme not to beguile  
 The heart, that deeper lies

Beneath them, than yon star in night's  
 pellucid skies.

Love, let my spirit bow  
 In worship at thy shrine !  
 I'll swear thou shalt not know  
 One word from lips of mine,  
 An instant's pain to send through that shy  
 soul of thine.

#### HER CONFIRMATION

WHEN my Clorinda walks in white  
 Unto her Confirmation Rite,  
 What sinless dove can show to heaven  
 A purer sight ?

Beneath a lawn, translucent crown  
 Her lovely curls conceal their brown ;  
 Her wanton eyes are fastened, even,  
 Demurely down.

And that delicious mouth of rose  
 No words, no smile, may discompose :  
 All of her feels the approaching awe,  
 And silent grows.

Come, then, Thou noiseless Spirit, and rest  
 Here, where she waits Thee for her Guest -  
 Pass not, but sweetly onward draw,  
 Till heaven's possessed !

### Herbert P. Horne

#### AMICO SUO

WHEN on my country walks I go,  
 I never am alone :  
 Though whom 't were pleasure then to know  
 Are gone, and you are gone ;  
 From every side discourses flow.

There are rich counsels in the trees,  
 And converse in the air ;  
 All magic thoughts in those and these  
 And what is sweet and rare ;  
 And everything that living is.

But most I love the meaner sort,  
 For they have voices too ;  
 Yet speak with tongues, that never hurt,  
 As ours are apt to do :  
 The weeds, the grass, the common wort.

#### FORMOSAE PUELLAE

*Tot tibi tamque dabit formosas Roma puellas ;  
 Haec habet, ut dicas, quidquid in orbe fuit.*

OH ! had you eyes, but eyes that move  
 Within the light and realm of love.  
 Then would you, on the sudden, meet  
 A Helen walking down the street.

Here in this London 'mid the stir,  
 The traffic, and the burdened air,  
 Oh ! could your eyes divine their home,  
 Then this were Greece, or that were Rome

The state of Dian is not gone,  
 The dawn she fled is yet the dawn ;  
 Her crystal flesh the years renew  
 Despite her bodice, skirt, and shoe.

Nor is she only to be seen  
With Juno's height, and Pallas' sheen ;  
The knit, all-wondrously wrought, form  
Of Cytherea, soft and warm,

Yet, like her jewelled Hesperus,  
Puts forth its light, and shines on us ;  
Whene'er she sees, and would control,  
Love, at the windows of the soul.

### NANCY DAWSON

NANCY DAWSON, Nancy Dawson,  
Not so very long ago  
Some one wronged you from sheer love,  
dear ;  
Little thinking it would crush, dear,  
All I cherished in you so.  
But now, what's the odds, my Nancy ?  
Where's the guinea, there's the fancy.  
Are you Nancy, that old Nancy ?  
Nancy Dawson.

Nancy Dawson, Nancy Dawson,  
I forget you, what you were ;

Till I feel the sad hours creep, dear,  
O'er my heart ; as o'er my cheek  
dear,  
Once of old, that old, old hair :  
And then, unawares, my Nancy,  
I remember, and I fancy  
You are Nancy, that old Nancy ;  
Nancy Dawson.

### "IF SHE BE MADE OF WHITE AND RED"

If she be made of white and red,  
As all transcendent beauty shows ;  
If heaven be blue above her head,  
And earth be golden, as she goes :  
Nay, then thy dearest words restrain ;  
Tell not that beauty, it is vain.

If she be filled with love and scorn,  
As all divinest natures are ;  
If 'twixt her lips such words are born,  
As can but Heaven or Hell confer :  
Bid Love be still, nor ever speak,  
Lest he his own rejection seek.

## Margaret L. Woods

### REST

To spend the long warm days  
Silent beside the silent-stealing streams,  
To see, not gaze, —  
To hear, not listen, thoughts exchanged for  
dreams :

See clouds that slowly pass  
Trailing their shadows o'er the far faint  
down,  
And ripening grass,  
While yet the meadows wear their starry  
crown :

To hear the breezes sigh  
Cool in the silver leaves like falling rain,  
Pause and go by,  
Tired wanderers o'er the solitary plain :

See far from all affright  
Shy river creatures play hour after hour,

And night by night  
Low in the West the white moon's folding  
flower.

Thus lost to human things,  
To blend at last with Nature and to hear  
What songs she sings  
Low to herself when there is no one near.

### TO THE FORGOTTEN DEAD

To the forgotten dead,  
Come, let us drink in silence ere we part.  
To every fervent yet resolved heart  
That brought its tameless passion and its  
tears,  
Renunciation and laborious years,  
To lay the deep foundations of our race,  
To rear its stately fabric overhead  
And light its pinnacles with golden grace.  
To the unhonored dead.

To the forgotten dead,  
Whose dauntless hands were stretched to  
grasp the rein  
Of Fate and hurl into the void again  
Her thunder-hoofed horses, rushing blind  
Earthward along the courses of the wind.  
Among the stars, along the wind in vain  
Their souls were scattered and their blood  
was shed,  
And nothing, nothing of them doth remain.  
To the thrice-perished dead.

### YOUNG WINDEBANK

THEY shot young Windebank just here,  
By Merton, where the sun  
Strikes on the wall. 'T was in a year  
Of blood the deed was done.

At morning from the meadows dim  
He watched them dig his grave.  
Was this in truth the end for him,  
The well-beloved and brave ?

He marched with soldier scarf and sword,  
Set free to die that day,

And free to speak once more the word  
That marshalled men obey.

But silent on the silent band,  
That faced him stern as death,  
He looked, and on the summer land,  
And on the grave beneath.

Then with a sudden smile and proud  
He waved his plume, and cried,  
"The king ! the king !" and laughed aloud,  
"The king ! the king !" and died.

Let none affirm he vainly fell,  
And paid the barren cost  
Of having loved and served too well  
A poor cause and a lost.

He in the soul's eternal cause  
Went forth as martyrs must —  
The kings who make the spirit laws  
And rule us from the dust ;

Whose wills unshaken by the breath  
Of adverse Fate endure,  
To give us honor strong as death  
And loyal love as sure.

## Richard Le Gallienne

### ORBITS

Two stars once on their lonely way  
Met in the heavenly height,  
And they dreamed a dream they might  
shine alway  
With undivided light ;  
Melt into one with a breathless throe,  
And beam as one in the night.

And each forgot in the dream so strange  
How desolately far  
Swept on each path, for who shall change  
The orbit of a star ?  
Yea, all was a dream, and they still must go  
As lonely as they are.

### LOVE'S POOR

YEA, love, I know, and I would have it  
thus ;  
I know that not for us

Is springtide Passion with his fire and  
flowers,  
I know this love of ours  
Lives not, nor yet may live,  
By the dear food that lips and hands can  
give.  
Not, love, that we in some high dream  
despise  
The common lover's common Paradise ;  
Ah, God, if Thou and I  
But one short hour their blessedness might  
try,  
How could we poor ones teach  
Those happy ones who half forget them  
rich :  
For if we thus endure,  
'T is only, love, because we are so poor.

### REGRET

ONE asked of Regret,  
And I made reply :



To have held the bird,  
And let it fly ;  
To have seen the star  
For a moment nigh,  
And lost it  
Through a slothful eye ;  
To have plucked the flower  
And cast it by ;  
To have one only hope —  
To die.

### THE WONDER-CHILD

"OUR little babe," each said, "shall be  
Like unto thee" — "Like unto *thee* !"  
"Her mother's" — "Nay, his father's"  
— "eyes,"

"Dear curls like thine" — but each re-  
plies,  
"As thine, all thine, and naught of me."

What sweet solemnity to see  
The little life upon thy knee,  
And whisper as so soft it lies, —  
"Our little babe !"

For, whether it be he or she,  
A David or a Dorothy,  
"As mother fair," or "father wise,"  
Both when it's "good," and when it  
cries,  
One thing is certain, — it will be  
*Our little babe.*

### AN OLD MAN'S SONG

YE are young, ye are young,  
I am old, I am old ;  
And the song has been sung  
And the story been told.

Your locks are as brown  
As the mavis in May,  
Your hearts are as warm  
As the sunshine to-day,  
But mine white and cold  
As the snow on the brae.

And Love, like a flower,  
Is growing for you,  
Hands clasping, lips meeting,  
Hearts beating so true ;  
While Fame like a star  
In the midnight afar  
Is flashing for you.

For you the To-come,  
But for me the Gone-by,  
You are panting to live,  
I am waiting to die ;  
The meadow is empty,  
No flower growth high,  
And naught but a socket  
The face of the sky.

Yea, howso we dream,  
Or how bravely we do ;  
The end is the same,  
Be we traitor or true :  
And after the bloom  
And the passion is past,  
Death cometh at last.

### THE PASSIONATE READER TO HIS POET

DOTH it not thrill thee, Poet,  
Dead and dust though thou art,  
To feel how I press thy singing  
Close to my heart ?

Take it at night to my pillow,  
Kiss it before I sleep,  
And again when the delicate morning  
Beginneth to peep ?

See how I bathe thy pages  
Here in the light of the sun,  
Through thy leaves, as a wind among roses,  
The breezes shall run.

Feel how I take thy poem  
And bury within it my face  
As I pressed it last night in the heart of a  
flower,  
Or deep in a dearer place.

Think, as I love thee, Poet,  
A thousand love beside,  
Dear women love to press thee too  
Against a sweeter side.

Art thou not happy, Poet ?  
I sometimes dream that I  
For such a fragrant fame as thine  
Would gladly sing and die.

Say, wilt thou change thy glory  
For this same youth of mine ?  
And I will give my days i' the sun  
For that great song of thine.

# Rudyard Kipling

## DANNY DEEVER

"WHAT are the bugles blowin' for?"  
said Files-on-Parade.

"To turn you out, to turn you out," the  
Color-Sergeant said.

"What makes you look so white, so  
white?" said Files-on-Parade.

"I'm dreadin' what I've got to watch,"  
the Color-Sergeant said.

For they're hangin' Danny Deever,  
you can hear the Dead March play,

The regiment's in 'ollow square—  
they're hangin' him to-day;

They've taken of his buttons off an'  
cut his stripes away,

An' they're hangin' Danny Deever in  
the mornin'.

"What makes the rear-rank breathe so  
'ard?" said Files-on-Parade.

"It's bitter cold, it's bitter cold," the  
Color-Sergeant said.

"What makes that front-rank man fall  
down?" says Files-on-Parade.

"A touch o' sun, a touch o' sun," the Color-  
Sergeant said.

They are hangin' Danny Deever, they  
are marchin' of 'im round,

They 'ave 'alted Danny Deever by 'is  
coffin on the ground;

An' 'e 'll swing in 'arf a minute for  
a sneakin' shootin' hound—

O they're hangin' Danny Deever in  
the mornin'!

"Is cot was right-'and cot to mine," said  
Files-on-Parade.

"E's sleepin' out an' far to-night," the  
Color-Sergeant said.

"I've drunk 'is beer a score o' times," said  
Files-on-Parade.

"E's drinkin' bitter beer alone," the Color-  
Sergeant said.

They are hangin' Danny Deever, you  
must mark 'im to 'is place,

For 'e shot a comrade sleepin'—you  
must look 'im in the face;

Nine 'undred of 'is county an' the reg-  
iment's disgrace,

While they're hangin' Danny Deever  
in the mornin'.

"What's that so black agin the sun?"  
said Files-on-Parade.

"It's Danny fightin' 'ard for life," the  
Color-Sergeant said.

"What's that that whimpers over'eard?"  
said Files-on-Parade.

"It's Danny's soul that's passin' now," the  
Color-Sergeant said.

For they're done with Danny Deever,  
you can 'ear the quickstep play,

The regiment's in column, an' they're  
marchin' us away;

Ho! the young recruits are shakin',  
an' they'll want their beer to-day,

After hangin' Danny Deever in the  
mornin'.

## "FUZZY-WUZZY"

### (SOUDAN EXPEDITIONARY FORCE)

WE've fought with many men acrost the  
seas,

An' some of 'em was brave an' some was  
not,

The Paythan an' the Zulu an' Burmese;  
But the Fuzzy was the finest o' the lot.

We never got a ha'porth's change of  
'im:

'E squatted in the scrub an' 'ocked our  
'orses,

'E ent our sentries up at Suakin,

An' 'e played the cat an' banjo with our  
forces.

So 'ere's to you, Fuzzy-Wuzzy, at your  
'ome in the Soudan;

You're a pore benighted 'eathen but  
a first-class fightin' man;

We gives you your certificate, an' if  
you want it signed

We'll come an' 'ave a romp with you  
whenever you're inclined.

We took our chanst among the Kyber  
'ills,

The Boers knocked us silly at a mile,  
The Burman give us Irriwaddy chills,

An' a Zulu *impi* dishd us up in style:  
But all we ever got from such as they

Was pop to what the Fuzzy made us  
swaller;

We 'eld our bloomin' own, the papers  
say,  
But man for man the Fuzzy knocked us  
'oller.

Then 'ere's to you, Fuzzy-Wuzzy, an'  
the missis and the kid ;  
Our orders was to break you, an' of  
course we went an' did.

We sloshed you with Martinis, an' it  
was n't 'ardly fair ;

But for all the odds agin' you, Fuzzy-  
Wuz, you broke the square.

'E 'as n't got no papers of 'is own,

'E 'as n't got no medals nor rewards,  
So we must certify the skill 'e's shown  
In usin' of 'is long two-'anded swords :

When 'e's 'oppin' in an' out among the  
bush

With 'is coffin-'eaded shield an' shovel-  
spear,

An 'appy day with Fuzzy on the rush  
Will last an 'ealthy Tommy for a  
year.

So 'ere's to you, Fuzzy-Wuzzy, an'  
your friends which are no more,

If we 'ad n't lost some messmates we  
would 'elp you to deplore ;

But give an' take's the gospel, an'  
we'll call the bargain fair,

For if you 'ave lost more than us, you  
crumpled up the square !

'E rushes at the smoke when we let  
drive,

An', before we know, 'e's 'ackin' at our  
'ead ;

'E's all 'ot sand an' ginger when alive,  
An' 'e's generally shammin' when 'e's  
dead.

'E's a daisy, 'e's a ducky, 'e's a lamb !

'E's a injia-rubber idiot on the spree,  
'E's the on'y thing that does n't give a  
damn

For a Regiment o' British Infantee !

So 'ere's to you, Fuzzy-Wuzzy, at your  
'ome in the Soudan ;

You're a pore benighted 'eathen but a  
first-class fightin' man ;

An' 'ere's to you, Fuzzy-Wuzzy, with  
your 'ayrick 'ead of 'air —

You big black boundin' beggar — for  
you broke a British square !

## THE BALLAD OF EAST AND WEST

*Oh, East is East, and West is West, and  
never the twain shall meet,*

*Till Earth and Sky stand presently at God's  
great Judgment Seat ;*

*But there is neither East nor West, Border,  
nor Breed, nor Birth,*

*When two strong men stand face to face, tho'  
they come from the ends of the earth !*

Kamal is out with twenty men to raise the  
Border side,

And he has lifted the Colonel's mare that  
is the Colonel's pride :

He has lifted her out of the stable-door  
between the dawn and the day,

And turned the calkins upon her feet, and  
ridden her far away.

Then up and spoke the Colonel's son that  
led a troop of the Guides :

"Is there never a man of all my men can  
say where Kamal hides ?"

Then up and spoke Mahommed Khan, the  
son of the Ressaldar,

"If ye know the track of the morning-mist,  
ye know where his pickets are.

At dusk he harries the Abazai — at dawn  
he is into Bonair,

But he must go by Fort Bukloh to his own  
place to fare,

So if ye gallop to Fort Bukloh as fast as  
a bird can fly,

By the favor of God ye may cut him off  
ere he win to the Tongue of Jagai,

But if he be passed the Tongue of Jagai,  
right swiftly turn ye then,

For the length and the breadth of that  
grisly plain is sown with Kamal's  
men.

There is rock to the left, and rock to the  
right, and low lean thorn between,

And ye may hear a breech-bolt snick where  
never a man is seen."

The Colonel's son has taken a horse, and a  
raw rough dun was he,

With the mouth of a bell and the heart of  
Hell, and the head of the gallows-  
tree.

The Colonel's son to the Fort has won, they  
bid him stay to eat —

Who rides at the tail of a Border thief, he  
sits not long at his meat.

He's up and away from Fort Bukloh as  
fast as he can fly,  
Till he was aware of his father's mare in  
the gut of the Tongue of Jagai,  
Till he was aware of his father's mare with  
Kamal upon her back,  
And when he could spy the white of her  
eye, he made the pistol crack.  
He has fired once, he has fired twice, but  
the whistling ball went wide.  
"Ye shoot like a soldier," Kamal said.  
"Show now if ye can ride."  
It's up and over the Tongue of Jagai, as  
blown dust-devils go,  
The dun he fled like a stag of ten, but the  
mare like a barren doe.  
The dun he leaned against the bit and  
slugged his head above,  
But the red mare played with the snaffle-  
bars, as a maiden plays with a glove.  
There was rock to the left and rock to the  
right, and low lean thorn between,  
And thrice he heard a breech-bolt snick  
tho' never a man was seen.  
They have ridden the low moon out of  
the sky, their hoofs drum up the  
dawn,  
The dun he went like a wounded bull, but  
the mare like a new-roused fawn.  
The dun he fell at a water-course — in a  
woful heap fell he,  
And Kamal has turned the red mare back,  
and pulled the rider free.  
He has knocked the pistol out of his hand  
— small room was there to strive,  
"T was only by favor of mine," quoth he,  
"ye rode so long alive :  
There was not a rock for twenty mile,  
there was not a clump of tree,  
But covered a man of my own men with  
his rifle cocked on his knee.  
If I had raised my bridle-hand, as I have  
held it low,  
The little jackals that flee so fast, were  
feasting all in a row :  
If I had bowed my head on my breast, as  
I have held it high,  
The kite that whistles above us now were  
gorged till she could not fly."  
Lightly answered the Colonel's son : — "Do  
good to bird and beast,  
But count who come for the broken meats  
before thou makest a feast.  
If there should follow a thousand swords  
to carry my bones away,

Belike the price of a jackal's meal were  
more than a thief could pay.  
They will feed their horse on the stand-  
ing crop, their men on the garnered  
grain,  
The thatch of the byres will serve their  
fires when all the cattle are slain.  
But if thou thinkest the price be fair, —  
thy brethren wait to sup,  
The hound is kin to the jackal-spawn, —  
howl, dog, and call them up !  
And if thou thinkest the price be high, in  
steer and gear and stack,  
Give me my father's mare again, and I'll  
fight my own way back !"  
Kamal has gripped him by the hand and  
set him upon his feet.  
"No talk shall be of dogs," said he, "when  
wolf and gray wolf meet.  
May I eat dirt if thou hast hurt of me in  
deed or breath ;  
What dam of lances brought thee forth to  
jest at the dawn with Death ?"  
Lightly answered the Colonel's son : "I  
hold by the blood of my clan :  
Take up the mare for my father's gift —  
by God, she has carried a man !"  
The red mare ran to the Colonel's son, and  
nuzzled against his breast,  
"We be two strong men," said Kamal  
then, "but she loveth the younger  
best.  
So she shall go with a lifter's dower, my  
turquoise-studded rein,  
My broïdered saddle and saddle-cloth, and  
silver stirrups twain."  
The Colonel's son a pistol drew and held it  
muzzle-end,  
"Ye have taken the one from a foe," said  
he ; "will ye take the mate from a  
friend ?"  
"A gift for a gift," said Kamal straight ;  
"a limb for the risk of a limb.  
Thy father has sent his son to me, I'll  
send my son to him !"  
With that he whistled his only son, that  
dropped from a mountain-crest —  
He trod the ling like a buck in spring, and  
he looked like a lance in rest.  
"Now here is thy master," Kamal said,  
"who leads a troop of the Guides,  
And thou must ride at his left side as  
shield on shoulder rides.  
Till Death or I cut loose the tie, at camp  
and board and bed,

Thy life is his — thy fate it is to guard him  
with thy head.  
So thou must eat the White Queen's meat,  
and all her foes are thine,  
And thou must harry thy father's hold for  
the peace of the border-line.  
And thou must make a trooper tough and  
back thy way to power —  
Belike they will raise thee to Rissaldar  
when I am hanged in Peshawur."

They have looked each other between the  
eyes, and there they found no fault,  
They have taken the Oath of the Brother-  
in-Blood on leavened bread and salt :  
They have taken the Oath of the Brother-  
in-Blood on fire and fresh-cut sod,  
On the hilt and the haft of the Khyber knife,  
and the Wondrous Names of God.  
The Colonel's son he rides the mare and  
Kamal's boy the dun,  
And two have come back to Fort Bukloh  
where there went forth but one.  
And when they drew to the Quarter-Guard,  
full twenty swords flew clear —  
There was not a man but carried his feud  
with the blood of the mountaineer.  
"Ha' done! ha' done!" said the Colonel's  
son. "Put up the steel at your  
sides!  
Last night ye had struck at a Border  
thief — to-night 't is a man of the  
Guides!"

*Oh, East is East, and West is West, and  
never the two shall meet,  
Till Earth and Sky stand presently at God's  
great Judgment Seat ;  
But there is neither East nor West, Border,  
nor Breed, nor Birth,  
When two strong men stand face to face, tho'  
they come from the ends of the earth.*

#### THE CONUNDRUM OF THE WORKSHOPS

WHEN the flush of a new-born sun fell first  
on Eden's green and gold,  
Our father Adam sat under the Tree and  
scratched with a stick in the mould ;  
And the first rude sketch that the world  
had seen was joy to his mighty heart,  
Till the Devil whispered behind the leaves,  
"It's pretty, but is it Art?"

Wherefore he called to his wife, and fled  
to fashion his work anew —  
The first of his race who cared a fig for the  
first, most dread review ;  
And he left his lore to the use of his sons  
— and that was a glorious gain  
When the Devil chuckled "Is it Art?" in  
the ear of the branded Cain.

They builded a tower to shiver the sky and  
wrench the stars apart,  
Till the Devil grunted behind the bricks :  
"It's striking, but is it Art?"  
The stone was dropped at the quarry-side  
and the idle derrick swung,  
While each man talked of the aims of Art,  
and each in an alien tongue.

They fought and they talked in the North  
and the South, they talked and they  
fought in the West,  
Till the waters rose on the pitiful land, and  
the poor Red Clay had rest —  
Had rest till the dank, blank-canvas dawn  
when the dove was preened to start,  
And the Devil bubbled below the keel :  
"It's human, but is it Art?"

The tale is as old as the Eden Tree — and  
new as the new-cut tooth —  
For each man knows ere his lip-thatch  
grows he is master of Art and Truth ;  
And each man hears as the twilight nears,  
to the beat of his dying heart,  
The Devil drum on the darkened pane :  
"You did it, but was it Art?"

We have learned to whittle the Eden Tree  
to the shape of a surplice-peg,  
We have learned to bottle our parents  
twain in the yolk of an addled egg,  
We know that the tail must wag the dog,  
for the horse is drawn by the cart ;  
But the Devil whoops, as he whooped of  
old : "It's clever, but is it Art?"

When the flicker of London sun falls faint  
on the Club-room's green and gold,  
The sons of Adam sit them down and scratch  
with their pens in the mould —  
They scratch with their pens in the mould  
of their graves, and the ink and the  
anguish start,  
For the Devil mutters behind the leaves :  
"It's pretty, but is it Art?"

Now, if we could win to the Eden Tree  
 where the Four Great Rivers flow,  
 And the Wreath of Eve is red on the turf  
 as she left it long ago,  
 And if we could come when the sentry  
 slept and softly scurry through,  
 By the favor of God we might know  
 as much — as our father Adam  
 knew.

### THE LAW OF THE JUNGLE

*Now this is the Law of the Jungle — as old  
 and as true as the sky ;*

*And the Wolf that shall keep it may prosper,  
 but the Wolf that shall break it must  
 die.*

*As the creeper that girdles the tree-trunk the  
 Law runneth forward and back —*

*For the strength of the Pack is the Wolf,  
 and the strength of the Wolf is the  
 Pack.*

Wash daily from nose-tip to tail-tip ; drink  
 deeply, but never too deep ;  
 And remember the night is for hunting, and  
 forget not the day is for sleep.

The Jackal may follow the Tiger, but, Cub,  
 when thy whiskers are grown,  
 Remember the Wolf is a hunter — go forth  
 and get food of thine own.

Keep peace with the Lords of the Jun-  
 gle — the Tiger, the Panther, and  
 Bear ;

And trouble not Hathi the Silent, and mock  
 not the Boar in his lair.

When Pack meets Pack in the Jungle, and  
 neither will go from the trail,  
 Lie down till the leaders have spoken — it  
 may be fair words shall prevail.

When ye fight with a Wolf of the Pack, ye  
 must fight him alone and afar,  
 Lest others take part in the quarrel, and the  
 Pack be diminished by war.

The Lair of the Wolf is his refuge, and  
 where he has made him his home,  
 Not even the Head Wolf may enter, not  
 even the Council may come.

The Lair of the Wolf is his refuge, but  
 where he has digged it too plain,  
 The Council shall send him a message, and  
 so he shall change it again.

If ye kill before midnight, be silent, and  
 wake not the woods with your bay,  
 Lest ye frighten the deer from the crops,  
 and thy brothers go empty away.

Ye may kill for yourselves, and your mates,  
 and your cubs as they need, and ye  
 can ;

But kill not for pleasure of killing, and  
 seven times never kill Man.

If ye plunder his Kill from a weaker, de-  
 vour not all in thy pride ;

Pack-Right is the right of the meanest ; so  
 leave him the head and the hide.

The Kill of the Pack is the meat of the  
 Pack. Ye must eat where it lies ;  
 And no one may carry away of that meat  
 to his lair, or he dies.

The Kill of the Wolf is the meat of the  
 Wolf. He may do what he will,  
 But, till he has given permission, the Pack  
 may not eat of that Kill.

Cub-Right is the right of the Yearling.  
 From all of his Pack he may claim  
 Full-gorge when the killer has eaten ; and  
 none may refuse him the same.

Lair-Right is the right of the Mother.  
 From all of her year she may claim  
 One haunch of each kill for her litter, and  
 none may deny her the same.

Cave-Right is the right of the Father — to  
 hunt by himself for his own ;  
 He is freed of all calls to the Pack ; he is  
 judged by the Council alone.

Because of his age and his cunning, be-  
 cause of his gripe and his paw,  
 In all that the Law leaveth open, the word  
 of the Head Wolf is Law.

*Now these are the Laws of the Jungle, and  
 many and mighty are they ;  
 But the head and the hoof of the Law and  
 the haunch and the hump is — Obey !*

## THE LAST CHANTEY

"And there was no more sea."

THUS said the Lord in the Vault above the  
Cherubim,  
Calling to the Angels and the Souls in  
their degree :—  
"Lo ! Earth has passed away  
On the smoke of Judgment Day,  
That Our Word may be established shall  
we gather up the Sea ?"

Loud sang the souls of the jolly, jolly Mari-  
ners :—

"Plague upon the hurricanes that made  
us furl and flee !  
But the war is done between us,  
In the deep the Lord hath seen us—  
Our bones we'll leave the barracout' ;  
and God may sink the Sea !"

Then said the soul of Judas that betrayed  
Him :—

"Lord, hast Thou forgotten Thy covenant  
with me ?  
How once a year I go  
To cool me on the floe,  
And Ye take my Day of Mercy if Ye  
take away the Sea !"

Then said the Soul of the Angel of the Off-  
Shore Wind :—

(He that bits the Thunder when the bull-  
mouthed breakers flee)  
"I have watch and ward to keep  
O'er thy wonders on the deep,  
And Ye take mine Honor from me if Ye  
take away the Sea !"

Loud sang the souls of the jolly, jolly Mari-  
ners :—

"Nay, but we were angry and a hasty  
folk are we !  
If we worked the ship together  
Till she foundered in foul weather,  
Are we babes that we should clamor for  
a vengeance on the Sea ?"

Then said the souls of the slaves that men  
threw overboard :—

"Kennelled in the picaroon a weary band  
were we :  
But Thy arm was strong to save,  
And it touched us on the wave,

And we drownded the long tides idle till  
Thy trumpets tore the Sea."

Then cried the soul of the stout Apostle  
Paul to God :

"Once we frapped a ship, and she labored  
woundily.

There were fourteen score of these,  
And they blessed Thee on their knees  
When they learned Thy Grace and Glory  
under Malta by the sea."

Loud sang the souls of the jolly, jolly Mari-  
ners,

Plucking at their harps, and they plucked  
unhandily—

"Our thumbs are rough and tarred  
And the tune is something hard—  
May we lift the Dipsea Chantey such as  
seamen use at sea ?"

Then said the souls of the Gentlemen-  
Adventurers—

Fettered wrist-to-bar all for red iniquity :  
"Ho, we revel in our chains  
O'er the sorrow that was Spain's ;  
Heave or sink it, leave or drink it, we  
were Masters of the Sea !"

Up spake the soul of a grey Gothavn  
'speckshioner :—

(He that led the flinching in the fleets of  
fair Dundee)

"Ho, the ringer and right whale,  
And the fish we struck for sale,  
Will ye whelm them all for wantonness  
that wallow in the sea ?"

Loud sang the souls of the jolly, jolly Mari-  
ners,

Crying :—"Under Heaven here is nei-  
ther lead nor lee !

Must we sing for evermore  
On the windless glassy floor ?  
Take back your golden fiddles, and we'll  
beat for open sea !"

Then stooped the Lord, and He called the  
good Sea up to Him,

And 'established his borders unto all Eter-  
nity,

That such as have no pleasure  
For to praise the Lord by measure  
They may enter into galleons and serve  
Him on the Sea.

*Sun, wind, and cloud shall fail not from the  
face of it,  
Stinging, ringing spindrift nor the fulmar  
flying free,*

*And the ships shall go abroad  
To the glory of the Lord  
Who heard the silly sailor-men and gave  
them back their Sea!*

## Arthur Symons

### AT FONTAINEBLEAU

It was a day of sun and rain,  
Uncertain as a child's swift moods ;  
And I shall never spend again  
So blithe a day among the woods.

Was it because the Gods were pleased  
That they were awful in our eyes,  
Whom we in very deed appeased  
With barley-cakes of sacrifice ?

The forest knew her and was glad,  
And laughed for very joy to know  
Her child was with her ; then, grown  
sad,  
She wept, because her child must go.

And Alice, like a little Faun,  
Went leaping over rocks and ferns,  
Coursing the shadow-race from dawn  
Until the twilight-flock returns.

And she would spy and she would capture  
The shyest flower that lit the grass ;  
The joy I had to watch her rapture  
Was keen as even her rapture was.

The forest knew her and was glad,  
And laughed and wept for joy and  
woe.  
This was the welcome that she had  
Among the woods of Fontainebleau.

### JAVANESE DANCERS

TWITCHED strings, the clang of metal,  
beaten drums,  
Dull, shrill, continuous, disquieting ;  
And now the stealthy dancer comes  
Undulantly with cat-like steps that cling ;

Smiling between her painted lids a smile  
Motionless, unintelligible, she twines

Her fingers into mazy lines,  
Twining her scarves across them all the  
while.

One, two, three, four step forth, and, to  
and fro,  
Delicately and imperceptibly,  
Now swaying gently in a row,  
Now interthreading slow and rhythmi-  
cally,

Still with fixed eyes, monotonously still,  
Mysteriously, with smiles inanimate,  
With lingering feet that undulate,  
With sinuous fingers, spectral hands that  
thrill,

The little amber-colored dancers move,  
Like little painted figures on a screen,  
Or phantom-dancers haply seen  
Among the shadows of a magic grove.

### DURING MUSIC

THE music had the heat of blood,  
A passion that no words can reach ;  
We sat together, and understood  
Our own heart's speech.

We had no need of word or sign,  
The music spoke for us, and said  
All that her eyes could read in mine  
Or mine in hers had read.

### TO A PORTRAIT

A PENSIVE photograph  
Watches me from the shelf —  
Ghost of old love, and half  
Ghost of myself !

How the dear waiting eyes  
Watch me and love me yet —  
Sad home of memories,  
Her waiting eyes !



Ghost of old love, wronged ghost,  
Return : though all the pain  
Of all once loved, long lost,  
Come back again.

Forget not, but forgive !  
Alas, too late I cry.  
We are two ghosts that had their chance to  
live,  
And lost it, she and I.

### Dollie Radford

#### IF ALL THE WORLD

If all the world were right,  
How fair our love would grow,  
At what a golden height  
Its spotless flower could blow.

Through what untroubled air  
Its fragrant boughs would spread,  
On fruit how sweet and rare  
Should we be freely fed.

But ah, what could we tend,  
With sorrow and delight,  
Our hearts how should we spend,  
If all the world were right ?

#### AH, BRING IT NOT

Ah, bring it not so grudgingly,  
The gift thou bringest me,  
Thy kind hands shining from afar  
Let me in welcome see,  
And know the treasure that they hold,  
For purest gold.

And with glad feet that linger not,  
Come through the summer land,  
Through the sweet fragrance of the  
flowers,

Swiftly to where I stand,  
And in the sunshine let me wear  
Thy token rare.

Fairer for me will be the day,  
Fair all the days will be,  
And thy rich gift upon my breast  
Will make me fair to see ;  
And beautiful, through all the years,  
In joys and tears.

Ah come, and coming do not ask  
The answering gift of mine ;

Thou hast the pride of offering,  
Taste now the joy divine,  
And come, content to pass to-day  
Empty away.

#### MY LITTLE DEAR

My little dear, so fast asleep,  
Whose arms about me cling,  
What kisses shall she have to keep,  
While she is slumbering ?

Upon her golden baby-hair,  
The golden dreams I'll kiss  
Which Life spread through my morn-  
ing fair,  
And I have saved, for this.

Upon her baby eyes I'll press  
The kiss Love gave to me,  
When his great joy and loveliness  
Made all things fair to see.

And on her lips, with smiles astir,  
Ah me, what prayer of old  
May now be kissed to comfort her,  
Should Love or Life grow cold.

#### A MODEL

YEAR after year I sit for them,  
The boys and girls who come and go,  
Although my beauty's diadem  
Has lain for many seasons low.

When first I came my hair was bright, —  
How hard, they said, to paint its gold,  
How difficult to catch the light  
Which fell upon it, fold on fold, —

How hard to give my happy youth  
In all its pride of white and red ;

None would believe, in very truth,  
A maiden was so fair, they said.

How could they know they gave to me  
The daily hope which made me fair,  
Sweet promises of things to be,  
The happy things I was to share.

The flowers painted round my face,  
The magic seas and skies above,  
And many a fair enchanted place  
Full of the summer time and love.

They set me in a fairy-land,  
So much more real than they knew,  
And I was slow to understand  
The pictures could not all come true.

But one by one, they died somehow,  
The waking dreams which kept me  
glad,  
And as I sat, they told me now,  
None would believe a maid so sad.

They paint me still, but now I sit  
Just for my neck and shoulder lines,  
And for the little lingering bit  
Of color in my hair that shines.

And as a figure worn and strange  
Into their groups I sometimes stray,  
To break the light, to mark their range  
Of sun and shade, of grave and gay.

And evermore they come and go,  
With life and hope so sweet and high,—  
In all the world how should they know  
There is no one so tired as I.

## OCTOBER

FROM falling leaf to falling leaf,  
How strange it was, through all the year,  
In all its joy and all its grief,  
You did not know I loved you dear ;  
Through all the winter-time and spring,  
You smiled and watched me come and go,  
Through all the summer blossoming,  
How strange it was you did not know.

Your face shone from my earth and sky,  
Your voice was in my heart always,  
Days were as dreams when you were by,  
And nights of dreaming linked the days ;  
In my great joy I craved so much,  
My life lay trembling at your hand,  
I prayed you for one magic touch,  
How strange you did not understand !

From leaf to leaf, the trees are bare,  
The autumn wind is cold and stern,  
And outlined in the clear sharp air  
Lies a new world for me to learn ;  
Stranger than all, dear friend, to-day,  
You take my hand and do not know  
A thousand years have passed away,  
Since last year — when I loved you so.

## William Butler Yeats

### AN INDIAN SONG

O WANDERER in the southern weather,  
Our isle awaits us ; on each lea  
The pea-hens dance ; in crimson feather  
A parrot swaying on a tree  
Rages at his own image in the enamelled  
sea.

There dreamy Time lets fall his sickle  
And Life the sandals of her fleetness,  
And sleek young Joy is no more fickle,  
And Love is kindly and deceitless,  
And all is over save the murmur and the  
sweetness.

There we will moor our lonely ship  
And wander ever with woven hands.

Murmuring softly, lip to lip,  
Along the grass, along the sands —  
Murmuring how far away are all earth's  
feverish lands :

How we alone of mortals are  
Hid in the earth's most hidden part,  
While grows our love an Indian star,  
A meteor of the burning heart,  
One with the waves that softly round us  
laugh and dart ;

One with the leaves ; one with the dove  
That moans and sighs a hundred days ;  
How when we die our shades will rove,  
Dropping at eve in coral bays  
A vapory footfall on the ocean's sleepy  
blaze.

## AN OLD SONG RESUNG

Down by the salley gardens my love and I  
 did meet ;  
 She passed the salley gardens with little  
 snow-white feet.  
 She bid me take love easy as the leaves  
 grow on the tree ;  
 But I, being young and foolish, with her  
 would not agree.

In a field by the river my love and I did  
 stand,  
 And on my leaning shoulder she laid her  
 snow-white hand.  
 She bid me take life easy as the grass  
 grows on the weirs ;  
 But I was young and foolish, and now am  
 full of tears.

## THE ROSE OF THE WORLD

Who dreamed that beauty passes like a  
 dream ?  
 For these red lips with all their mourn-  
 ful pride,  
 Mournful that no new wonder may betide,  
 Troy passed away in one high funeral  
 gleam,  
 And Usna's children died.

We and the laboring world are passing  
 by : —  
 Amid men's souls that day by day gives  
 place,  
 More fleeting than the sea's foam-fickle  
 face,  
 Under the passing stars, foam of the sky,  
 Lives on this lonely face.

Bow down, archangels, in your dim abode :  
 Before ye were or any hearts to beat,  
 Weary and kind one stood beside His  
 seat ;  
 He made the world, to be a grassy road  
 Before her wandering feet.

## THE WHITE BIRDS

I WOULD that we were, my beloved, white  
 birds on the foam of the sea :  
 We tire of the flame of the meteor, before  
 it can pass by and flee ;

And the flame of the blue star of twilight,  
 hung low on the rim of the sky,  
 Has awaked in our hearts, my beloved, a  
 sadness that never may die.

A weariness comes from those dreamers,  
 dew-dabbled, the lily and rose,  
 Ah, dream not of them, my beloved, the  
 flame of the meteor that goes,  
 Or the flame of the blue star that lingers  
 hung low in the fall of the dew :  
 For I would we were changed to white birds  
 on the wandering foam—I and you.

I am haunted by numberless islands, and  
 many a Danaan shore,  
 Where Time would surely forget us, and  
 Sorrow come near us no more :  
 Soon far from the rose and the lily, the  
 fret of the flames, would we be,  
 Were we only white birds, my beloved,  
 buoyed out on the foam of the sea.

## THE FOLK OF THE AIR

O'DRISCOLL drove with a song  
 The wild duck and the drake  
 From the tall and the tufted weeds  
 Of the drear Heart Lake.

And he saw how the weeds grew dark  
 At the coming of night tide,  
 And he dreamed of the long dim hair  
 Of Bridget his bride.

He heard while he sang and dreamed  
 A piper piping away,  
 And never was piping so sad,  
 And never was piping so gay.

And he saw young men and young girls  
 Who danced on a level place,  
 And Bridget his bride among them,  
 With a sad and a gay face.

The dancers crowded about him,  
 And many a sweet thing said,  
 And a young man brought him red wine,  
 And a young girl white bread.

But Bridget drew him by the sleeve,  
 Away from the merry bands,  
 To old men playing at cards  
 With a twinkling of ancient hands.

The bread and the wine had a doom,  
For these were the folk of the air ;  
He sat and played in a dream  
Of her long dim hair.

He played with the merry old men,  
And thought not of evil chance,  
Until one bore Bridget his bride  
Away from the merry dance.

He bore her away in his arms,  
The handsomest young man there,  
And his neck and his breast and his  
arms  
Were drowned in her long dim hair.

O'Driscoll got up from the grass  
And scattered the cards with a cry ;  
But the old men and dancers were gone  
As a cloud faded into the sky.

He knew now the folk of the air,  
And his heart was blackened by dread,  
And he ran to the door of his house ;  
Old women were keening the dead ;

But he heard high up in the air  
A piper piping away ;  
And never was piping so sad  
And never was piping so gay.

### THE SONG OF THE OLD MOTHER

I RISE in the dawn, and I kneel and blow  
Till the seed of the fire flicker and glow.  
And then I must scrub, and bake, and  
sweep,  
Till stars are beginning to blink and  
peep ;  
But the young lie long and dream in their  
bed  
Of the matching of ribbons, the blue and  
the red,  
And their day goes over in idleness,  
And they sigh if the wind but lift up a  
tress ;  
While I must work, because I am old  
And the seed of the fire gets feeble and  
cold.

## George William Russell

(" A. E.")

### SELF-DISCIPLINE

WHEN the soul sought refuge in the place  
of rest,  
Overborne by strife and pain beyond con-  
trol,  
From some secret hollow, whisper soft-  
confessed,  
Came the legend of the soul.

Some bright one of old time laid his scap-  
tre down,  
So his heart might learn of sweet and bit-  
ter truth ;  
Going forth bereft of beauty, throne, and  
crown,  
And the sweetness of his youth.

So the old appeal and fierce revolt we  
make  
Through the world's hour dies within our  
primal will ;

And we justify the pain and hearts that  
break,  
And our lofty doom fulfilled.

### KRISHNA

" I am Beauty itself among beautiful things." —  
BHAGAVAD-GITA.

THE East was crowned with snow-cold  
bloom  
And hung with veils of pearly fleece :  
They died away into the gloom,  
Vistas of peace — and deeper peace.

And earth and air and wave and fire  
In awe and breathless silence stood ;  
For One who passed into their choir  
Linked them in mystic brotherhood.

Twilight of amethyst, amid  
Thy few strange stars that lit the heights,

Where was the secret spirit hid ?  
Where was Thy place, O Light of Lights ?

The flame of Beauty far in space —  
Where rose the fire : in Thee ? in Me ?  
Which bowed the elemental race  
To adoration silently ?

### THE GREAT BREATH

Its edges foamed with amethyst and rose,  
Withers once more the old blue flower of  
day :  
There where the ether like a diamond glows  
Its petals fade away.

A shadowy tumult stirs the dusky air ;  
Sparkle the delicate dew, the distant  
snows ;  
The great deep thrills, for through it every-  
where  
The breath of Beauty blows.

I saw how all the trembling ages past,  
Moulded to her by deep and deeper breath,  
Neared to the hour when Beauty breathes  
her last  
And knows herself in death.

### THE MAN TO THE ANGEL

I HAVE wept a million tears.  
Pure and proud one, where are thine ?  
What the gain, though all thy years  
In unbroken beauty shine ?

All your beauty cannot win  
Truth we learn in pain and sighs :  
You can never enter in  
To the Circle of the Wise.

They are but the slaves of light  
Who have never known the gloom,  
And between the dark and bright  
Willed in freedom their own doom.

Think not in your pureness there  
That our pain but follows sin :  
There are fires for those who dare  
Seek the throne of might to win.

Pure one, from your pride refrain :  
Dark and lost amid the strife,

I am myriad years of pain  
Nearer to the fount of life.

When defiance fierce is thrown  
At the god to whom you bow,  
Rest the lips of the Unknown  
Tenderest upon my brow.

### OM

#### A MEMORY

FAINT grew the yellow buds of light  
Far flickering beyond the snows,  
As leaning o'er the shadowy white  
Morn glimmered like a pale primrose.

Within an Indian vale below  
A child said "OM" with tender heart,  
Watching with loving eyes the glow  
In dayshine fade and night depart.

The word which Brahma at his dawn  
Outbreathes and endeth at his night,  
Whose tide of sound so rolling on  
Gives birth to orbs of pearly light ;

And beauty, wisdom, love, and youth,  
By its enchantment gathered grow  
In agelong wandering to the Truth,  
Through many a cycle's ebb and flow.

And here the voice of earth was stilled,  
The child was lifted to the Wise :  
A strange delight his spirit filled,  
And Brahm looked from his shining eyes.

### IMMORTALITY

WE must pass like smoke or live within  
the spirit's fire,  
For we can no more than smoke unto the  
flame return,  
If our thought has changed to dream or  
will unto desire.  
As smoke we vanish though the fire may  
burn.

Lights of infinite pity star the gray dusk  
of our days :  
Surely here is soul ; with it we have eter-  
nal breath :  
In the fire of love we live or pass by many  
ways,  
By unnumbered ways of dream to death.

## Theodore Wratislaw

### THE MUSIC-HALL

THE curtain on the grouping dancers falls,  
 The heaven of color has vanished from our  
 eyes ;  
 Stirred in our seats we wait with vague  
 surmise  
 What haply comes that pleases or that  
 palls.  
 Touched on the stand the thrice-struck  
 baton calls,  
 Once more I watch the unfolding curtain  
 rise,  
 I hear the exultant violins premise  
 The well-known tune that thrills me and  
 enthralls.  
 Then trembling in my joy I see you flash  
 Before the footlights to the cymbals' clash,  
 With laughing lips, swift feet, and brilliant  
 glance,  
 You, fair as heaven and as a rainbow  
 bright,  
 You, queen of song and empress of the  
 dance,  
 Flower of mine eyes, my love, my heart's  
 delight !

### EXPECTATION

COME while the afternoon of May  
 Is sweet with many a lilac-spray,

Come while the sparrows chirping fare  
 From branch to branch across the square.

Come like the dawn and bring to me  
 The fresh winds of an open sea,  
 Come like the stars of night and bear  
 All consolation in thine hair.

Bring me release from ancient pain,  
 Bring me the hopes of joy found vain,  
 Bring me thy sweetness of the dove,  
 Come, sweet, and bring thyself and love !

### A VAIN DESIRE

DEAR, did you know how sweet to me  
 Was every glance of yours, how sweet  
 The laugh that lights your face with glee,  
 The passing murmur of your feet,

And seeing perchance with grief how  
 vain

The love that makes you sadly dear  
 Did grant for my unuttered pain  
 A whispered word, a smile, a tear

Dropped like a star from Paradise,  
 Then might I bless my weary state,  
 Though you behold me from the skies  
 And I on earth am desolate.

## Mary C. G. Byron

(M. C. GILLINGTON)

### THE TRYST OF THE NIGHT

OUT of the uttermost ridge of dusk,  
 where the dark and the day are  
 mingled,  
 The voice of the Night rose cold and  
 calm—it called through the shadow-  
 swept air ;  
 Through all the valleys and lone hillsides,  
 it pierced, it thrilled, it tingled —  
 It summoned me forth to the wild sea-  
 shore, to meet with its mystery  
 there.

Out of the deep ineffable blue, with palpi-  
 tant swift repeating  
 Of gleam and glitter and opaline glow,  
 that broke in ripples of light —  
 In burning glory it came and went, — I  
 heard, I saw it beating,  
 Pulse by pulse, from star to star, — the  
 passionate heart of the Night !

Out of the thud of the rustling sea — the  
 panting, yearning, throbbing  
 Waves that stole on the startled shore,  
 with coo and mutter of spray —

The wail of the Night came fitful-faint, —  
 I heard her stifled sobbing :  
 The cold salt drops fell slowly, slowly,  
 gray into gulfs of gray.

There through the darkness the great  
 world reeled, and the great tides  
 roared, assembling —

Murmuring hidden things that are past,  
 and secret things that shall be ;

There at the limits of life we met, and  
 touched with a rapturous trem-  
 bling —

One with each other, I and the Night,  
 and the skies, and the stars, and  
 sea.

### THE FAIRY THRALL

ON gossamer nights when the moon is low,  
 And stars in the mist are hiding,

Over the hill where the foxgloves grow

You may see the fairies riding.

Kling ! Klang ! Kling !

Their stirrups and their bridles ring,

And their horns are loud and their  
 bugles blow,  
 When the moon is low.

They sweep through the night like a whis-  
 tling wind,

They pass and have left no traces ;

But one of them lingers far behind

The flight of the fairy faces.

She makes no moan,

She sorrows in the dark alone,

She waits for the love of human kind,

Like a whistling wind.

“ Ah ! why did I roam where the elfins  
 ride,

Their glimmering steps to follow ?

They bore me far from my loved one's  
 side,

To wander o'er hill and hollow.

Kling ! Klang ! Kling !

Their stirrups and their bridles ring,

But my heart is cold in the cold night-  
 tide,

Where the elfins ride.”

## Alice E. Billington

### THE SEVEN WHISTLERS

WHISTLING strangely, whistling sadly,  
 whistling sweet and clear,

The Seven Whistlers have passed thy  
 house, Pentruan of Porthmeor ;

It was not in the morning, nor the noon-  
 day's golden grace,

It was in the dead waste midnight, when  
 the tide yelped loud in the Race ;

The tide swings round in the Race, and  
 they're plaining whist and low,

And they come from the gray sea-marshes,  
 where the gray sea-lavenders grow ;

And the cotton grass sways to and fro ;

And the gore-sprent sundews thrive

With oozy hands alive.

Canst hear the curlews' whistle through  
 thy dreamings dark and drear,

How they're crying, crying, crying, Pen-  
 truan of Porthmeor ?

Shall thy hatchment, moultering grimly in  
 yon church amid the sands,

Stay trouble from thy household ? Or the  
 carven cherub-hands

Which hold thy shield to the font ? Or  
 the gauntlets on the wall

Keep evil from its onward course, as the  
 great tides rise and fall ?

The great tides rise and fall, and the cave  
 sucks in the breath

Of the wave when it runs with tossing spray,  
 and the ground-sea rattles of Death ;

“ I rise in the shallows,” 'a saith,

“ Where the mermaid's kettle sings,

And the black shag flaps his wings !”

Ay, the green sea-mountain leaping may  
 lead horror in its rear,

When thy drenched sail leans to its yawn-  
 ing trough Pentruan of Porthmeor !

Yet the stoup waits at thy doorway for its  
 load of glittering ore,

And thy ships lie in the tideway, and thy  
 flocks along the moor ;

And thine arishes gleam softly when the  
 October moonbeams wane,

When in the bay all shining the fishers set  
the seine ;  
The fishers cast the seine, and 't is "Heva !"   
in the town,  
And from the watch-rock on the hill the  
huers are shouting down ;  
And ye hoist the mainsail brown,  
As over the deep-sea roll  
The lurker follows the shoal ;  
To follow and to follow, in the moonshine  
silver-clear,  
When the halyards creak to thy dipping  
sail, Pentruan of Porthmeor !

And wailing, and complaining, and whis-  
tling whisht and clear,  
The Seven Whistlers have passed thy house,  
Pentruan of Porthmeor !  
It was not in the morning, nor the noon-  
day's golden grace, —  
It was in the fearsome midnight, when the  
tide-dogs yelped in the Race :  
— The tide swings round in the Race, and  
they're whistling whisht and low,  
And they come from the lonely heather,  
where the fur-edged foxgloves blow ;  
And the moor-grass sways to and fro ;  
Where the yellow moor-birds sigh,  
And the sea-cooled wind sweeps by.  
Canst hear the curlews' whistle through  
the darkness wild and drear, —  
How they're calling, calling, Pentruan of Porthmeor ?

### THE ROSY MUSK-MALLOW

(ROMANY LOVE-SONG)

THE rosy musk-mallow blooms where the  
south wind blows,  
O my gypsy rose !  
In the deep dark lanes where thou and I  
must meet ;  
So sweet !  
Before the harvest moon's gold glints over  
the down,  
Or the brown-sailed trawler returns to the  
gray sea-town,  
The rosy musk-mallow sways, and the south  
wind's laughter  
Follows our footsteps after !

The rosy musk-mallow blooms by the  
moor-brook's flow,  
So daintily O !

Where thou and I in the silence of night  
must pass,  
My lass !  
Over the stream with its ripple of song,  
to-night,  
We will fly, we will run together, my  
heart's delight !  
The rosy musk-mallow sways, and the moor-  
brook's laughter  
Follows our footsteps after !

The rosy musk-mallow blooms within sound  
of the sea ;  
It curtsies to thee,  
O my gypsy-queen, it curtsies adown to  
thy feet ;  
So sweet !  
When dead leaves drift through the dusk  
of the autumn day,  
And the red elf-lanterns hang from the  
spindle-spray,  
The rosy musk-mallow sways, and the  
sea's wild laughter  
Follows our footsteps after !

The rosy musk-mallow blooms where the  
dim wood sleeps,  
And the bind-weed creeps ;  
Through tangled wood-paths unknown we  
must take our flight,  
To-night !  
As the pale hedge-lilies around the dark  
elder wind,  
Clasp thy white arms about me, nor look  
behind.  
The rosy musk-mallow is closed, and the  
soft leaves' laughter  
Follows our footsteps after !

### THE DOOM-BAR

O d' you hear the seas complainin', and  
complainin', whilst it's rainin' ?  
Did you hear it mourn in the dimorts,<sup>1</sup>  
when the surf woke up and sighed ?  
The choughs screamed on the sand,  
And the foam flew over land,  
And the seas rolled dark on the Doom-  
Bar at rising of the tide.

I gave my lad a token, when he left me  
nigh heart-broken,  
To mind him of old Padstow town, where  
loving souls abide ;

<sup>1</sup> Twilight.



'T was a ring with the words set  
All round, "Can Love Forget?"  
And I watched his vessel toss on the Bar  
with the outward-turning tide.

D' you hear the seas complainin', and com-  
plainin', while it's rainin' ?  
And his vessel has never crossed the Bar  
from the purple seas outside ;  
And down the shell-pink sands,  
Where we once went, holding hands,  
Alone I watch the Doom-Bar and the ris-  
ing of the tide.

One day — 't was four years after — the  
harbor-girls, with laughter  
So soft and wild as sea-gulls when they're  
playing seek-and-hide,  
Coaxed me out — for the tides were  
lower  
Than had ever been known before ;  
And we ran across the Doom-Bar, all  
white and shining wide.

I saw a something shinin', where the long,  
wet weeds were twinin'

Around a rosy scallop ; and gold a ring lay  
inside ;  
And around its rim were set  
The words "Can Love Forget?" —  
And there upon the Doom-Bar I knelt and  
sobbed and cried.

I took my ring and smoothed it where the  
sand and shells had grooved it ;  
But O ! St. Petrock bells will never ring  
me home a bride ! —  
For the night my lad was leavin'  
Me, all tearful-eyed and grievin',  
He had tossed my keepsake out on the  
Bar to the rise and fall of the  
tide !

Do you hear the seas complainin', and com-  
plainin', while it's rainin' ?  
Did you hear them call in the dimorts,  
when the surf woke up and sighed ?  
Maybe it is a token  
I shall go no more heart-broken —  
And I shall cross the Doom-Bar at the  
turning of the tide.

## Dora Sigerson

### ALL SOULS' NIGHT

O MOTHER, mother, I swept the hearth, I  
set his chair and the white board  
spread,  
I prayed for his coming to our kind Lady  
when Death's sad doors would let  
out the dead ;  
A strange wind rattled the window-pane,  
and down the lane a dog howled on.  
I called his name and the candle flame  
burnt dim, pressed a hand the door-  
latch upon.  
Deelish ! Deelish ! my woe forever that  
I could not sever coward flesh from  
fear.  
I called his name and the pale Ghost came ;  
but I was afraid to meet my dear.  
O mother, mother, in tears I checked the  
sad hours past of the year that's  
o'er,

Till by God's grace I might see his face  
and hear the sound of his voice once  
more ;  
The chair I set from the cold and wet, he  
took when he came from unknown  
skies  
Of the land of the dead ; on my bent brown  
head I felt the reproach of his sad-  
dened eyes ;  
I closed my lids on my heart's desire,  
crouched by the fire, my voice was  
dumb ;  
At my clean-swept hearth he had no  
mirth, and at my table he broke no  
crumb.  
Deelish ! Deelish ! my woe forever that I  
could not sever coward flesh from  
fear :  
His chair put aside when the young cock  
cried, and I was afraid to meet my  
dear.

## Percy Addleshaw

("PERCY HEMINGWAY")

### THE HAPPY WANDERER

HE is the happy wanderer, who goes  
Singing upon his way, with eyes awake  
To every scene, with ears alert to take  
The sweetness of all sounds ; who loves and  
knows

The secrets of the highway, and the rose  
Holds fairer for the wounds the briars make;  
Who welcomes rain, 'that he his thirst may  
slake, —

The sun, because it dries his dripping  
clothes ;

Treasures experience beyond all store,  
Careless if pain or pleasure he shall win,  
So that his knowledge widens more and  
more

Ready each hour to worship or to sin ;  
Until tired, wise, content, he halts before  
The sign o' the Grave, a cool and quiet inn.

### TRAVELLERS

WE shall lodge at the sign of the Grave,  
you say ;  
Well, the road is a long one we trudge, my  
friend,

So why should we grieve at the break of  
the day ?

Let us sing, let us drink, let us love, let us  
play, —

We can keep our sighs for the journey's  
end.

We shall lodge at the sign o' the Grave,  
you say ;

Well, since we are nearing our journey's  
end,

Our hearts should be happy while yet they  
may :

Let us sing, let us drink, let us love, let  
us play,

For perhaps it's a comfortless inn, my  
friend.

### IT MAY BE

It may be we shall know in the here-  
after

Why we, begetting hopes, give birth to  
fears,

And why the world's too beautiful for  
laughter,

Too gross for tears.

## Olive Custance

### THE WAKING OF SPRING

SPIRIT of Spring, thy coverlet of snow  
Hath fallen from thee, with its fringe of  
frost,  
And where the river late did overflow

Sway fragile white anemones, wind-tost,  
And in the woods stand snowdrops, half  
asleep,

With drooping heads — sweet dreamers so  
long lost.

Spirit, arise ! for crimson flushes creep  
Into the cold gray east, where clouds as-  
semble

To meet the sun : and earth hath ceased to  
weep.

Her tears tip every blade of grass, and  
tremble,

Caught in the cup of every flower. O  
Spring !

I see thee spread thy pinions, — they re-  
semble

Large delicate leaves, all silver-veined,  
that fling

Frail floating shadows on the forest sward ;  
And all the birds about thee build and  
sing !

Blithe stranger from the gardens of our  
God,

We welcome thee, for one is at thy side  
Whose voice is thrilling music, Love, thy  
Lord,

Whose tender glances stir thy soul, whose  
wide  
Wings wave above thee, thou awakened  
bride !

### TWILIGHT

SPIRIT of Twilight, through your folded  
wings

I catch a glimpse of your averted face,  
And rapturous on a sudden, my soul  
sings

"Is not this common earth a holy  
place ?"

Spirit of Twilight, you are like a song  
That sleeps, and waits a singer, — like a  
hymn

That God finds lovely and keeps near Him  
long,

Till it is choired by aureoled cherubin.

Spirit of Twilight, in the golden gloom  
Of dreamland dim I sought you, and I  
found

A woman sitting in a silent room  
Full of white flowers that moved and  
made no sound.

These white flowers were the thoughts you  
bring to all,

And the room's name is Mystery where  
you sit,

Woman whom we call Twilight, when  
night's pall

You lift across our Earth to cover it.

### THE PARTING HOUR

NOT yet, dear love, not yet : the sun is high ;  
You said last night "At sunset I will go."  
Come to the garden, where when blossoms  
die

No word is spoken ; it is better so :  
Ah ! bitter word "Farewell."

Hark ! how the birds sing sunny songs of  
spring !

Soon they will build, and work will si-  
lence them ;

So we grow less light-hearted as years  
bring

Life's grave responsibilities — and then  
The bitter word "Farewell."

The violets fret to fragrance 'neath your  
feet,

Heaven's gold sunlight dreams aslant  
your hair :

No flower for me ! your mouth is far more  
sweet.

O, let my lips forget, while lingering  
there,

Love's bitter word "Farewell."

Sunset already ! have we sat so long ?

The parting hour, and so much left un-  
said !

The garden has grown silent — void of  
song,

Our sorrow shakes us with a sudden  
dread !

Ah ! bitter word "Farewell."

•

IV

## COLONIAL POETS

(INDIA — AUSTRALASIA — DOMINION OF CANADA)

1837-1894

•

## ENGLAND AND HER COLONIES

SHE stands, a thousand-wintered tree,  
By countless morns impearled ;  
Her broad roots coil beneath the sea,  
Her branches sweep the world ;  
Her seeds, by careless winds conveyed,  
Clothe the remotest strand  
With forests from her scatterings made,  
New nations fostered in her shade,  
And linking land with land.

O ye by wandering tempest sown  
Neath every alien star,  
Forget not whence the breath was blown  
That wafted you afar !  
For ye are still her ancient seed  
On younger soil let fall —  
Children of Britain's island-breed,  
To whom the Mother in her need  
Perchance may one day call.

WILLIAM WATSON.

POEMS: 1893.

# COLONIAL POETS

(INDIA — AUSTRALASIA — DOMINION OF CANADA)

---

## INDIA

*See* TORU DUTT, RUDYARD KIPLING, *in the preceding division of this Anthology.*  
*See also, in the second division, SIR EDWIN ARNOLD, SIR ALFRED LYALL, poets of English birth, and sometime resident in India*

---

## AUSTRALASIA

(*See also: A. DOMETT, R. H. HORNE, W. SHARP, D. B. W. SLADEN*)

---

### Percy Russell

#### THE BIRTH OF AUSTRALIA

Nor 'mid the thunder of the battle guns,  
Not on the red field of an Empire's  
    wrath,  
Rose to a nation Australasia's sons,  
Who tread to greatness Industry's pure  
    path.  
Behold a people, through whose annals  
    runs  
No damning stain of falsehood, force, or  
    fraud;

Whose sceptre is the ploughshare — not  
    the sword —  
Whose glory lives in harvest-ripening suns !  
Where 'mid the records of old Rome or  
    Greece  
Glow such a tale ? Thou canst not an-  
    swer, Time.  
With shield unsullied by a single crime,  
With wealth of gold, and still more golden  
    fleece,  
Forth stands Australia, in her birth sublime,  
The only nation from the womb of Peace !

---

### Charles Harpur

#### A MIDSUMMER'S NOON IN THE AUSTRALIAN FOREST

Not a sound disturbs the air,  
There is quiet everywhere ;  
Over plains and over woods  
What a mighty stillness broods !

All the birds and insects keep  
Where the coolest shadows sleep ;  
Even the busy ants are found  
Resting in their pebbled mound ;  
Even the locust clingeth now  
Silent to the barky bough :  
Over hills and over plains  
Quiet, vast and slumbrous, reigns.

Only there's a drowsy humming  
 From yon warm lagoon slow-coming :  
 'Tis the dragon-hornet — see !  
 All bedaubed resplendently  
 Yellow on a tawny ground —  
 Each rich spot not square nor round,  
 Rudely heart-shaped, as it were  
 The blurred and hasty impress there  
 Of a vermeil-crusted seal  
 Dusted o'er with golden meal.  
 Only there's a droning where  
 Yon bright beetle shines in air,  
 Tracks it in its gleaming flight  
 With a slanting beam of light  
 Rising in the sunshine higher,  
 Till its shards flame out like fire.

Every other thing is still,  
 Save the ever-wakeful rill,  
 Whose cool murmur only throws  
 Cooler comfort round repose ;  
 Or some ripple in the sea,  
 Of leafy boughs, where, lazily,  
 Tired summer, in her bower  
 Turning with the noontide hour,  
 Heaves a slumbrous breath ere she  
 Once more slumbers peacefully.

Oh, 'tis easeful here to lie  
 Hidden from noon's scorching eye,  
 In this grassy cool recess  
 Musing thus of quietness.

#### AN ABORIGINAL MOTHER'S LAMENT

STILL farther would I fly, my child,  
 To make thee safer yet  
 From the unsparing white man,  
 With his dread hand murder-wet !

I'll bear thee on as I have borne  
 With stealthy steps wind-fleet,  
 But the dark night shrouds the forest,  
 And thorns are in my feet.

O moan not ! I would give this braid —  
 Thy father's gift to me —  
 But for a single painful  
 Of water now for thee.

Ah, spring not to his name — no more  
 To glad us may he come —  
 He is smouldering into ashes  
 Beneath the blasted gum ;  
 All charred and blasted by the fire  
 The white man kindled there,  
 And fed with our slaughtered kindred  
 Till heaven-high went its glare !

And but for thee, I would their fire  
 Had eaten me as fast !  
 Hark ! Hark ! I hear his death-cry  
 Yet lengthening up the blast !  
 But no — when his bound hands had signed  
 The way that we should fly,  
 On the roaring pyre flung bleeding —  
 I saw thy father die !

No more shall his loud tomahawk  
 Be plied to win our cheer,  
 Or the shining fish pools darken  
 Beneath his shadowing spear ;  
 The fading tracks of his fleet foot  
 Shall guide not as before,  
 And the mountain-spirits mimic  
 His hunting call no more !

O moan not ! I would give this braid —  
 Thy father's gift to me —  
 For but a single painful  
 Of water now for thee.

### Robert Lowe, Viscount Sherbrooke

#### SONG OF THE SQUATTER

THE commissioner bet me a pony — I won,  
 So he cut off exactly two-thirds of my run ;  
 For he said I was making a fortune too  
 fast,  
 And profit gained slower the longer would  
 last.

He remarked, as devouring my mutton he  
 sat,  
 That I suffered my sheep to grow sadly  
 too fat ;  
 That they wasted waste land, did preroga-  
 tive brown,  
 And rebelliously nibbled the droits of the  
 Crown ;

That the creek that divided my station in  
two

Showed that Nature designed that two  
fees should be due.

Mr. Riddle assured me 't was paid but for  
show,

But he kept it and spent it, that's all that  
I know.

The commissioner fined me because I for-  
got

To return an old ewe that was ill of the  
rot,

And a poor wry-necked lamb that we kept  
for a pet ;

And he said it was treason such things to  
forget.

The commissioner pounded my cattle be-  
cause

They had mumbled the scrub with their  
famishing jaws

On the part of the run he had taken away,  
And he sold them by auction the costs to  
defray.

The border police they were out all the  
day

To look for some thieves who had ran-  
sacked my dray ;

But the thieves they continued in quiet  
and peace,

For they'd robbed it themselves, had the  
border police !

When the white thieves had left me the  
black thieves appeared,

My shepherds they waddied, my cattle  
they speared ;

But from fear of my license I said not a  
word,

For I knew it was gone if the Government  
heard.

The commissioner's bosom with anger was  
filled

Against me because my poor shepherd was  
killed ;

So he straight took away the last third of  
my run,

And got it transferred to the name of his  
son.

The son had from Cambridge been lately  
expelled,

And his license for preaching most justly  
withheld !

But this is no cause, the commissioner says,  
Why he should not be fit for my license to  
graze.

The cattle, that had not been sold at the  
pound,

He took with the run at five shillings all  
round,

And the sheep the blacks left me at six-  
pence a head,—

A very good price, the commissioner said.

The Governor told me I justly was served,  
That commissioners never from duty had  
swerved ;

But that if I'd a fancy for any more land  
For one pound an acre he'd plenty on hand.

I'm not very proud ! I can dig in a bog,  
Feed pigs, or for firewood can split up a  
log,

Clean shoes, riddle cinders, or help to boil  
down—

Anything that you please, but graze lands  
of the Crown !

## Adam Lindsay Gordon

### HOW WE BEAT THE FAVORITE

A LAY OF THE LOAMSHIRE HUNT CUP

" AYE, squire," said Stevens, " they back  
him at evens ;

The race is all over, bar shouting, they  
say ;

The Clown ought to beat her ; Dick Neville  
is sweeter

Than ever—he swears he can win all  
the way.

" A gentleman rider—well, I'm an out-  
sider,

But if he's a gent who the mischief's a  
jock ?



You swells mostly blunder, Dick rides for the plunder,  
He rides, too, like thunder — he sits like a rock.

"He calls 'hunted fairly' a horse that has barely  
Been stripped for a trot within sight of the hounds,  
A horse that at Warwick beat Birdlime and Yorick,  
And gave Abdelkader at Aintree nine pounds.

"They say we have no test to warrant a protest;  
Dick rides for a lord and stands in with a steward;  
The light of their faces they show him — his case is  
Prejudged and his verdict already secured.

"But none can outlast her, and few travel faster,  
She strides in her work clean away from The Drag;  
You hold her and sit her, she could n't be fitter,  
Whenever you hit her she'll spring like a stag.

"And p'raps the green jacket, at odds though they back it,  
May fall, or there's no knowing what may turn up.  
The mare is quite ready, sit still and ride steady,  
Keep cool; and I think you may just win the Cup."

Dark-brown with tan muzzle, just stripped for the tussle,  
Stood Isenult, arching her neck to the curb,  
A lean head and fiery, strong quarters and wiry,  
A loin rather light, but a shoulder superb.

Some parting injunction, bestowed with great unction,  
I tried to recall, but forgot like a dunce,  
When Reginald Murray, full tilt on White Surrey,  
Came down in a hurry to start us at once.

"Keep back in the yellow! Come up on Othello!

Hold hard on the chestnut! Turn round on The Drag!  
Keep back there on Spartan! Back you, sir, in tartan!  
So, steady there, easy," and down went the flag.

We started, and Kerr made strong running on Mermaid.

Through furrows that led to the first stake-and-bound,  
The crack, half extended, looked bloodlike and splendid,  
Held wide on the right where the head-land was sound.

I pulled hard to baffle her rush with the snaffle,  
Before her two-thirds of the field got away,  
All through the wet pasture where floods of the last year  
Still loitered, they clotted my crimson with clay.

The fourth fence, a wattle, floored Monk and Blue-bottle;  
The Drag came to grief at the black-thorn and ditch,  
The rails toppled over Redoubt and Red Rover,  
The lane stopped Lyeurgus and Leicestershire Witch.

She passed like an arrow Kildare and Cock Sparrow,  
And Mantrap and Mermaid refused the stone wall;  
And Giles on The Greyling came down at the paling,  
And I was left sailing in front of them all.

I took them a burster, nor eased her nor nursed her  
Until the Black Bullfinch led into the plough,  
And through the strong bramble we bored with a scramble —  
My cap was knocked off by the hazel-tree bough.

Where furrows looked lighter I drew the rein tighter;

Her dark chest all dappled with flakes  
of white foam,  
Her flanks mud-bespattered, a weak rail  
she shattered :

We landed on turf with our heads turned  
for home.

Then crashed a low binder, and then close  
behind her

The sword to the strokes of the favorite  
shook ;

His rush roused her mettle, yet ever so little  
She shortened her stride as we raced at  
the brook.

She rose when I hit her. I saw the stream  
glitter,

A wide scarlet nostril flashed close to  
my knee,

Between sky and water The Clown came  
and caught her, —

The space that he cleared was a caution  
to see.

And forcing the running, discarding all  
cunning,

A length to the front went the rider in,  
green ;

A long strip of stubble, and then the big  
double,

Two stiff flights of rails with a quickset  
between.

She raced at the rasper, I felt my knees  
grasp her,

I found my hands give to her strain on  
the bit,

She rose when The Clown did — our silks  
as we bounded

Brushed lightly, our stirrups clashed loud  
as we lit.

A rise steeply sloping, a fence with stone  
coping —

The last — we diverged round the base  
of the hill ;

His path was the nearer, his leap was the  
clearer,

I flogged up the straight, and he led sit-  
ting still.

She came to his quarter, and on still I  
brought her,

And up to his girth, to his breast-plate  
she drew ;

A short prayer from Neville just reached  
me, — " The Devil,"

He muttered, — locked level the hurdles  
we flew.

A hum of hoarse cheering, a dense crowd  
careering,

All sights seen obscurely, all shouts  
vaguely heard ;

" The green wins ! " " The crimson ! "  
The multitude swims on,

And figures are blended and features are  
blurred.

" The horse is her master ! " " The green  
forges past her ! "

" The Clown will outlast her ! " " The  
Clown wins ! " " The Clown ! "

The white railing races with all the white  
faces,

The chestnut outpaces, outstretches the  
brown.

On still past the gateway she strains in the  
straightway,

Still struggles, " The Clown by a short  
neck at most,"

He swerves, the green scourges, the stand  
rocks and surges,

And flashes, and verges, and flits the  
white post.

Ay ! so ends the tussle, — I knew the tan  
muzzle

Was first, though the ring-men were  
yelling " Dead heat ! "

A nose I could swear by, but Clarke said  
" The mare by

A short head." And that's how the  
favorite was beat.

### THE SICK STOCK-RIDER

HOLD hard, Ned ! Lift me down once more,  
and lay me in the shade.

Old man, you've had your work cut out  
to guide

Both horses, and to hold me in the saddle  
when I swayed,

All through the hot, slow, sleepy, silent  
ride.

The dawn at " Moorabinda " was a mist  
rack dull and dense,

The sun-rise was a sullen, sluggish lamp ;

I was dozing in the gateway at Arbuthnot's  
bound'ry fence,

I was dreaming on the Limestone cattle  
camp.

We crossed the creek at Carricksford, and  
sharply through the haze,

And suddenly the sun shot flaming forth ;  
To southward lay " Katāwa," with the sand  
peaks all ablaze,

And the flushed fields of Glen Lomond  
lay to north.

Now westward winds the bridle-path that  
leads to Landisfarm,

And yonder looms the double-headed  
Bluff ;

From the far side of the first hill when the  
skies are clear and calm,

You can see Sylvester's woolshed fair  
enough.

Five miles we used to call it from our  
homestead to the place

Where the big tree spans the roadway  
like an arch ;

'T was here we ran the dingo down that  
gave us such a chase

Eight years ago — or was it nine ? —  
last March.

'T was merry in the glowing morn among  
the gleaming grass.

To wander as we've wandered many a  
mile,

And blow the cool tobacco cloud, and watch  
the white wreaths pass,

Sitting loosely in the saddle all the while.

'T was merry 'mid the blackwoods, when  
we spied the station roofs,

To wheel the wild scrub cattle at the yard,

With a running fire of stock whips and a  
fiery run of hoofs ;

Oh ! the hardest day was never then too  
hard !

Aye ! we had a glorious gallop after " Star-  
light " and his gang,

When they bolted from Sylvester's on  
the flat ;

How the sun-dried reed-beds crackled, how  
the flint-strewn ranges rang,

To the strokes of " Mountaineer " and  
" Acrobat," —

Hard behind them in the timber, harder  
still across the heath,

Close beside them through the tea-tree  
scrub we dashed ;

And the goldentinted fern leaves, how  
they rustled underneath :

And the honeysuckle osiers, how they  
crashed !

We led the hunt throughout, Ned, on the  
chestnut and the gray,

And the troopers were three hundred  
yards behind,

While we emptied our six-shooters on the  
bush-rangers at bay,

In the creek with stunted box-trees for  
a blind !

There you grappled with the leader, man  
to man, and horse to horse,

And you rolled together when the chest-  
nut rear'd.

He blazed away and missed you in that  
shallow water-course —

A narrow shave — his powder singed  
your beard !

In these hours when life is ebbing, how  
those days when life was young

Come back to us ; how clearly I recall

Even the yarns Jack Hall invented, and  
the songs Jem Roper sung ;

And where are now Jem Roper and  
Jack Hall ?

Aye ! nearly all our comrades of the old  
colonial school,

Our ancient boon companions, Ned, are  
gone ;

Hard lives for the most part, somewhat  
reckless as a rule,

It seems that you and I are left alone.

There was Hughes, who got in trouble  
through that business with the cards,

It matters little what became of him ;

But a steer ripped up Macpherson in the  
Cooramanta yards,

And Sullivan was drowned at Sink-or-  
swim ;

And Mostyn — poor Frank Mostyn — died  
at last, a fearful wreck,

In the " horrors " at the Upper Wandinong,

And Carisbrooke, the rider, at the Horse-  
fall broke his neck —

Faith ! the wonder was he saved his  
neck so long !

Ah ! those days and nights we squandered  
at the Logans' in the glen —

The Logans, man and wife, have long  
been dead.

Elsie's tallest girl seems taller than your  
little Elsie then ;  
And Ethel is a woman grown and wed.

I've had my share of pastime, and I've  
done my share of toil,  
And life is short — the longest life a  
span ;

I care not now to tarry for the corn or for  
the oil,

Or for wine that maketh glad the heart  
of man.

For good undone, and gifts misspent, and  
resolutions vain,

'T is somewhat late to trouble. This I  
know —

I should live the same life over, if I had to  
live again ;

And the chances are I go where most  
men go.

The deep blue skies wax dusky, and the  
tall green trees grow dim,

The sword beneath me seems to heave  
and fall ;

And sickly, smoky shadows through the  
sleepy sunlight swim,

And on the very sun's face weave their  
pall.

Let me slumber in the hollow where the  
wattle blossoms wave,

With never stone or rail to fence my  
bed ;

Should the sturdy station children pull the  
bush-flowers on my grave,

I may chance to hear them romping  
overhead.

### VALEDICTORY

LAY me low, my work is done,  
I am weary. Lay me low,

Where the wild flowers woo the sun,  
Where the balmy breezes blow,  
Where the butterfly takes wing,  
Where the aspens, drooping, grow,  
Where the young birds chirp and  
sing —

I am weary, let me go.

I have striven hard and long  
In the world's unequal fight,  
Always to resist the wrong,  
Always to maintain the right.  
Always with a stubborn heart,  
Taking, giving blow for blow ;  
Brother, I have played my part,  
And am weary, let me go.

Stern the world and bitter cold,  
Irksome, painful to endure ;  
Everywhere a love of gold,  
Nowhere pity for the poor.  
Everywhere mistrust, disguise,  
Pride, hypocrisy, and show ;  
Draw the curtain, close mine eyes,  
I am weary, let me go.

Other chance when I am gone  
May restore the battle-call,  
Bravely lead the good cause on  
Fighting in the which I fall.  
God may quicken some true soul  
Here to take my place below  
In the heroes' muster roll —  
I am weary, let me go.

Shield and buckler, hang them up,  
Drape the standards on the wall,  
I have drained the mortal cup  
To the finish, dregs and all ;  
When our work is done, 't is best,  
Brother, best that we should go —  
I am weary, let me rest,  
I am weary, lay me low.

## James Brunton Stephens

### THE DOMINION OF AUSTRALIA

(A FORECAST)

SHE is not yet, but he whose ear  
Thrills to that finer atmosphere

Where footfalls of appointed things,  
Reverberant of days to be,  
Are heard in forecast echoes,  
Like wave-beats from a viewless sea —  
Hears in the voiceful tremors of the sky  
Auroral heralds whispering "She is nigh."

She is not yet ; but he whose sight  
Foreknows the advent of the light,  
Whose soul to morning radiance turns  
Ere night her curtain hath withdrawn,  
And in its quivering folds discerns  
The mute monitions of the dawn,  
With urgent sense strained onward to de-  
sery  
Her distant tokens, starts to find her nigh.

Not yet her day. How long "not yet ?"  
There comes the flush of violet !  
And heavenward faces, all aflame  
With sanguine imminence of morn,  
Wait but the sun-kiss to proclaim  
The Day of the Dominion born.  
Prelusive baptism ! — ere the natal hour  
Named with the name and prophecy of  
power.

Already here to hearts intense  
A spirit force, transcending sense,  
In heights unscaled, in deeps unstirred,  
Beneath the calm, above the storm,  
She waits the incorporating word  
To bid her tremble into form :  
Already, like divining-rods, men's souls  
Bend down to where the unseen river rolls ;

For even as, from sight concealed,  
By never flush of dawn revealed,  
Nor e'er illumed by golden noon,  
Nor sunset-streaked with crimson bar,  
Nor silver-spanned by wake of moon,  
Nor visited of any star,  
Beneath these lands a river waits to bless  
(So men divine) our utmost wilderness, —

Rolls dark, but yet shall know our skies,  
Soon as the wisdom of the wise  
Conspires with nature to disclose  
The blessing prisoned and unseen,  
Till round our lessening wastes there glows  
A perfect zone of broadening green, —  
Till all our land Australia Felix called,  
Become one Continent-Isle of Emerald ; —

So flows beneath our good and ill  
A viewless stream of common will,  
A gathering force, a present might,  
That from its silent depths of gloom  
At Wisdom's voice shall leap to light,  
And hide our barren fields in bloom,  
Till, all our sundering lines with love o'er-  
grown,  
Our bounds shall be the girdling seas  
alone.

### George Gordon D'Crae

#### FORBY SUTHERLAND

A STORY OF BOTANY BAY

A. D. 1770

A LANE of elms in June ; — the air  
Of eve is cool and calm and sweet.  
See ! straying here a youthful pair,  
With sad and slowly moving feet,

On hand in hand to yon gray gate,  
O'er which the rosy apples swing ;  
And there they vow a mingled fate,  
One day when George the Third is  
king.

The ring scarce clasped her finger fair,  
When, tossing in their ivied tower,  
The distant bells made all the air  
Melodious with that golden hour.

Then sank the sun out o'er the sea,  
Sweet day of courtship fond, . . . the  
last !  
The holy hours of twilight flee  
And speed to join the sacred Past.

The house-dove on the moss-grown thatch  
Is murmuring love-songs to his mate,  
As lovely Nell now lifts the latch  
Beneath the apples at the gate.

A plighted maid she nears her home,  
Those gentle eyes with weeping red ;  
Too soon her swain must breast the foam,  
Alas ! with that last hour he fled.

And, ah ! that dust-cloud on the road,  
Yon heartless coach - guard's blaring  
horn ;  
But naught beside, that spoke or showed  
Her sailor to poor Nell forlorn.

She dreams ; and lo ! a ship that ploughs  
A foamy furrow through the seas,  
As, plunging gaily, from her bows  
She scatters diamonds on the breeze.

Swift, homeward bound, with flags displayed  
In pennoned pomp, with drum and fife,  
And all the proud old-world parade  
That marks the man-o'-war man's life.

She dreams and dreams ; her heart 's at sea ;  
Dreams while she wears the golden ring ;  
Her spirit follows lovingly  
One humble servant of the king.

And thus for years, since Hope survives  
To cheer the maid and nerve the youth.  
"Forget-me-not !" — how fair it thrives  
Where planted in the soil of Truth !

The skies are changed ; and o'er the sea,  
Within a calm, sequestered nook,  
Rests at her anchor thankfully  
The tall-sterned ship of gallant Cook.

The emerald shores ablaze with flowers,  
The sea reflects the smiling sky,  
Soft breathes the air of perfumed bowers —  
How sad to leave it all, and die !

To die, when all around is fair  
And steeped in beauty ; — ah ! 't is hard  
When ease and joy succeed to care,  
And rest, to "watch" and "mounted  
guard."

But harder still, when one dear plan,  
The end of all his life and cares,  
Hangs by a thread ; the dying man  
Most needs our sympathy and prayers !

'T was thus with Forby as he lay  
Wan in his narrow canvas cot ;  
Sole tenant of the lone "sick bay,"  
Though "mates" came round, he heard  
them not.

For days his spirit strove and fought,  
But, ah ! the frame was all too weak.  
Some phantom strange it seemed he sought,  
And vainly tried to rise and speak.

At last he smiled and brightened up,  
The noonday bugle went ; and he  
Drained ('t was his last) the cooling cup  
A messmate offered helpfully.

His tongue was loosed — "I hear the horn !  
Ah, Nell ! *my number's flying*. See ! —  
The horses too ; — they 've had their  
corn.

Alas, dear love ! . . . I part from thee !"

He waved his wasted hand, and cried,  
"Sweet Nell ! Dear maid ! My own  
true Nell !  
The coach won't wait for me !" . . . and  
died —  
And this was Forby's strange farewell.

Next morn the barge, with muffled oars,  
Pulls slowly forth, and leaves the slip  
With flags half-mast, and gains the shores,  
While silence seals each comrade's lip.

They bury him beneath a tree,  
His treasure in his bosom hid.  
What was that treasure ? Go and see !  
Long since it burst his coffin-lid !

Nell gave to Forby, once in play,  
Some hips of roses, with the seeds  
Of hedgerow plants, and flowerets gay  
(In England such might count for weeds).

"Take these," cries smiling Nell, "to  
sow  
In foreign lands ; and when folk see  
The English roses bloom and grow,  
Some one may bless an unknown me."

The turf lies green on Forby's bed,  
A hundred years have passed, and  
more,  
But twining over Forby's head  
Are Nell's sweet roses on that shore.

The violet and the eglantine,  
With sweet-breathed cowslips, deck the  
spot,  
And nestling 'mid them in the shine,  
The meek, blue-eyed "Forget-me-  
not !"

## Henry Clarence Kendall

### TO A MOUNTAIN

To thee, O father of the stately peaks,  
Above me in the loftier light — to thee,  
Imperial brother of those awful hills,  
Whose feet are set in splendid spheres of  
flame,

Whose heads are where the gods are, and  
whose sides

Of strength are belted round with all the  
zones

Of all the world, I dedicate these songs.  
And if, within the compass of this book,  
There lives and glows one verse in which  
there beats

The pulse of wind and torrent — if one  
line

Is here that like a running water sounds,  
And seems an echo from the lands of leaf,  
Be sure that line is thine. Here, in this  
home,

Away from men and books and all the  
schools,

I take thee for my Teacher. In thy voice  
Of deathless majesty, I, kneeling, hear  
God's grand authentic gospel! Year by  
year,

The great sublime cantata of thy storm  
Strikes through my spirit — fills it with a  
life

Of startling beauty! Thou my Bible art  
With holy leaves of rock, and flower, and  
tree,

And moss, and shining runnel. From each  
page

That helps to make thy awful volume, I  
Have learned a noble lesson. In the psalm  
Of thy grave winds, and in the liturgy  
Of singing waters, lo! my soul has heard  
The higher worship; and from thee, in-  
deed,

The broad foundations of a finer hope  
Were gathered in; and thou hast lifted  
up

The blind horizon for a larger faith.  
Moreover, walking in exalted woods  
Of naked glory, in the green and gold  
Of forest sunshine, I have paused like one  
With all the life transfigured: and a flood  
Of life ineffable has made me feel  
As felt the grand old prophets caught  
away

By flames of inspiration; but the words  
Sufficient for the story of my dream  
Are far too splendid for poor human lips!  
But thou, to whom I turn with reverent  
eyes —

O stately Father, whose majestic face  
Shines far above the zone of wind and  
cloud,

Where high dominion of the morning is —  
Thou hast the Songs complete of which my  
songs

Are pallid adumbrations! Certain sounds  
Of strong authentic sorrow in this book  
May have the sob of upland torrents —  
these,

And only these, may touch the great  
World's heart;

For lo! they are the issues of that grief  
Which makes a man more human, and his  
life

More like that frank exalted life of thine.  
But in these pages there are other tones  
In which thy large, superior voice is  
not —

Through which no beauty that resembles  
thine

Has ever shown. These are the broken  
words

Of blind occasions, when the World has  
come

Between me and my dream. No song is  
here

Of mighty compass; for my singing robes  
I've worn in stolen moments. All my  
days

Have been the days of a laborious life,  
And ever on my struggling soul has burned  
The fierce heat of this hurried sphere.

But thou,  
To whose fair majesty I dedicate  
My book of rhymes — thou hast the per-  
fect rest

Which makes the heaven of the highest  
gods!

To thee the noises of this violent time  
Are far, faint whispers, and, from age to  
age,

Within the world and yet apart from it,  
Thou standest! Round thy lordly capes the  
sea

Rolls on with a superb indifference  
Forever; in thy deep, green, gracious glens

The silver fountains sing forever. Far  
 Above dim ghosts of waters in the caves,  
 The royal robe of morning on thy head  
 Abides forever! Evermore the wind  
 Is thy august companion; and thy peers  
 Are cloud, and thunder, and the face sublime  
 Of blue mid-heaven! On thy awful brow  
 Is Deity; and in that voice of thine  
 There is the great imperial utterance  
 Of God forever; and thy feet are set  
 Where evermore, through all the days and  
                   years,  
 There rolls the grand hymn of the deathless  
                   wave.

## COOGEE

SING the song of wave-worn Coogee, Coogee  
           in the distance white,  
 With its jags and points disrupted, gaps  
           and fractures fringed with light;  
 Haunt of glades, and restless plovers of the  
           melancholy wail,  
 Ever lending deeper pathos to the mel-  
           ancholy gale.  
 There, my brothers, down the fissures,  
           chasms deep and wan and wild,  
 Grows the sea-bloom, one that blushes like  
           a shrinking, fair, blind child;  
 And amongst the oozing forelands many a  
           glad green rock-vine runs,  
 Getting ease on earthy ledges, sheltered  
           from December suns.

Often, when a gusty morning, rising cold  
           and gray and strange,  
 Lifts its face from watery spaces, vistas  
           full with cloudy change,  
 Bearing up a gloomy burden which anon  
           begins to wane,  
 Fading in the sudden shadow of a dark de-  
           termined rain,  
 Do I seek an eastern window, so to watch  
           the breakers beat  
 Round the steadfast crags of Coogee, dim  
           with drifts of driving sleet:  
 Hearing hollow mournful noises sweeping  
           down a solemn shore,  
 While the grim sea-caves are tideless, and  
           the storm strives at their core.

Often when the floating vapors fill the silent  
           autumn leas,  
 Dreaming memories fall like moonlight  
           over silent sleeping seas,

Youth and I and Love together! other  
           times and other themes  
 Come to me unsung, unwept for, through  
           the faded evening gleams.  
 Come to me and touch me mutely — I that  
           looked and longed so well,  
 Shall I look and yet forget them? — who  
           may know or who foretell?  
 Though the southern wind roams, shadowed  
           with its immemorial grief,  
 Where the frosty wings of Winter leave  
           their whiteness on the leaf.

Friend of mine beyond the waters, here  
           and there these perished days  
 Haunt me with their sweet dead faces and  
           their old divided ways.  
 You that helped and you that loved me,  
           take this song, and when you read  
 Let the lost things come about you, set  
           your thoughts, and hear and heed.  
 Time has laid his burden on us — we who  
           wear our manhood now,  
 We would be the boys we have been, free  
           of heart and bright of brow,  
 Be the boys for just an hour, with the  
           splendor and the speech  
 Of thy lights and thunders, Coogee, flying  
           up thy gleaming beach.

Heart's desire and heart's division! who  
           would come and say to me,  
 With the eyes of far-off friendship, "You  
           are as you used to be?"  
 Something glad and good has left me here  
           with sickening discontent,  
 Tired of looking, neither knowing what it  
           was or where it went.  
 So it is this sight of Coogee, shining in the  
           morning dew,  
 Sets me stumbling through dim summers  
           once on fire with youth and you—  
 Summers pale as southern evenings when  
           the year has lost its power  
 And the wasted face of April weeps above  
           the withered flower.

Not that seasons bring no solace, not that  
           time lacks light and rest,  
 But the old things were the dearest, and  
           the old loves seem the best.  
 We that start at songs familiar, we that  
           tremble at a tone  
 Floating down the ways of music, like a  
           sigh of sweetness flown,



We can never feel the freshness, never  
find again the mood  
Left among fair-featured places, bright-  
ened of our brotherhood.  
This and this we have to think of when the  
night is over all,  
When the woods begin to perish, and the  
rains begin to fall.

### SEPTEMBER IN AUSTRALIA

GRAY Winter hath gone, like a wearisome  
guest,  
And, behold, for repayment,  
September comes in with the wind of the  
West

And the Spring in her raiment !  
The ways of the frost have been filled of  
the flowers,

While the forest discovers  
Wild wings, with the halo of hyaline hours,  
And a music of lovers.

September, the maid with the swift silver  
feet !

She glides, and she graces  
The valleys of coolness, the slopes of the  
heat,

With her blossomy traces ;  
Sweet month, with a mouth that is made  
of a rose,

She lightens and lingers  
In spots where the harp of the evening  
glows,

Attuned by her fingers.

The stream from its home in the hollow  
hill slips

In a darling old fashion ;  
And the day goeth down with a song on its  
lips

Whose key-note is passion ;  
Far out in the fierce, bitter front of the sea  
I stand, and remember

Dead things that were brothers and sisters  
of thee,

Resplendent September.

The West, when it blows at the fall of the  
noon

And beats on the beaches,  
So filled with a tender and tremulous tune  
That touches and teaches ;

The stories of Youth, of the burden of  
Time,

And the death of Devotion,  
Come back with the wind, and are themes  
of the rhyme

In the waves of the ocean.

We, having a secret to others unknown,  
In the cool mountain-mosses,  
May whisper together, September, alone  
Of our loves and our losses.

One word for her beauty, and one for the  
place

She gave to the hours ;  
And then we may kiss her, and suffer her  
face

To sleep with the flowers.

High places that knew of the gold and the  
white

On the forehead of Morning  
Now darken and quake, and the steps of  
the Night

Are heavy with warning !  
Her voice in the distance is lofty and loud  
Through its echoing gorges ;

She hath hidden her eyes in a mantle of  
cloud,  
And her feet in the surges !

On the tops of the hills, on the turreted  
cones —

Chief temples of thunder—  
The gale, like a ghost, in the middle watch  
moans,

Gliding over and under.  
The sea, flying white through the rack and  
the rain,

Leapeth wild at the forelands ;  
And the plover, whose cry is like passion  
with pain,

Complains in the moorlands.

Oh, season of changes — of shadow and  
shine —

September the splendid !  
My song hath no music to mingle with  
thine,

And its burden is ended ;  
But thou, being born of the winds and the  
sun,

By mountain, by river,  
May lighten and listen, and loiter and run,  
With thy voices forever.

## THE LAST OF HIS TRIBE

HE crouches, and buries his face on his knees,  
And hides in the dark of his hair ;  
For he cannot look up to the storm-smitten trees,  
Or think of the loneliness there —  
Of the loss and the loneliness there.

The wallaroos grope through the tufts of the grass,  
And turn to their covers for fear ;  
But he sits in the ashes and lets them pass  
Where the boomerangs sleep with the spear —  
With the nullah, the sling, and the spear.

Uloola, behold him ! The thunder that breaks  
On the top of the rocks with the rain,  
And the wind which drives up with the salt of the lakes,  
Have made him a hunter again —  
A hunter and fisher again.

For his eyes have been full with a smouldering thought ;  
But he dreams of the hunts of yore,  
And of foes that he sought, and of fights that he fought  
With those who will battle no more —  
Who will go to the battle no more.

It is well that the water which tumbles and fills,  
Goes moaning and moaning along ;  
For an echo rolls out from the sides of the hills,  
And he starts at a wonderful song —  
At the sounds of a wonderful song.

And he sees through the rents of the scattering fogs,  
The corroboree warlike and grim,  
And the lubra who sat by the fire on the logs,  
To watch, like a mourner, for him —  
Like a mother and mourner for him.

Will he go in his sleep from these desolate lands,  
Like a chief, to the rest of his race,

With the honey-voiced woman who beckons and stands,  
And gleams like a dream in his face —  
Like a marvellous dream in his face ?

## THE VOICE IN THE WILD OAK

TWELVE years ago, when I could face  
High heaven's dome with different eyes,  
In days full-flowered with hours of grace,  
And nights not sad with sighs,  
I wrote a song in which I strove  
To shadow forth thy strain of woe,  
Dark widowed sister of the grove —  
Twelve wasted years ago.

But youth was then too young to find  
Those high authentic syllables ·  
Whose voice is like the wintering wind  
By sunless mountain fells ;  
Nor had I sinned and suffered then  
To that superlative degree  
That I would rather seek, than men,  
Wild fellowship with thee.

But he who hears this autumn day  
Thy more than deep autumnal rhyme,  
Is one whose hair was shot with gray  
By grief instead of time.  
He has no need, like many a bard,  
To sing imaginary pain,  
Because he bears, and finds it hard,  
The punishment of Cain.

No more he sees the affluence  
Which makes the heart of Nature glad ;  
For he has lost the fine first sense  
Of beauty that he had.  
The old delight God's happy breeze  
Was wont to give, to grief has grown ;  
And therefore, Niobe of trees,  
His song is like thine own.

But I, who am that perished soul,  
Have wasted so these powers of mine,  
That I can never write that whole,  
Pure, perfect speech of thine.  
Some lord of words august, supreme,  
The grave, grand melody demands ;  
The dark translation of thy theme  
I leave to other hands.

Yet here, where plovers nightly call  
Across dim melancholy leas —

Where comes by whistling fen and fall  
 The moan of far-off seas —  
 A gray old Fancy often sits  
 Beneath thy shade with tired wings,  
 And fills thy strong, strange rhyme by fits  
 With awful utterings.

Then times there are when all the words  
 Are like the sentences of one  
 Shut in by fate from wind and birds  
 And light of stars and sun !  
 No dazzling dryad, but a dark  
 Dream-haunted spirit, doomed to be  
 Imprisoned, cramped in bands of bark,  
 For all eternity.

Yea, like the speech of one aghast  
 At Immortality in chains,  
 What time the lordly storm rides past  
 With flames and arrowy rains :  
 Some wan Tithonus of the wood,  
 White with immeasurable years —  
 An awful ghost, in solitude  
 With moaning moors and meres !

And when high thunder smites the hill  
 And hunts the wild dog to his den,  
 Thy cries, like maledictions, shrill  
 And shriek from glen to glen,  
 As if a frightful memory whipped

Thy soul for some infernal crime  
 That left it blasted, blind, and stripped —  
 A dread to Death and Time !

But when the fair-haired August dies,  
 And flowers wax strong and beautiful,  
 Thy songs are stately harmonies  
 By wood-lights green and cool,  
 Most like the voice of one who shows  
 Through sufferings fierce, in fine relief,  
 A noble patience and repose —  
 A dignity in grief.

But, ah ! conceptions fade away,  
 And still the life that lives in thee,  
 The soul of thy majestic lay,  
 Remains a mystery !  
 And he must speak the speech divine,  
 The language of the high-throned lords,  
 Who'd give that grand old theme of thine  
 Its sense in faultless words.

By hollow lands and sea-tracts harsh,  
 With ruin of the fourfold gale,  
 Where sighs the sedge and sobs the marsh,  
 Still wail thy lonely wail ;  
 And, year by year, one step will break  
 The sleep of far hill-folded streams,  
 And seek, if only for thy sake,  
 Thy home of many dreams.

### Percy f. Sinnett

#### THE SONG OF THE WILD STORM-WAVES

(AFTER THE LOSS OF THE "TARARUA")

OH, ye wild waves, shoreward dashing,  
 What is your tale to-day ?  
 O'er the rocks your white foam splashing,  
 While the moaning wind your spray  
 Whirls heavenwards away

In the mist ?  
 Have ye heard the timbers crashing  
 Of the good ship out at sea ?  
 Seen the masts the dank ropes lashing,  
 While the sailors bend the knee,  
 And vainly call on Heaven  
 To assist ?

Oh, ay ! we've seen and heard —  
 Oh, ay ! we've heard and seen

More than ever you could gather —  
 More than ever you could glean  
 From our tale.

We have seen, and heard, and laughed,  
 As we tossed the shattered craft,  
 While those on board, aghast,  
 Every moment thought their last,  
 In the gale.

We tossed them like a plaything,  
 And rent their riven sail ;  
 And we laughed our loud Ha ! ha !  
 With the demons of the gale  
 In their ears.

We have laughed, and heard, and seen,  
 In the lightning's lurid sheen,  
 And the growling thunder's blast ;  
 And we drowned them all at last  
 For their fears.

There were mothers there on board  
 With their little ones in arms ;  
 There were maidens there on board  
 More lovely in their charms  
 Than the day ;  
 And again we heard, and laughed  
 As we dashed across the craft ;  
 While our master shrieked and roared,  
 As we swept them overboard,  
 And away.

And they battled all in vain,  
 With their puny human strength.  
 In our grasp they were as nothing ;  
 Down, down, they sank at length  
 In the sea ;  
 And still again we screamed,  
 As the lurid flashes gleamed,  
 And o'er their heads we swept,  
 And for joy we danced and leapt  
 In our glee.

This, this, now is the tale  
 We have to tell to-day,  
 And now to you we've sung it  
 In our merry, mocking way.  
 Do you hear ?  
 How our havoc we have wrought,  
 And to destruction brought  
 The treasures of the Earth,  
 Held by man in price, and worth,  
 Very dear ?

Oh ! ye cruel waves up-dashing,  
 Why rejoice you so to-day ?  
 As shoreward ye come crashing  
 From your cruel, cruel play ;  
 Why fling ye up your spray  
 On the shore ?  
 The sand your salt spume splashing,  
 As ye frolic in your glee ;  
 As the iron rocks ye're lashing,  
 Ye scourges of the sea, —  
 Will ye never then be gluttled  
 Any more ?

## A. C. Smith

### THE WAIF

HE went into the bush, and passed  
 Out of the sight of living men,  
 None knows the nook that held him last,  
 None ever saw his face again.

It may be, in the wildering wood  
 He wandered, weary, spent of breath,  
 Till the all-mastering solitude  
 Sank to the deeper hush of death.

Perchance he crawled where the low bush,  
 More verdant, whispered streams were  
 nigh,  
 Hopeful, but desperate, made a rush,  
 And found, O God ! the bed was dry !

He was a waif, and friends had none ;  
 Who knows but in some distant land  
 A mother mourns her errant son,  
 A sister longs to clasp his hand ?

He was a waif, but with him died  
 A world of yearnings deep within —  
 Yearning to loftiest things allied,  
 But wrecked by cruel fate, or sin.

None heard the lone one's dying prayer  
 Save Infinite Pity bending o'er,  
 Who, haply, bore him quietly where  
 They hunger and they thirst no  
 more.

O ye vast woods ! what fond life-dreams  
 Ye close ! what broken lives ye hide !  
 Darkly absorbed, like hopeful streams,  
 That in dry desert lands subside.

Stranger the tales ye could unfold  
 Than wild romancer ever penned,  
 Remaining buried in the mould  
 Till time shall cease, and mystery  
 end !

## Frances Tyrrell Gill

### BENEATH THE WATTLE BOUGHS

THE wattles were sweet with September's  
rain,  
We drank in their breath and the breath  
of the spring :

"Our pulses are strong with the tide of  
life,"

I said, "and one year is so swift a thing ! "

The land all around was yellow with  
bloom,

The birds in the branches sang joyous and  
shrill,

The blue range rose 'gainst the blue of the  
sky,

Yet she sighed, "But death may be stronger  
still ! "

Then I reached and gathered a blossomy  
bough,

And divided its clustering sprays in twain,  
"As a token for each" (I closed one in her  
hand)

"Till we come to the end of the year  
again ! "

Then the years sped on, strung high with  
life ;

And laughter and gold were the gifts they  
gave,

Till I chanced one day on some pale dead  
flowers,

And spake, shaking and white, "One more  
gift I crave."

"Nay," a shadow voice in the air replied,

"'Neath the blossoming wattles you 'll find  
a grave ! "

## Sarah Welch

### THE DIGGER'S GRAVE

HE sought Australia's far-famed isle,  
Hoping that Fortune on his lot would smile,  
In search for gold. When one short year  
had flown,

He wrote the welcome tidings to his own  
Betrothed ; told how months of toiling  
vain

Made ten-fold sweeter to him sudden  
gain ;

With sanguine words, traced with love's  
eager hand,

He bade her join him in this bright south  
land.

Of as he sat, his long day's labor o'er,  
In his bush hut, he dreamed of home once  
more ;

His thoughts to the old country home in  
Kent

Returned. 'T was Christmas-day, and they  
two went

O'er frost and snow ; the Christmas anthem  
rang

Through the old church, which echoed as  
they sang.

That day had Philip courage gained to tell  
His tale of love to pretty Christabel ;

And she, on her part, with ingenuous grace,  
Endorsed the tell-tale of her blushing face.

Dream on, true lover ! never, never thou  
Shalt press the kiss of welcome on her brow.

E'en now a comrade, eager for thy gold,  
Above thy fond true heart the knife doth

hold —  
One stroke, the weapon's plunged into his  
breast ;

So sure the aim that, like a child at rest,  
The murdered digger lies, — a happy smile

Parts the full manly bearded lips the while.

Next day they found him. In his death-  
cold hand,

He held his last home letter, lately scanned  
With love-lit eyes ; and next his heart they

found  
A woman's kerchief which, when they un-  
wound,

Disclosed a lock of silken auburn hair  
And portrait of a girl's face, fresh and fair,

Dyed with the life-blood of his faithful  
heart.

To more than one eye, tears unbidden start ;  
With reverent hands, and rough, uncon-  
scious grace,  
They laid him in his lonely resting-place.

The bright-hued birds true nature's re-  
quiem gave,  
And wattle-bloom bestrews the digger's  
grave.

## Arthur Patchett Martin

### LOVE AND WAR

THE Chancellor mused as he nibbled his  
pen  
(Sure no Minister ever looked wiser),  
And said, "I can summon a million of  
men  
To fight for their country and Kaiser ;

"While that shallow charlatan ruling o'er  
France,  
Who deems himself deeper than Merlin,  
Thinks he and his soldiers have only to  
dance  
To the tune of the *Can-can* to Berlin.

"But as soon as he gets to the bank of the  
Rhine,  
He'll be met by the great German  
army."  
Then the Chancellor laughed, and he said,  
"I will dine,  
For I see nothing much to alarm me."

Yet still as he went out he paused by the  
door  
(For his mind was in truth heavy laden),  
And he saw a stout fellow, equipped for  
the war,  
Embracing a fair-haired young maiden.

"Ho! ho!" said the Chancellor, "this  
will not do,  
For Mars to be toying with Venus,  
When these Frenchmen are coming — a  
rascally crew! —  
And the Rhine only flowing between us."

So the wary old fox, just in order to hear,  
Strode one or two huge paces nearer ;  
And he heard the youth say, "More than  
life art thou dear ;  
But, O loved one, the Fatherland's  
dearer."

Then the maid dried her tears and looked  
up in his eyes,  
And she said, "Thou of loving art  
worthy :  
When all are in danger no brave man e'er  
flies,  
And thy love should spur on — not deter  
thee."

The Chancellor took a cigar, which he  
lit,  
And he muttered, "Here's naught to  
alarm me ;  
By Heaven! I swear they are both of them  
fit  
To march with the great German army."

### THE CYNIC OF THE WOODS<sup>1</sup>

I COME from busy haunts of men,  
With nature to commune,  
Which you, it seems, observe, and then  
Laugh out, like some buffoon.

You cease, and through the forest drear  
I pace, with sense of awe ;  
When once again upon my ear  
Breaks in your harsh guffaw.

I look aloft to yonder place,  
Where placidly you sit,  
And tell you to your very face,  
I do not like your wit.

I'm in no mood for blatant jest,  
I hate your mocking song,  
My weary soul demands the rest  
Denied to it so long.

Besides, there passes through my brain  
The poet's love of fame —  
Why should not an Australian strain  
Immortalize my name?

<sup>1</sup> The giant kingfisher, or "laughing jackass."

And so I pace the forest drear,  
Filled with a sense of awe,  
When louder still upon my ear  
Breaks in your harsh guffaw.

Yet truly, Jackass, it may be,  
My words are all unjust :  
You laugh at what you hear and see,  
And laugh because you must.

You've seen Man civilized and rude,  
Of varying race and creed,  
The black-skinned savage almost nude,  
The Englishman in tweed.

And here the lubra oft has strayed,  
To rest beneath the boughs,  
Where now, perchance, some fair-haired  
maid  
May hear her lover's vows ;

While you from yonder lofty height  
Have studied human ways,

And, with a satirist's delight,  
Dissected hidden traits.

Laugh on, laugh on ! Your rapturous  
shout  
Again on me intrudes ;  
But I have found your secret out,  
O cynic of the woods !

Well ! I confess, grim mocking elf,  
Howe'er I rhapsodize,  
That I am more in love with self  
Than with the earth or skies.

So I will lay the epic by,  
That I had just begun :  
Why do I babble ? Let me lie  
And bask here in the sun.

And let me own, were I endowed  
With your fine humorous sense,  
I, too, should laugh — ay, quite as loud,  
At all Man's vain pretence.

## Ethel Castilla

### AN AUSTRALIAN GIRL

SHE has a beauty of her own,  
A beauty of a paler tone  
Than English belles.  
The Southern sun and Southern air  
Have kissed her cheeks until they wear  
The dainty tints that oft appear  
On rosy shells.

Her frank, clear eyes bespeak a mind  
Old-world traditions fail to bind.  
She is not shy

Or void, but simply self-possessed ;  
Her independence adds a zest  
Unto her speech, her piquant jest,  
Her quaint reply.

O'er classic volumes she will pore  
With joy ; and some scholastic lore  
Will often gain.

In sports she bears away the bell,  
Nor under music's siren spell  
To dance divine, flirt as well,  
Does she disdain.

## Eleanor Montgomery

### A NEW ZEALAND REGRET

COME ! in this cool retreat,  
Under the chestnut's shade,  
Far from all noise and heat —  
Distant and faint the beat

Of the great city — we two have strayed  
Come, linnets, sing to me,  
Sing my soul across the sea.

Sing ! let each rippling note  
Carry my soul away ;

Sweeter than wild bird's throat,  
Backward my memory float,  
On music's wing my heart convey,  
Where southern stars in beauty glow,  
And Egmont lifts her brow of snow.

Again I'll see our long lost home  
Upon Wairoa's grassy plain ;  
Among the fern the cattle roam ;  
With idle rein upon his arm o'erthrown  
The shepherd guards his flocks again,  
And his shrill whistle with his dog's bark  
blends,  
As down the hill the woolly stream descends.

Or now, the early "muster" over,  
With Jim and Tom I'm slowly riding  
Through the home-paddock white with  
clover,  
And followed close by Nip and Rover,  
Their warm allegiance now dividing,  
For Tom's fair sisters here we meet,  
And welcoming smiles their weary swains  
do greet.

Here in the world's great heart abiding,  
We two have left the happy isle ;  
Australian grass Tom's face is hiding,  
Jinn in the spirit-land is riding.  
From weary thoughts my heart beguile !  
Sing, linnet, sing to me,  
Sing my soul across the sea.

Yes ! now my wings I feel,  
Once more the isle I see ;  
Let sleep my eyelids seal  
While to those scenes I steal,  
Borne thus on melody ;  
So sweetly you have sung to me,  
Sung my soul across the sea.

### ADIEU

O SHEPHERDS ! take my crook from me,  
For I no longer here can stay.  
There comes a whisper from the sea,  
Calling my soul from you away ;  
Friends of my heart ! long tried and true,  
O let me leave my crook with you.  
An idle shepherd have I lain,  
Dreaming while sheep-dogs barked in  
vain,  
Or chasing rhymes to wreathe the strain  
Which from sweet musing grew.

Above the stars I drift in thought,  
Melodious murmurings in my ears ;  
As though the upborne spirit caught  
Soft echoes from the higher spheres.  
But see ! far up the azure height,  
Bright Sirius hails me with his light !  
My soul, impatient of delay,  
Rides on the wings of thought away,  
My heart alone with you can stay :  
My Shepherds dear — Good night !

## DOMINION OF CANADA

### Susanna Strickland Moodie

#### CANADIAN HUNTER'S SONG

THE Northern Lights are flashing  
On the rapids' restless flow,  
But o'er the wild waves dashing  
Swift darts the light canoe :  
The merry hunters come, —  
"What cheer ? What cheer ?"  
"We've slain the deer !"  
"Hurrah ! you're welcome home !"

The blithesome horn is sounding,  
And the woodman's loud halloo ;  
And joyous steps are bounding  
To meet the birch canoe.  
"Hurrah ! the hunters come !"  
And the woods ring out  
To their noisy shout,  
As they drag the dun deer home !

The hearth is brightly burning,  
The rustic board is spread ;



To greet their sire returning  
 The children leave their bed.  
 With laugh and shout they come,

That merry band,  
 To grasp his hand  
 And bid him welcome home !

## Charles Dawson Shanly

### THE WALKER OF THE SNOW

SPEED on, speed on, good master !  
 The camp lies far away ;  
 We must cross the haunted valley  
 Before the close of day.

How the snow-blight came upon me  
 I will tell you as we go, —  
 The blight of the Shadow-hunter,  
 Who walks the midnight snow.

To the cold December heaven  
 Came the pale moon and the stars,  
 As the yellow sun was sinking  
 Behind the purple bars.

The snow was deeply drifted  
 Upon the ridges drear,  
 That lay for miles around me  
 And the camp for which we steer.

'T was silent on the hillside,  
 And by the solemn wood  
 No sound of life or motion  
 To break the solitude,

Save the wailing of the moose-bird  
 With a plaintive note and low,  
 And the skating of the red leaf  
 Upon the frozen snow.

And said I, — " Though dark is falling,  
 And far the camp must be,  
 Yet my heart it would be lightsome,  
 If I had but company."

And then I sang and shouted,  
 Keeping measure, as I sped,  
 To the harp-twang of the snow-shoe  
 As it sprang beneath my tread ;

Nor far into the valley  
 Had I dipped upon my way,  
 When a dusky figure joined me,  
 In a capuchon of gray,

Bending upon the snow-shoes,  
 With a long and limber stride ;  
 And I hailed the dusky stranger,  
 As we travelled side by side.

But no token of communion  
 Gave he by word or look,  
 And the fear-chill fell upon me  
 At the crossing of the brook.

For I saw by the sickly moonlight,  
 As I followed, bending low,  
 That the walking of the stranger  
 Left no footmarks on the snow.

Then the fear-chill gathered o'er me,  
 Like a shroud around me cast,  
 As I sank upon the snow-drift  
 Where the Shadow-hunter passed.

And the otter-trappers found me,  
 Before the break of day,  
 With my dark hair blanched and  
 whitened  
 As the snow in which I lay.

But they spoke not as they raised  
 me ;  
 For they knew that in the night  
 I had seen the Shadow-hunter,  
 And had withered in his blight.

Sancta Maria speed us !  
 The sun is falling low, —  
 Before us lies the valley  
 Of the Walker of the Snow !

## Charles Heabyssege

## SCENES FROM "SAUL"

DAVID EXORCISING MALZAH, THE EVIL SPIRIT FROM THE LORD

SCENE. — A chamber of the palace. DAVID playing on his harp. SAUL enters and listens, and at length DAVID ceases.

*Saul.* Still more, still more : I feel the demon move

Amidst the gloomy branches of my breast,  
As moves a bird that buries itself deeper  
Within its nest at stirring of the storm.

[DAVID plays again.

Were ever sounds so sweet ! — where am I ? O,

I have been down in hell, but this is heaven !

It grows yet sweeter, — 't is a wondrous air.  
Methinks I lately died a hideous death,  
And that they buried me accursed and cursing.

But this is not the grave ; for, surely, music

Comes not to reanimate man 'neath the clods.

Let me not think on 't ! yet a fiend fierce tore me.

Ah, I remember now, too much remember ;  
But I am better : still methinks I fainted ;  
Or was the whole a fearful, nightmare dream ?

Nay, am I yet not dreaming ? No ; I wake :  
And, as from dream or as from being born,  
Without the outcry of a mother's travail ;  
Or, as if waking from a revery,  
I to myself am ushered by strange music,  
That, in its solemn gentleness, falls on me  
Like a superior's blessing. Give me more  
Of this sweet benefit.

[After having listened again.

Who is this stranger ? Yes, I know him now.

'T is not a heavenly spirit, though so like one,  
With curving arms encompassing the harp,  
As clasps the landscape the aerial bow :  
It is the minstrel youth from Bethlehem ;  
In form, indeed, surpassing beautiful.  
Methinks he doth address himself to sing :  
I'll listen, for I love him as he sits  
Rapt, like a statue conjured from the air.  
Hist !

*David.* [Sings, accompanying himself on his harp.]

*O Lord, have mercy on the king ;  
The evil spirit from him take ;  
His soul from its sore suffering  
Deliver, for thy goodness' sake.*

*Saul.* [Aside.] He for me prays.

*O, heal thine own Anointed's hurt ;  
Let evil from his thoughts be driven ;  
And breathe upon his troubled heart  
The balmy sense of fault forgiven.*

*Saul.* [Aside.] I would not hide my faults ; amen.

*Great God, thou art within this place ;  
The universe is filled with thee :  
To all thou givest strength and grace ;  
O, give the king thy grace to see.*

*Saul.* [Aside.] What have I done deserved the loss of grace ?

I cannot say "amen" ; — and if I did,  
My feeble amen would be blown away  
Before it had reached heaven. I cannot say it :

There disbelief takes prisoner my tongue !

*As after winter cometh spring,  
Make joy unto his soul return ; —  
And me, in thy good pleasure, bring  
To tend my flock where I was born.*

*Saul.* [Aside.] So able, yet so humble !

[Aloud.] David, no ;

Thou shalt remain and be mine armor-bearer.

What, wouldst thou seek again the idle downs,

'Midst senseless sheep, to spend the listless day,

Watching the doings of thy ewes and rams !  
Thou shalt go with me to the martial field  
And see great deeds thereon.

Myself will teach thee military lessons ;  
To tell the enemy's numbers ; to discover  
His vulnerable points ; by stratagem  
To draw him from his posts of vantage ;  
how

Swift to advance ; how to surprise the foe ;

And how to leaven others with thy courage ;  
How win from Ammon and the strong  
Philistine,

And how at last to drink triumphantly,  
From goblet of victorious return,  
The blood-red wine of war.  
Meantime, thy lyric pleasures need not end ;  
For the fair maidens of the court affect  
Music and song. Go now and tell the  
Queen

All the advantage thou hast been to me.

[Exit David.]

How potent is the voice of music ! stronger  
Even than is a king's command. How oft  
In vain have I adjured this demon hence !  
O Music, thou art a magician ! Strange,  
Most strange, we did not sooner think of  
thee,

And charm us with thy gentle sorcery.

#### THE FLIGHT OF MALZAH

*Malzah.* Music, music hath its sway ;  
Music's order I obey :

I have unwound myself at sound  
From off Saul's heart, where coiled I lay.  
'Tis true, awhile I've lost the game ;  
Let fate and me divide the blame.

And now away, away ; but whither,  
Whither, meantime, shall I go ?  
Ere long I must returned be hither.  
There's Jordan, Danube, and the Po,  
And Western rivers huge, I know :  
There's Ganges, and the Euphrates,  
Nilus and the stretching seas :  
There's many a lake and many a glen  
To rest me, as in heaven, again ;  
With Alps, and the Himalayan range : —  
And there's the Desert for a change.  
Whither shall I go ?

I'll sit i' the sky,

And laugh at mortals and at care ;  
(Not soaring, as before, too high,  
And bring upon myself a snare ;)  
But out my motley fancies spin  
Like cobwebs on the yellow air ;  
Laugh bright with joy, or dusky grin  
In changeful mood of seance there.  
The yellow air ! the yellow air !  
He's great who's happy anywhere.

To be the vassals and the slaves of music  
Is weakness that afflicts all heaven-born  
spirits.

But touch whom with the murmur of a lute,

Or swell and fill whom from the harmo-  
nious lyre,  
And man may lead them wheresoe'er he  
wills,

And stare to see the nude demoniac  
Sit clothed and void of frenzy. I'll be-  
gone,

And take a posy with me from Saul's garden  
[Exit - and soon re-enters, bearing a huge  
nosegay, and thereat snuffing.]

Shall I fling it in the earth's face, whence  
I took it !

Albeit I've seen, perhaps, flowers as mean  
in heaven.

Well, I will think that these are heaven's  
Alack,

This is a poor excuse for asphodel ;  
And yet it has the true divine aroma.

Here's ladslove, and the flower which even  
death

Cannot unscent, the all-transcending rose.  
Here's gilly-flower, and violets dark as eyes  
Of Hebrew maidens. There's convolvulus,  
That sickens ere noon and dies ere evening.  
Here's monkey's-cap. — Egad ! 't would  
cap a monkey

To say what I have gathered ; for I spread  
my arms

And closed them like two scythes. I have  
crushed many ;

I've sadly mangled my lilies. However,  
here

Is the august camellia, and here's marigold,  
And, as I think, i' the bottom two vast sun-  
flowers.

There are some bluebells, and a pair of fox-  
gloves

(But not of the kind that Samson's foxes  
wore).

That's mint ; and here is something like a  
thistle

Wherewith to prick my nose should I grow  
sleepy.

O, I've not half enumerated them !

Here's that and that, and many trifling  
things,

Which, had I time, and were i' the vein for  
scandal,

I could compare to other trifling things,  
But shall not. Ah, here's head-hanging-  
down narcissus,

A true and perfect emblem of myself.

I'll count it my own likeness ; and so leave  
it

For delectation of my radiant mistress,

Who, lieu of keeping watch and ward o'er me,  
May keep it over my pale effigy.

[*Drops the narcissus.*

I'll hang this matchless rose upon my lips,  
And whilst I'm flying will inhale its breath.

[*Exit.*

#### MALZAH AND THE ANGEL ZELEHTHA

SCENE. — The Alps. Time, night, with stars.  
Enter MALZAH, walking slowly.

*Malzah.* So, so ; I feel the signal.  
It seems to reach me through the air,  
To Saul it prompts me to repair.  
I wish 't would cease ; it doth not please  
Me now to terminate my leisure.  
I was alone ; and here to groan  
At present is my greatest pleasure.  
I'll come anon ; I say begone ;  
What is the wayward King to me ?  
I say begone ; I'll come anon.  
O, thou art strong ; I'll follow thee.

[*Exit, and enter the angel Zelehtha.*

*Zelehtha.* He flees, he flees, across the  
seas

That eastward lead to Canaan's land ;  
And Heaven commands me not to cease  
To urge, yet guide, his hand.

[*Looking upwards.*

How every star reminds me of my lover !  
When we did part, he on me cast his eyes,  
Bright as those orbs. Yet over them  
suffusion

Came like the mists o'er evening, as he  
charged me

Still to him to return (if so I might  
Return afresh to him, my home and goal),  
What time the earth returned day's light  
to heaven.

So would I now swift soar unto his bosom,  
But I must not abandon this foul fiend,  
Until his work is done. Hence do I follow  
Him through the spaces of the universe,  
Still tracking him in silence, as I track  
Him now across these heaven-piercing  
heights,

O'er which the quiet, congregated stars  
Dance, twinkling-footed, and, in gladness,  
make

Mute immemorial measure, without song.  
Yet hearken ; the immeasurable yawn  
Methinks awakens, and, by me evoked,  
This grave of silence gives a ghost of sound.  
What song is that which wanders hither-  
ward,

Falling as faintly and as dewlike down  
Into the urn of my night-opened ear,  
As might, like incense, to the nostril come  
The floating fragrance of a far-off flower ?  
It is the voice of some desiring seraph,  
That lonely sings unto her absent love ;  
And, in the breathing of her languishment,  
Gives more than words unto the dumb  
abyss.

I'll also sing, since some ascending angel  
May hear it, and repeat it to my cherub.

[*Sings.*

I said, farewell,  
And smiled, — for tears yet never fell in  
heaven ;  
But thou didst sigh,  
"Farewell," didst sigh ; "return to me  
at even."

But why at even  
Didst thou to thee solicit my return ?  
Since distance cannot  
Divide us who in old embraces burn.

Then let's unsay  
"Farewell," — which we ought never to  
have said,  
But, each to each,  
Words of rejoicing and delight instead.

Lorn thoughts from thee  
Put far, then, since, though now from  
thee apart,  
I soon shall be  
Again thy love-mate, whereso'er thou art.

Lo, where yon demon, with increasing  
speed,  
Makes his dim way across the nighthing  
flood,  
Due to the Hebrew King, with onward heed,  
Like to a hound that snuffs the scent of  
blood.

I'll follow him.

[*Exit.*

#### TWILIGHT

The day was lingering in the pale north-  
west,

And light was hanging o'er my head,  
Night where a myriad stars were spread ;  
While down in the east, where the light  
was least,  
Seemed the home of the quiet dead.

And, as I gazed on the field sublime  
To watch the bright pulsating stars,  
Adown the deep, where the angels  
sleep,  
Came drawn the golden chime

Of those great spheres that sound the years  
For the horologe of time ;—  
Millenniums numberless they told,  
Millenniums a millionfold  
From the ancient hour of prime !

## John Hunter-Dubar

### FROM THE DRAMA OF "DE ROBERVAL"

OHNÁWA

SCENE. — Within the fort of Quebec. Soldiers  
carousing.

*One sings :*

Fill, comrades, fill the bowl right well,  
Trowl round the can with mirth and  
glee,

Zip-zip, huzza, Noël ! Noël !

A health to me, a health to thee  
And Normandie.

*Chorus :*

Pass, comrades, pass the reaming can,  
And swig the draught out every man !

Another round as deep as last,  
Down to the bottom peg, pardie !  
Eyes to the front, — half pikes, — stand  
fast !

A health to me, a health to thee  
And Picardie.

*Chorus :*

Pass, comrades, pass the reaming can,  
And swig the draught out every man !

Though this be naught but soldiers' tap,  
None better wine none ne'er did see,  
It riped on our own crofts mayhap,  
So here's a health to thee, to me  
And fair Lorraine,  
Again —  
Lorraine !

*Chorus :*

May he be shot that shirks the can !  
Quick, drain the draught out every man !

*Enter OHNÁWA : Soldiers crowd around her.*

1st Soldier. Whom have we here ? This  
is a shapely wench.

2d Sold. Clean-limbed.

3d Sold. Round-armed.

4th Sold. Svelte.

5th Sold. And lithe and lissome.

6th Sold. Like a Provençale in her mum-  
ming garb

On Pope Unreason's day. But where's her  
dog ?

7th Sold. I saw one like that one in  
Italy ;

A statue like her as two peas. They called  
her

Bronze something, — I forget. They dug  
her up,

And polished her, and set her up on end.

1st Sold. Hi ! graven image, hast thou  
ne'er a tongue ?

2d Sold. How should she speak but as  
a magpie chatters,

Chat, chat ! pretty Mag !

3d Sold. Leave her alone, now.

4th Sold. Lay hold on her and see if she  
feels warm.

[OHNÁWA draws a knife.

All. Aha ! well done ! encore the scene !  
well played !

[ROBERVAL approaches ; she advances to-  
wards him.

Soldiers. [Retiring.] Meat for our master.

Rob. OhnÁwa !

Ohn. Great Chief !

Rob. What then, my wild fawn, has't  
indeed come in,

A live pawn for thy people ? Then I hope  
'T will be long time ere they make mat-  
ters up,

So that we still may keep thee hostage  
here.

But say, do practised warriors, shrewd and  
cunning,

Send such bright eyes as thine to armed  
camp,

To glancing catch full note of our weak  
points

Or of our strength? We hang up spies,  
Ohnawa.

Ohn. I am no spy. No warrior sent  
me here.

Rob. Why didst thou come?

Ohn. Didst thou thyself not ask me?

Rob. I did, i' faith; and now, thou being  
here

Shalt see such wonders as are to be seen.  
They will impress thy untutored savage  
mind.

Not'st thou those arms upon that slender  
mast,  
Whose fingers, sudden moving, form new  
shapes?

By that we speak, without the aid of words,  
Long leagues away.

Ohn. This is not new to me.  
Our braves, on journeys, speak in silent  
signs

By leaves, grass, mosses, feathers, twigs  
and stones,

So that our people can o'ertake the trail,  
And tell a message after many moons.

Rob. I have heard of the woodland sema-  
phore.

'T is a thing to be learned, — and acted  
on.

Ohn. Why dost thou raise thy head-gear  
to that blanket?

Rob. Blanket! young savage, — 't is the  
flag of France,

The far most glorious flag of earth and sea,  
That, floating over all this continent,  
Shall yet surmount the red brick towers of  
Spain.

But, pshaw! why do I speak.

Gunner, fire off a fauconet.

What, not a wink? Art thou, then, really  
bronze,

Insensible to wonder?

Ohn. All is new.

Rob. Then why not show astonishment?  
Young maids,

When marvels are presented to their view,  
Clasp their fore-fingers, or put hand to  
ears,

Simper, cry "O, how nice!" look down  
and giggle,

And show the perturbation of weak minds.

Ohn. I see new marvels that I ne'er  
have seen,

But when I once have seen them they are  
old.

Rob. These are the stables where the  
chargers are.

[Horse led out; Groom gallops.  
No wonder in thine eyes even at this sight?  
Canst thou look on this steed, and yet not  
feel

No sight so beautiful in all the world?

Ohn. I have seen herds of these brave  
gallant beasts.

Rob. [Quickly.] When? where was  
this?

Ohn. When that I was a child  
A tribe came scouting from the sinking sun,  
The hatchet buried, on a pilgrimage  
To take salt water back from out the sea,  
As is their custom in their solemn rites.  
They all were mounted, every one, on steeds.

Rob. Indeed!

Ohn. Our brethren, who live six moons  
nearer night,

And many more in number than the stars,  
With steeds in number many more than  
they,

Dwell on the boundless, grassy, hunting-  
plains,

Beyond which mountains higher than the  
clouds,

And on the other side of them the sea.

Rob. Important this, but of it more  
anon.

[They enter the caserne.  
These are called books. These are the  
strangest things

Thou yet hast seen. I take one of them  
down,

And lo! a learned dead man comes from  
his grave,

Sits in my chair and holds discourse with me.  
And these are pictures.

Ohn. They are good totem.

Rob. These, maps.

Ohn. I, with a stick, upon the sand  
Can trace the like.

Rob. By'r Lady of St. Roque  
That shalt thou do! The Pilot missed it  
there;

These savages must know their country  
well.

This girl shall be my chief topographer,  
By her I'll learn the gold and silver coast  
That Cartier could not find.

Come hither to this window. Music, ho!

[Band plays.  
Art thou not pleased with these melodious  
sounds?

*Ohn.* The small sounds sparkle like a forest fire,  
The big horn brays like lowing of the moose,  
The undertone is as Niagara.

*Rob.* Have ye no music, enfans, in the woods ?  
No brave high ballad that your warriors sing  
To cheer them on a march ?

*Ohn.* We have music,  
But our braves sing not. We have tribal bards

Who see in dreams things to make music of.  
They tell our squaws, and the good mothers croon

Them over to their little ones asleep.

*Rob.* Sing me a forest song, one of thine own.

[*Ohn* *AWA goes to a drum and beats softly with her hand, humming the while.*

This verily is music without words.

Explain, now, what its purport most may mean.

*Ohn.* The cataracts in the forests have many voices,  
They talk all day and converse beneath the stars,  
The mists hide their faces from the moon.  
The spirits of braves come down from the hunting-grounds ;

They swim in the night rainbows, and stalk among the trees,

Hearing the voice of the waters.

*Rob.* Poetic, by my soul. Why, *Ohn* *AWA*,  
I've found a treasure in thee. Go now, child ;

Halt e'er thou goest !

Here are our wares for trading with the tribes ;

Take something with thee for remembrance,  
Bright scarlet cloth, beads, buttons, rosaries,  
Ribbons and huswifes, scissors, looking-glasses —

To civilized and savage women dear.

Take one, take anything, nay, lade thyself.  
Nothing ? Shrewd damsel, but that shall not be ;

No visitor declines a souvenir.  
What hast thou ta'en ? A dagger double-edged :

Good, 't is a choice appropriate ; guard it well,  
And hide it in thy corset, — I forget,  
Thou wear'st none. Go now, girl, — and come again.

#### ADIEU TO FRANCE

ADIEU to France ! my latest glance  
Falls on thy port and bay, Rochelle ;  
The sun-rays on the surf-curls dance,  
And springtime, like a pleasing spell,  
Harmonious holds the land and sea.  
How long, alas, I cannot tell,  
Ere this scene will come back to me !

The hours fleet fast, and on the mast  
Soon shall I hoist the parting sail ;  
Soon will the outer bay be passed,  
And on the sky-line eyes will fail  
To see a streak that means the land.  
On, then ! before the tides and gale,  
Hope at the helm, and in God's hand.

What doom I meet, my heart will beat  
For France, the *débonnaire* and gay ;  
She ever will in memory's seat  
Be present to my mind away.  
Hope whispers my return to you,  
Dear land, but should Fate say me nay,  
And this should be my latest view,  
Fair France, loved France, my France,  
adieu !  
*Salut à la France, salut !*

#### TWILIGHT SONG

THE mountain peaks put on their hoods,  
Good-night !  
And the long shadows of the woods  
Would fain the landscape cover quite ;  
The timid pigeons homeward fly,  
Scared by the whoop owl's eerie cry,  
Whoo-oop ! whoo-oop !  
As like a fiend he flitteth by ;  
The ox to stall, the fowl to coop,  
The old man to his nightcap warm,  
Young men and maids to slumbers light,  
Sweet Mary, keep our souls from harm !  
Good-night ! good-night !

#### THE GALLANT FLEET

A GALLANT fleet sailed out to sea  
With the pennons streaming merrily.

On the hulls the tempest lit,  
And the great ships split  
In the gale,  
And the foaming fierce sea-horses

Hurled the fragments in their forces  
To the ocean deeps,  
Where the kraken sleeps,  
And the whale.

The men are in the ledges' clefts,  
Dead, — but with motion of living guise  
Their bodies are rocking there ;  
Monstrous sea-fish and efts  
Stare at them with glassy eyes  
As their limbs are stirred and their  
hair.

Moan, O sea !  
O death at once and the grave,  
And sorrow in passing, O cruel wave !  
Let the resonant sea-caves ring,  
And the sorrowful surges sing,  
For the dead men rest but restlessly.

We do keep account of them  
And sing an ocean requiem  
For the brave.

## BRAWN OF ENGLAND'S LAY

THE villeins clustered round the bowl  
At merrie Yule to make good cheer,  
And drank with froth on beard and jowl :  
" Was-hael to the Thane !  
May never Breton taste our beer,  
Nor Dane."

Till the red cock on the chimney crew,  
And each man cried with a mighty yawn  
As the tapster one more flagon drew :  
" To the Saxon land was-hael !  
May we never want for mast-fed brawn  
Nor ale ! "

The thane took up the stirrup-cup  
And blew off the reaming head,  
And at one draught he swigged it up  
And smacked his lips and said :  
" Was-hael to coulter and sword !  
Was-hael to hearth and hall !  
To Saxon land and Saxon lord  
And thrall."

## Charles Mair

### FROM "TECUMSEH: A DRAMA"

#### LEFROY IN THE FOREST

THIS region is as lavish of its flowers  
As Heaven of its primrose blooms by night.  
This is the Arum, which within its root  
Folds life and death ; and this the Prince's  
Pine,  
Fadeless as love and truth — the fairest  
form  
That ever sun-shower washed with sudden  
rain.  
This golden cradle is the Moccasin Flower,  
Wherein the Indian hunter sees his bound ;  
And this dark chalice is the Pitcher-Plant,  
Stored with the water of forgetfulness.  
Whoever drinks of it, whose heart is pure,  
Will sleep for aye 'neath foodfull asphodel,  
And dream of endless love.

There was a time on this fair continent  
When all things thrive in spacious peace-  
fulness.

The prosperous forests unmolested stood,  
For where the stalwart oak grew there it  
lived  
Long ages, and then died among its kind.  
The hoary pines — those ancients of the  
earth —  
Brimful of legends of the early world,  
Stood thick on their own mountains unsub-  
dued ;  
And all things else illumined by the sun,  
Inland or by the lifted wave, had rest.  
The passionate or calm pageants of the skies  
No artist drew ; but in the auburn west  
Innumerable faces of fair cloud  
Vanished in silent darkness with the day.  
The prairie realm — vast ocean's para-  
phrase —  
Rich in wild grasses numberless, and flowers  
Unnamed save in mute Nature's inventory,  
No civilized barbarian trenched for gain.  
And all that flowed was sweet and uncor-  
rupt :  
The rivers and their tributary streams,  
Undammed, wound on forever, and gave up  
Their lonely torrents to weird gulfs of sea,





A growing uproar blending in our ears,  
 With noise tumultuous as ocean's surge,  
 Of bellowings, fierce breath and battle  
 shock,  
 And ardor of unconquerable herds.  
 A multitude whose trampling shook the  
 plains,  
 With discord of harsh sound and rumblings  
 deep,  
 As if the swift revolving earth had struck,  
 And from some adamant peak recoiled —

Jarring. At length we topped a high-  
 browed hill —  
 The last and loftiest of a file of such —  
 And, lo ! before us lay the tameless stock,  
 Slow - wending to the northward like a  
 cloud !  
 A multitude in motion, dark and dense —  
 Far as the eye could reach, and farther  
 still,  
 In countless myriads stretched for many a  
 league.

## John E. Logan

("BARRY DANE")

### THE NOR'-WEST COURIER

Up, my dogs, merrily,  
 The morn sun is shining,  
 Our path is uncertain,  
 And night's sombre curtain  
 May drop on us, verily,  
 Ere time for reclining ;  
 So, up, without whining,  
 You rascals, instantan,  
 Come into your places  
 There, stretch out your traces,  
 And off, at a canter.

Up, my dogs, cheerily,  
 The noon sun is glowing ;  
 Fast and still faster,  
 Come, follow your master ;  
 Or to-night we may wearily,  
 Tired and drearily,  
 Travel, not knowing  
 What moment disaster  
 May sweep in the storm-blast,  
 And over each form cast  
 A shroud in its blowing.

On, my dogs, steadily,  
 Though keen winds are shifting  
 The snowflakes, and drifting  
 Them straight in your faces ;  
 Come, answer me readily,  
 Not wildly nor headily,  
 Plunging and lifting  
 Your feet, keep your paces ;  
 For yet we shall weather  
 The blizzard together,  
 Though evil our case is.

Sleep, my dogs, cosily,  
 Coiled near the fire,  
 That higher and higher  
 Sheds its light rosily  
 Out o'er the snow and sky ;  
 Sleep in the ruddy glow,  
 Letting Keewaydin blow  
 Fierce in his ire.  
 Sleep, my dogs, soundly ;  
 For to-morrow we roundly  
 Must buffet the foe.

### A BLOOD-RED RING HUNG ROUND THE MOON

A BLOOD-RED ring hung round the moon,  
 Hung round the moon. Ah me ! Ah  
 me !  
 I heard the piping of the Loon,  
 A wounded Loon. Ah me !  
 And yet the eagle feathers rare,  
 I, trembling, wove in my brave's hair.

He left me in the early morn,  
 The early morn. Ah me ! Ah me !  
 The feathers swayed like stately corn,  
 So like the corn. Ah me !  
 A fierce wind swept across the plain,  
 The stately corn was snapped in twain.

They crushed in blood the hated race,  
 The hated race. Ah me ! Ah me !  
 I only clasped a cold, blind face,  
 His cold, dead face. Ah me !  
 A blood-red ring hangs in my sight,  
 I hear the Loon cry every night.

## A DEAD SINGER

FAIR little spirit of the woodland mazes,  
Thou liest sadly low,  
No more the purple vetch and star-eyed  
daisies

Thy mating hymn shall know.

No more the harebell by the silent river  
Shall bend her dainty ear,  
When nigh thou fliest, and her petals  
quiver

With maiden joy to hear.

No more to flit among the yellow mustard,  
Imperial thistle tops,  
And intertwining woodbine, thickly clustered  
With tendrils of wild hops.

No more the dragon's darting course to  
follow  
O'er golden, sunlit sheaves ;  
No more to catch, within the shady hollow,  
The dew from spangled leaves.

No more above the scented rose to hover,  
Sipping its fragrant fee ;  
No more to chase, across the billowy clover,  
The velvet-coated bee.

What fatal stroke has torn the downy cincture,  
Round thy once tuneful throat  
And pulseless bosom, where a deathly tincture  
Dyes thy soft feathery coat ?

No gentle mate and thou shalt wing together,  
With tender chicks, your way,  
To sunnier southern fields, when autumn  
weather  
Chills the short northern day.

Dead is the soul of love and song and  
laughter,  
That thrilled thy fragile breast, —  
There is no more for thee, but dead here-  
after  
Of unbegotten rest.

## George Murray

## TO A HUMMING BIRD IN A GARDEN

BLITHE playmate of the Summer time,  
Admiringly I greet thee ;  
Born in old England's misty clime,  
I scarcely hoped to meet thee.

Com'st thou from forests of Peru,  
Or from Brazil's savannahs,  
Where flowers of every dazzling hue  
Flaunt, gorgeous as Sultanas ?

Thou scankest me with doubtful gaze,  
Suspicious little stranger !  
Fear not, thy burnished wings may  
blaze  
Secure from harm or danger.

Now here, now there, thy flash is  
seen,  
Like some stray sunbeam darting,

With scarce a second's space between  
Its coming and departing.

Mate of the bird that lives sublime  
In Pat's immortal blunder,  
Spied in two places at a time,  
Thou challengest our wonder.

Suspended by thy slender bill,  
Sweet blooms thou lov'st to rifle ;  
The subtle perfumes they distil  
Might well thy being stifle.

Surely the honey-dew of flowers  
Is slightly alcoholic,  
Or why, through burning August hours,  
Dost thou pursue thy frolic ?

What though thy throatlet never rings  
With music, soft or stirring ;  
Still, like a spinning-wheel, thy wings  
Incessantly are whirring.

How dearly I would love to see  
Thy tiny *cara sposa*,  
As full of sensibility  
As any coy mimosa !

They say, when hunters track her nest  
Where two warm pearls are lying,  
She boldly fights, though sore distressed,  
And sends the brigands flying.

What dainty epithets thy tribes  
Have won from men of science !  
Pedantic and poetic scribes  
For once are in alliance.

Crested Coquette, and Azure Crown,  
Sun Jewel, Ruby-Throated,  
With Flaming Topaz, Crimson Down,  
Are names that may be quoted.

Such titles aim to paint the hues  
That on the darlings glitter,  
And were we for a week to muse,  
We scarce could light on fitter.

Farewell, bright bird ! I envy thee,  
Gay rainbow-tinted rover ;  
Would that my life, like thine, were free  
From care till all is over !

## A LESSON OF MERCY

BENEATH a palm-tree by a clear cool spring  
God's Prophet, Mahomet, lay slumbering,  
Till, roused by chance, he saw before him  
stand

A foeman, Durther, scimitar in hand.  
The chieftain bade the startled sleeper rise ;  
And with a flame of triumph in his eyes,  
" Who now can save thee, Mahomet ? " he  
cried.

" God," said the Prophet, " God, my friend  
and guide."

Awe-struck the Arab dropped his naked  
sword,

Which, grasped by Mahomet, defied its lord :  
And, " Who can save thee now thy blade  
is won ? "

Exclaimed the Prophet. Durther answered,  
" None ! "

Then spake the victor : " Though thy hands  
are red

With guiltless blood unmercifully shed,  
I spare thy life, I give thee back thy steel :  
Henceforth, compassion for the helpless  
feel."

And thus the twain, unyielding foes of yore,  
Clasped hands in token that their feud was  
o'er.

## George Frederick Cameron

### THE GOLDEN TEXT

YOU ask for fame or power ?  
Then up, and take for text : —  
This is my hour,  
And not the next, nor next !

Oh, wander not in ways  
Of ease or indolence !  
Swift come the days,  
And swift the days go hence.

Strike ! while the hand is strong :  
Strike ! while you can and may :  
Strength goes ere long, —  
Even yours will pass away.

Sweet seem the fields, and green,  
In which you fain would lie ;  
Sweet seems the scene  
That glads the idle eye ;

Soft seems the path you tread,  
And balmy soft the air, —  
Heaven overhead  
And all the earth seems fair ;

But, would your heart aspire  
To noble things, — to claim  
Bard's, statesman's fire —  
Some measure of their fame ;

Or, would you seek and find  
The secret of success  
With mortal kind ?  
Then, up from idleness !

Up — up ! all fame, all power  
Lies in this golden text :  
*This is my hour —*  
*And not the next nor next !*

## STANDING ON TIPTOE

STANDING on tiptoe ever since my youth,  
Striving to grasp the future just above,  
I hold at length the only future — Truth,  
And Truth is Love.

I feel as one who being awhile confined  
Sees drop to dust about him all his  
bars : —  
The clay grows less, and, leaving it, the  
mind  
Dwells with the stars.

## WHAT MATTERS IT

WHAT reck we of the creeds of men ?  
We see them — we shall see again.  
What reck we of the tempest's shock ?  
What reck we where our anchor lock,  
On golden marl or mould,  
In salt-sea flower or riven rock,  
What matter, so it hold ?

What matters it the spot we fill  
On Earth's green sod when all is said ?  
When feet and hands and heart are still  
And all our pulses quieted ?  
When hate or love can kill nor thrill,  
When we are done with life and dead ?

So we be haunted night nor day  
By any sin that we have sinned,  
What matter where we dream away  
The ages ? In the isles of Iud,  
In Tybee, Cuba, or Cathay,  
Or in some world of winter wind ?

It may be I would wish to sleep  
Beneath the wan, white stars of June,  
And hear the southern breezes creep  
Between me and the mellow moon ;  
But so I do not wake to weep  
At any night or any moon,

And so the generous gods allow  
Repose and peace from evil dreams,  
It matters little where or how  
My couch be spread : by moving  
streams,  
Or on some eminent mountain's brow  
Kissed by the morn's or sunset's beams.

For we shall rest ; the brain that  
planned,  
That thought or wrought or well or  
ill,  
At gaze like Joshua's moon shall stand,  
Not working any work or will,  
While eye and lip and heart and hand  
Shall all be still — shall all be still !

## Isabella Valancey Crawford

## THE CANOE

MY masters twain made me a bed  
Of pine-boughs resinous, and cedar ;  
Of moss, a soft and gentle breeder  
Of dreams of rest ; and me they spread  
With furry skins, and, laughing, said, —  
“ Now she shall lay her polished sides  
As queens do rest, or dainty brides,  
Our slender lady of the tides ! ”

My masters twain their camp-soul lit,  
Streamed incense from the hissing cones ;  
Large crimson flashes grew and whirled,  
Thin golden nerves of sly light curled,  
Round the dun camp, and rose faint zones  
Half-way about each grim bole knit,  
Like a shy child that would bedeck  
With its soft clasp a Brave's red neck,

Yet sees the rough shield on his breast,  
The awful plumes shake on his crest,  
And fearful drops his timid face,  
Nor dares complete the sweet embrace.

Into the hollow hearts of brakes  
Yet warm from sides of does and stags,  
Passed to the crisp dark river flags,  
Sinuous, red as copper, snakes, —  
Sharp-headed serpents, made of light,  
Glided and hid themselves in night.

My masters twain the slaughtered deer  
Hung on forked boughs, with thongs of  
leather.

Bound were his stiff, slim feet together,  
His eyes like dead stars cold and drear ;  
The wandering firelight drew near  
And laid its wide palm, red and anxious,

On the sharp splendor of his branches ;  
 On the white foam grown hard and sere  
 On flank and shoulder.  
 Death, hard as breast of granite boulder,  
 And under his lashes,  
 Peered through his eyes at his life's gray  
 ashes.

My masters twain sang songs that wove  
 (As they burnished hunting blade and rifle)  
 A golden thread with a cobweb trifle,  
 Loud of the chase, and low of love.

"O Love ! art thou a silver fish,  
 Shy of the line and shy of gaffing,  
 Which we do follow, fierce, yet laughing,  
 Casting at thee the light-winged wish ?  
 And at the last shall we bring thee up  
 From the crystal darkness under the cup  
 Of lily folden,  
 On broad leaves golden ?

"O Love ! art thou a silver deer ?  
 Swift thy starred feet as wing of swallow,  
 While we with rushing arrows follow :  
 And at the last shall we draw near,  
 And over thy velvet neck cast thongs,  
 Woven of roses, of stars, of songs,  
 New chains all moulder  
 Of rare gems olden ?"

They hung the slaughtered fish like swords  
 On saplings slender ; like scimitars  
 Bright, and ruddied from new-dead wars,  
 Blazed in the light the scaly hordes.

They piled up boughs beneath the trees,  
 Of cedar-web and green fir tassel ;  
 Low did the pointed pine tops rustle,  
 The camp fire blushed to the tender breeze.

The hounds laid dew-laps on the ground,  
 With needles of pine sweet, soft and  
 rusty,  
 Dreamed of the dead stag stout and lusty ;  
 A bat by the red flames wove its round.

The darkness built its wigwam walls  
 Close round the camp, and at its curtain  
 Pressed shapes, thin woven and uncertain,  
 As white locks of tall waterfalls.

### THE AXE

HIGH grew the snow beneath the low-hung  
 sky,  
 And all was silent in the wilderness ;  
 In trance of stillness Nature heard her God  
 Rebuilding her spent fires, and veiled her  
 face  
 While the Great Worker brooded o'er His  
 work.

"Bite deep and wide, O Axe, the tree !  
 What doth thy bold voice promise me ?"

"I promise thee all joyous things  
 That furnish forth the lives of kings !

"For every silver ringing blow,  
 Cities and palaces shall grow !"

"Bite deep and wide, O Axe, the tree !  
 Tell wider prophecies to me."

"When rust hath gnawed me deep and  
 red,  
 A nation strong shall lift his head.

"His crown the very Heavens shall  
 smite,  
 Æons shall build him in his might !"

"Bite deep and wide, O Axe, the tree ;  
 Bright Seer, help on thy prophecy !"

Max smote the snow-weighed tree, and  
 lightly laughed.

"See, friend," he cried to one that looked  
 and smiled,

"My axe and I — we do immortal tasks —  
 We build up nations — this my axe and I !"

## William Doulo Schupler-Lighthall

### THE CONFUSED DAWN

WHAT are the Vision and the Cry  
That haunt the new Canadian soul ?  
Dim grandeur spreads we know not why  
O'er mountain, forest, tree and knoll,  
And murmurs indistinctly fly.  
Some magic moment sure is nigh.  
O Seer, the curtain roll !

The Vision, mortal, it is this :  
Dead mountain, forest, knoll and tree,  
Awaken all endued with bliss,  
A native land — O think ! to be  
Thy native land ! and, ne'er amiss,  
Its smile shall like a lover's kiss  
From henceforth seem to thee.

The Cry thou couldst not understand,  
Which runs through that new realm of  
light,  
From Breton's to Vancouver's strand  
O'er many a lovely landscape bright,  
It is their waking utterance grand,  
The great refrain "A Native Land !"  
Thine be the ear, the sight.

### PRÆTERITA EX INSTANTIBUS

How strange it is that, in the after age, —  
When Time's clepsydra will be nearer dry,  
That all the accustomed things we now  
pass by  
Unmarked, because familiar, shall engage  
The antique reverence of men to be ;  
And that quaint interest which prompts the  
sage  
The silent fathoms of the past to gauge  
Shall keep alive our own past memory,  
Making all great of ours, the garb we  
wear,  
Our voiceless cities, reft of roof and spire,  
The very skull whence now the eye of  
fire  
Glances bright sign of what the soul can  
dare.  
So shall our annals make an envied lore,  
And men will say, "Thus did the men of  
yore."

### THE BATTLE OF LA PRAIRIE

1691

THAT was a brave old epoch,  
Our age of chivalry,  
When the Briton met the French-  
man

At the fight of La Prairie ;  
And the manhood of New England,  
And the Netherlands true  
And Mohawks sworn, gave battle  
To the Bourbon's lilled blue.

That was a brave old governor  
Who gathered his array,  
And stood to meet, he knew not what,  
On that alarming day.  
Eight hundred, amid rumors vast  
That filled the wild wood's gloom,  
With all New England's flower of  
youth,  
Fierce for New France's doom.

And the brave old half five hundred !  
Theirs should in truth be fame ;  
Borne down the savage Richelieu,  
On what emprise they came !  
Your hearts are great enough, O few :  
Only your numbers fail, —  
New France asks more for conquerors  
All glorious though your tale.

It was a brave old battle  
That surged around the fort,  
When D'Hosta fell in charging,  
And 't was deadly strife and short ;  
When in the very quarters  
They contested face and hand,  
And many a goodly fellow  
Crimsoned yon La Prairie sand.

And those were brave old orders  
The colonel gave to meet  
That forest force with trees entrenched  
Opposing the retreat :  
"De Callière's strength's behind us,  
And in front your Richelieu ;  
We must go straightforth at them ;  
There is nothing else to do."

And then the brave old story comes,  
Of Schuyler and Valrennes,  
When "Fight" the British colonel called,  
Encouraging his men,  
"For the Protestant Religion  
And the honor of our King!" —  
"Sir, I am here to answer you!"  
Valrennes cried, forthstepping.

Were those not brave old races?  
Well, here they still abide;  
And yours is one or other,  
And the second's at your side;  
So when you hear your brother say,  
"Some loyal deed I'll do,"  
Like old Valrennes, be ready with  
"I'm here to answer you!"

## MONTREAL

REIGN on, majestic Ville Marie!  
Spread wide thine ample robes of state;  
The heralds cry that thou art great,  
And proud are thy young sons of thee.  
Mistress of half a continent,  
Thou risest from thy girlhood's rest;  
We see thee conscious heave thy breast  
And feel thy rank and thy descent.

Sprung of the saint and chevalier!  
And with the Scarlet Tunic wed!  
Mount Royal's crown upon thy head,  
And, past thy footstool, broad and clear  
St. Lawrence sweeping to the sea;  
Reign on, majestic Ville Marie!

## Charles G. D. Roberts

## CANADA

O CHILD of Nations, giant-limbed,  
Who stand'st among the nations now,  
Unheeded, unadored, unhymned,  
With unanointed brow:

How long the ignoble sloth, how long  
The trust in greatness not thine own?  
Surely the lion's brood is strong  
To front the world alone!

How long the indolence, ere thou dare  
Achieve thy destiny, seize thy fame;  
Ere our proud eyes behold thee bear  
A nation's franchise, nation's name?

The Saxon force, the Celtic fire,  
These are thy manhood's heritage!  
Why rest with babes and slaves? Seek  
higher  
The place of race and age.

I see to every wind unfurled  
The flag that bears the Maple-Wreath;  
Thy swift keels furrow round the world  
Its blood-red folds beneath;

Thy swift keels cleave the furthest seas;  
Thy white sails swell with alien gales;  
To stream on each remotest breeze  
The black smoke of thy pipes exhales.

O Falterer, let thy past convince  
Thy future: all the growth, the  
gain,  
The fame since Cartier knew thee, since  
Thy shores beheld Champlain!

Montcalm and Wolfe! Wolfe and Mont-  
calm!  
Quebec, thy storied citadel  
Attest in burning song and psalm  
How here thy heroes fell!

O Thou that bor'st the battle's brunt  
At Queenston, and at Lundy's Lane:  
On whose scant ranks but iron front  
The battle broke in vain!

Whose was the danger, whose the day,  
From whose triumphant throats the  
cheers,  
At Chrysler's Farm, at Chateaugay,  
Storming like clarion-bursts our ears?

On soft Pacific slopes, — beside  
Strange floods that northward rave and  
fall, —  
Where chafes Acadia's chainless tide, —  
Thy sons await thy call.

They wait; but some in exile, some  
With strangers housed, in stranger  
lands;



And some Canadian lips are dumb  
Beneath Egyptian sands.

O mystic Nile ! Thy secret yields  
Before us ; thy most ancient dreams  
Are mixed with far Canadian fields  
And murmur of Canadian streams.

But thou, my Country, dream not thou !  
Wake, and behold how night is done, —  
How on thy breast, and o'er thy brow,  
Bursts the uprising sun !

### THE ISLES

FAITHFUL reports of them have reached  
me oft !

Many their embassy to mortal court,  
By golden pomp, and breathless-heard  
consort

Of music soft, —

By fragrances accredited, and dreams.

Many their speeding heralds, whose light  
feet

Make pause at wayside brooks, and fords  
of streams,

Leaving transfigured by an effluence  
fleet

Those wayfarers they meet.

No wind from out the solemn wells of night  
But hath its burden of strange messages,  
Tormenting for interpreter ; nor less  
The wizard light

That steals from noon-stilled waters, woven  
in shade,

Beckons somewhither, with cool fingers  
slim.

No dawn but hath some subtle word con-  
veyed

In rose ineffable at sunrise rim,  
Or characterly dim.

One moment throbs the hearing, yearns the  
sight.

But though not far, yet strangely hid,  
the way,

And our sense slow ; nor long for us  
delay

The guides their flight !

The breath goes by ; the word, the light,  
elude ;

And we stay wondering. But there comes  
an hour

Of fitness perfect and unfettered mood,  
When splits her husk the finer sense with  
power,  
And — yon their palm-trees tower !

Here Homer came, and Milton came, though  
blind.

Omar's deep doubts still found them nigh  
and nigher,

And learned them fashioned to the heart's  
desire.

The supreme mind

Of Shakespeare took their sovereignty, and  
smiled.

Those passionate Israelitish lips that  
poured

The Song of Songs attained them ; and the  
wild

Child-heart of Shelley, here from strife  
restored,

Remembers not life's sword.

### BURNT LANDS

ON other fields and other scenes the morn  
Laughs from her blue, — but not such  
scenes are these,

Where comes no cheer of Summer leaves  
and bees,

And no shade mitigates the day's white  
scorn.

These serious acres vast no groves adorn ;  
But giant trunks, bleak shapes that once  
were trees,

Tower naked, unassuaged of rain or breeze,  
Their stern gray isolation grimly borne.

The months roll over them, and mark no  
change ;

But when spring stirs, or autumn stills, the  
year,

Perchance some phantom leafage rustles  
faint

Through their parched dreams, — some old-  
time notes ring strange,

When in his slender treble, far and clear,  
Reiterates the rain-bird his complaint.

### THE FLIGHT OF THE GEESE

I HEAR the low wind wash the softening  
snow,

The low tide loiter down the shore. The  
night,

Full filled with April forecast, hath no  
light.  
The salt wave on the sedge-flat pulses slow.  
Through the hid furrows lisp in murmurous  
flow  
The thaw's shy ministers ; and hark ! The  
height  
Of heaven grows weird and loud with un-  
seen flight  
Of strong hosts prophesying as they go !  
High through the drenched and hollow  
night their wings  
Beat northward hard on winter's trail.  
The sound  
Of their confused and solemn voices, borne  
Athwart the dark to their long arctic morn,  
Comes with a sanction and an awe pro-  
found,  
A boding of unknown, foreshadowed things.

## THE NIGHT SKY

O DEEP of Heaven, 'tis thou alone art  
boundless,  
'Tis thou alone our balance shall not weigh,  
'Tis thou alone our fathom-line finds sound-  
less, —  
Whose infinite our finite must obey !  
Through thy blue realms and down thy  
starry reaches  
Thought voyages forth beyond thy furthest  
fire,  
And homing from no sighted shoreline,  
teaches  
Thee measureless as is the soul's desire.  
O deep of Heaven ! No beam of Pleiad  
ranging  
Eternity may bridge thy gulf of spheres !  
The ceaseless hum that fills thy sleep un-  
changing  
Is rain of the innumerable years.  
Our worlds, our suns, our ages, — these  
but stream  
Through thine abiding like a dateless  
dream.

## THE DESERTED CITY

THERE lies a little city leagues away.  
Its wharves the green sea washes all day  
long.  
Its busy, sun-bright wharves with sailors'  
song  
And clamor of trade ring loud the live-long  
day.

Into the happy harbor hastening, gay  
With press of snowy canvas, tall ships  
through.  
The peopled streets to blithe-eyed Peace  
belong,  
Glad housed beneath these crowding roofs  
of gray.  
'T was long ago this city prospered so,  
For yesterday a woman died therein.  
Since when the wharves are idle fallen, I  
know,  
And in the streets is hushed the pleasant  
din ;  
The thronging ships have been, the songs  
have been ; —  
Since yesterday it is so long ago.

## AUTOCHTHON

I AM the spirit astir  
To swell the grain,  
When fruitful suns confer  
With laboring rain ;  
I am the life that thrills  
In branch and bloom ;  
I am the patience of abiding hills,  
The promise masked in doom.  
  
When the sombre lands are wrung,  
And storms are out,  
And giant woods give tongue,  
I am the shout ;  
And when the earth would sleep,  
Wrapped in her snows,  
I am the infinite gleam of eyes that keep  
The post of her repose.  
  
I am the hush of calm,  
I am the speed,  
The flood-tide's triumphing psalm,  
The marsh-pool's heed ;  
I work in the rocking roar  
Where cataracts fall ;  
I flash in the prismatic fire that dances o'er  
The dew's ephemeral ball.  
  
I am the voice of wind  
And wave and tree,  
Of stern desires and blind,  
Of strength to be ;  
I am the cry by night  
At point of dawn,  
The summoning bugle from the unseen  
height,  
In cloud and doubt withdrawn.

I am the strife that shapes  
 The stature of man,  
 The pang no hero escapes,  
 The blessing, the ban ;  
 I am the hammer that moulds  
 The iron of our race,  
 The omen of God in our blood that a people  
 beholds,  
 The foreknowledge veiled in our face.

## MARSYAS

A LITTLE gray hill-glade, close-turfed, with-  
 drawn  
 Beyond resort or heed of trafficking feet,  
 Ringed round with slim trunks of the moun-  
 tain ash.  
 Through the slim trunks and scarlet  
 bunches flash —  
 Beneath the clear chill glitterings of the  
 dawn —  
 Far off, the crests, where down the rosy  
 shore  
 The Pontic surges beat.  
 The plains lie dim below. The thin airs  
 wash  
 The circuit of the autumn-colored hills,  
 And this high glade, whereon  
 The satyr pipes, who soon shall pipe no  
 more.  
 He sits against the beech-tree's mighty  
 bole, —  
 He leans, and with persuasive breathing fills  
 The happy shadows of the slant-set lawn.  
 The goat-feet fold beneath a gnarlèd root ;  
 And sweet, and sweet the note that steals  
 and thrills  
 From slender stops of that shy flute.  
 Then to the goat-feet comes the wide-eyed  
 fawn  
 Harkening ; the rabbits fringe the glade,  
 and lay  
 Their long ears to the sound ;  
 In the pale boughs the partridge gather  
 round,  
 And quaint hern from the sea-green river  
 reeds ;  
 The wild ram halts upon a rocky horn  
 O'erhanging ; and, unmindful of his prey,  
 The leopard steals with narrowed lids to  
 lay  
 His spotted length along the ground.  
 The thin airs wash, the thin clouds wander  
 by,

And those hushed listeners move not. All  
 the morn  
 He pipes, soft-swaying, and with half-shut  
 eye,  
 In rapt content of utterance, —  
 nor heeds  
 The young God standing in his branchy  
 place,  
 The languor on his lips, and in his face,  
 Divinely inaccessible, the scorn.

EPITAPH FOR A SAILOR BURIED  
 ASHORE

HE who but yesterday would roam  
 Careless as clouds and currents range,  
 In homeless wandering most at home,  
 Inhabiter of change ;  
 Who wooed the west to win the east,  
 And named the stars of north and south,  
 And felt the zest of Freedom's feast  
 Familiar in his mouth ;  
 Who found a faith in stranger speech,  
 And fellowship in foreign hands,  
 And had within his eager reach  
 The relish of all lands —  
 How circumscribed a plot of earth  
 Keeps now his restless footsteps still,  
 Whose wish was wide as ocean's girth,  
 Whose will the water's will !

## THE KEEPERS OF THE PASS

(WHEN ADAM DULAC AND HIS COMRADES,  
 SWORN NOT TO RETURN ALIVE, SAVED MONT-  
 REAL FROM THE IROQUOIS)

Now heap the branchy barriers up.  
 No more for us shall burn  
 The pine-logs on the happy hearth,  
 For we shall not return.  
 We've come to our last camping-ground.  
 Set axe to fir and tamarack.  
 The foe is here, the end is near,  
 And we shall not turn back.  
 In vain for us the town shall wait,  
 The home-dear faces yearn,  
 The watchers on the steeple watch, —  
 For we shall not return.

For them we're come to these hard straits,  
 To save from flame and wrack  
 The little city built far off ;  
 And we shall not turn back.

Now beat the yelling butchers down.  
 Let musket blaze, and axe-edge burn.  
 Set hand to hand, lay brand to brand,  
 But we shall not return.

For every man of us that falls  
 Their hordes a score shall lack.  
 Close in about the Lily Flag !  
 No man of us goes back.

For us no morrow's dawn shall break.  
 Our sons and wives shall learn  
 Some day from lips of flying scout  
 Why we might not return.

A dream of children's laughter comes  
 Across the battle's slack,  
 A vision of familiar streets, —  
 But we shall not go back.

Up roars the painted storm once more.  
 Long rest we soon shall earn.  
 Henceforth the city safe may sleep,  
 But we shall not return.

And when our last has fallen in blood  
 Between these waters black,  
 Their tribe shall no more lust for war, —  
 For we shall not turn back.

In vain for us the town shall wait,  
 The home-dear faces yearn,  
 The watchers in the steeple watch,  
 For we shall not return.

### THE BIRD'S SONG, THE SUN, AND THE WIND

THE bird's song, the sun, and the wind —  
 The wind that rushes, the sun that is  
 still,  
 The song of the bird that sings alone,  
 And wide light washing the lonely hill !

The Spring's coming, the buds and the  
 brooks —  
 The brooks that clamor, the buds in the  
 rain,

The coming of Spring that comes unprayed  
 for,  
 And eyes that welcome it not for pain !

### AFOOT

COMES the lure of green things growing,  
 Comes the call of waters flowing —  
 And the wayfarer desire  
 Moves and wakes and would be going.

Hark the migrant hosts of June  
 Marching nearer noon by noon !  
 Hark the gossip of the grasses  
 Bivouacked beneath the moon !

Long the quest and far the ending  
 When my wayfarer is wending —  
 When desire is once afoot,  
 Doom behind and dream attending !

In his ears the phantom chime  
 Of incommunicable rhyme,  
 He shall chase the fleeting camp-fires  
 Of the Bedouins of Time.

Farer by uncharted ways,  
 Dumb as death to plaint or praise,  
 Unreturning he shall journey,  
 Fellow to the nights and days ;

Till upon the outer bar  
 Stilled the moaning currents are,  
 Till the flame achieves the zenith,  
 Till the moth attains the star,

Till through laughter and through tears  
 Fair the final peace appears,  
 And about the watered pastures  
 Sink to sleep the nomad years !

### DOMINE, CUI SUNT PLEIADES CURAE

FATHER, who keepest  
 The stars in Thy care,  
 Me, too, Thy little one,  
 Childish in prayer,  
 Keep, as Thou keepest  
 The soft night through  
 Thy long, white lilies  
 Asleep in Thy dew.

## William Wilfred Campbell

### TO THE LAKES

WITH purple glow at even,  
 With crimson waves at dawn,  
 Cool bending blue of heaven,  
 O blue lakes pulsing on ;  
 Lone haunts of wilding creatures dead to  
 wrong ;

Your trance of mystic beauty  
 Is wove into my song.

I know no gladder dreaming  
 In all the haunts of men,  
 I know no silent seeming  
 Like to your shore and fen ;  
 No world of restful beauty like your world  
 Of curvèd shores and waters,  
 In sunlight vapors furled.

I pass and repass under  
 Your depths of peaceful blue ;  
 You dream your wild, hushed wonder  
 Mine aching heart into ;  
 And all the care and unrest pass away  
 Like night's gray, haunted shadows  
 At the red birth of day.

You lie in moon-white splendor  
 Beneath the northern sky,  
 Your voices soft and tender  
 In dream-worlds fade and die,  
 In whispering beaches, haunted bays and  
 capes,  
 Where mists of dawn and midnight  
 Drift past in spectral shapes.

Beside your far north beaches  
 Comes late the quickening spring ;  
 With soft, voluptuous speeches  
 The summer, lingering,  
 Fans with hot winds your breast so still  
 and wide,  
 Where June, with tranceèd silence,  
 Drifts over shore and tide.

Beneath great crags the larches,  
 By some lone, northern bay,  
 Bend, as the strong wind marches  
 Out of the dull, north day,  
 Horning along the borders of the night,  
 With icèd, chopping waters  
 Out in the shivering light.

Here the white winter's fingers  
 Tip with dull fires the dawn,  
 Where the pale morning lingers  
 By stretches bleak and wan ;  
 Kindling the icèd capes with heatless glow,  
 That renders cold and colder  
 Lone waters, rocks and snow.

Here in the glad September,  
 When all the woods are red  
 And gold, and hearts remember  
 The long days that are dead ;  
 And all the world is mantled in a haze ;  
 And the wind, a mad musician,  
 Melodious makes the days ;

And the nights are still, and slumber  
 Holds all the frosty ground,  
 And the white stars whose number  
 In God's great books are found,  
 Gird with pale flames the spangled, frosty  
 sky ;  
 By white, moon-curvèd beaches  
 The haunted hours go by.

### A CANADIAN FOLK-SONG

THE doors are shut, the windows fast,  
 Outside the gust is driving past,  
 Outside the shivering ivy clings,  
 While on the hob the kettle sings.  
 Margery, Margery, make the tea,  
 Singeth the kettle merrily.

The streams are hushed up where they  
 flowed,  
 The ponds are frozen along the road,  
 The cattle are housed in shed and byre,  
 While singeth the kettle on the fire.  
 Margery, Margery, make the tea,  
 Singeth the kettle merrily.

The fisherman on the bay in his boat  
 Shivers and buttons up his coat ;  
 The traveller stops at the tavern door,  
 And the kettle answers the chimney's roar.  
 Margery, Margery, make the tea,  
 Singeth the kettle merrily.

The firelight dances upon the wall,  
 Footsteps are heard in the outer hall,

And a kiss and a welcome that fill the  
room,  
And the kettle sings in the glimmer and  
gloom.  
Margery, Margery, make the tea,  
Singeth the kettle merrily.

## A LAKE MEMORY

THE lake comes throbbing in with voice of  
pain  
Across these flats, athwart the sunset's  
glow,  
I see her face, I know her voice again,  
Her lips, her breath, O God, as long ago.

To live the sweet past over I would fain,  
As lives the day in the red sunset's fire,  
That all these wild, wan marshlands now  
would stain,  
With the dawn's memories, loves and  
flushed desire.

I call her back across the vanished years,  
Nor vain — a white-armed phantom fills  
her place ;  
Its eyes the wind-blown sunset fires, its tears  
This rain of spray that blows about my  
face.

## THE WERE-WOLVES

THEY hasten, still they hasten,  
From the even to the dawn ;  
And their tired eyes gleam and glisten  
Under north skies white and wan.  
Each panter in the darkness  
Is a demon-haunted soul,  
The shadowy, phantom were-wolves,  
Who circle round the Pole.

Their tongues are crimson flaming,  
Their haunted blue eyes gleam,  
And they strain them to the utmost  
O'er frozen lake and stream ;  
Their cry one note of agony,  
That is neither yelp nor bark,  
These panthers of the northern waste,  
Who hound them to the dark.

You may hear their hurried breathing,  
You may see their fleeting forms,  
At the pallid polar midnight  
When the north is gathering storms ;  
When the arctic frosts are flaming,  
And the ice-field thunders roll ;

These demon-haunted were-wolves,  
Who circle round the Pole.

They hasten, still they hasten,  
Across the northern night,  
Filled with a frightened madness,  
A horror of the light ;  
Forever and forever,  
Like leaves before the wind,  
They leave the wan, white gleaming  
Of the dawning far behind.

Their only peace is darkness,  
Their rest to hasten on  
Into the heart of midnight,  
Forever from the dawn.  
Across far phantom ice-floes  
The eye of night may mark  
These horror-haunted were-wolves  
Who hound them to the dark.

All through this hideous journey,  
They are the souls of men  
Who in the far dark-ages  
Made Europe one black fen.  
They fled from courts and convents,  
And bound their mortal dust  
With demon wolfish girdles  
Of human hate and lust.

These who could have been god-like,  
Chose, each a loathsome beast,  
Amid the heart's foul graveyards,  
On putrid thoughts to feast ;  
But the great God who made them  
Gave each a human soul,  
And so 'mid night forever  
They circle round the Pole ;

A praying for the blackness,  
A longing for the night,  
For each is doomed forever  
By a horror of the light ;  
And far in the heart of midnight,  
Where their shadowy flight is hurled,  
They feel with pain the dawning  
That creeps in round the world.

Under the northern midnight,  
The white, glint ice upon,  
They hasten, still they hasten,  
With their horror of the dawn ;  
Forever and forever,  
Into the night away  
They hasten, still they hasten  
Unto the judgment day.

## Frederick George Scott

### KNOWLEDGE

THEY were islanders, our fathers were,  
 And they watched the encircling seas,  
 And their hearts drank in the ceaseless stir,  
 And the freedom of the breeze ;  
 Till they chafed at their narrow bounds  
 And longed for the sweep of the main,  
 And they fretted and fumed like hounds  
 Held in within sight of the plain,  
 And the play  
 And the prey.

So they built them ships of wood, and sailed  
 To many an unknown coast ;  
 They braved the storm and battles hailed,  
 And danger they loved most ;  
 Till the tiny ships of wood  
 Grew powerful on the globe,  
 And the new-found lands for good  
 They wrapped in a wondrous robe  
 Of bold design,  
 Our brave ensign.

And islanders yet in a way are we,  
 Our knowledge is still confined,  
 And we hear the roar of encircling sea,  
 To be crossed in the ship of the mind ;  
 And we dream of lands afar,  
 Unknown, unconquered yet,  
 And we chafe at the bounds there are,  
 And our spirits fume and fret  
 For the prize  
 Of the wise.

But we'll never do aught, I know, unless  
 We are brave as our sires of old,  
 And face like them the bitterness  
 Of the battle and storm and cold ;  
 Unless we boldly stand,  
 When men would hold us back,  
 With the helm-board in our hand,  
 And our eyes to the shining track  
 Of what may be  
 Beyond the sea.

There are rocks out there in that wide, wide  
 sea,  
 'Neath many a darkling stream,  
 And souls that once sailed out bold and  
 free  
 Have been carried away in a dream ;

For they never came back again —  
 On the deep the ships were lost ;  
 But in spite of the danger and pain,  
 The ocean has still to be crossed,  
 And only they do  
 Who are brave and true.

### TIME

I SAW Time in his workshop carving faces ;  
 Scattered around his tools lay, blunting  
 griefs,  
 Sharp cares that cut out deeply in reliefs  
 Of light and shade ; sorrows that smooth  
 the traces  
 Of what were smiles. Nor yet without fresh  
 graces  
 His handiwork, for oftentimes rough were  
 ground  
 And polished, oft the pinched made smooth  
 and round ;  
 The calm look, too, the impetuous fire re-  
 places.  
 Long time I stood and watched ; with hid-  
 eous grin  
 He took each heedless face between his  
 knees,  
 And graved and scarred and bleached with  
 boiling tears.  
 I wondering turned to go, when, lo ! my  
 skin  
 Feels crumpled, and in glass my own face  
 sees  
 Itself all changed, scarred, careworn, white  
 with years.

### SAMSON

PLUNGED in night, I sit alone  
 Eyeless on this dungeon stone,  
 Naked, shaggy and unkempt,  
 Dreaming dreams no soul hath dreamt.

Rats and vermin round my feet  
 Play unharmed, companions sweet,  
 Spiders weave me overhead  
 Silken curtains for my bed.

Day by day the mould I smell  
 Of this fungus-blistered cell ;

Nightly in my haunted sleep  
O'er my face the lizards creep.

Gyves of iron scrape and burn  
Wrists and ankles when I turn,  
And my collared neck is raw  
With the teeth of brass that gnaw.

God of Israel, canst Thou see  
All my fierce captivity ?  
Do thy sinews feel my pains ?  
Hearest Thou the clanking chains ?

Thou who madest me so fair,  
Strong and buoyant as the air,  
Tall and noble as a tree,  
With the passions of the sea,

Swift as horse upon my feet,  
Fierce as lion in my heat,  
Rending, like a wisp of hay,  
All that dared withstand my way,

Canst Thou see me through the gloom  
Of this subterranean tomb, —  
Blinded tiger in his den,  
Once the lord and prince of men ?

Clay was I ; the potter Thou  
With Thy thumb-nail smooth'dst my brow,  
Roll'dst the spital-moistened sands  
Into limbs between Thy hands.

Thou didst pour into my blood  
Fury of the fire and flood,  
And upon the boundless skies  
Thou didst first unclothe my eyes.

And my breath of life was flame ;  
God-like from the source it came,  
Whirling round like furious wind  
Thoughts upgathered in the mind.

Strong Thou mad'st me, till at length  
All my weakness was my strength ;  
Tortured am I, blind and wrecked,  
For a faulty architect.

From the woman at my side,  
Was I woman-like to hide  
What she asked me, as if fear  
Could my iron heart come near ?

Nay, I scorned and scorn again  
Cowards who their tongues restrain ;

Cared I no more for Thy laws  
Than a wind of scattered straws.

When the earth quaked at my name  
And my blood was all aflame,  
Who was I to lie, and cheat  
Her who clung about my feet ?

From Thy open nostrils blow  
Wind and tempest, rain and snow ;  
Dost Thou curse them on their course,  
For the fury of their force ?

Tortured am I, wracked and bowed,  
But the soul within is proud ;  
Dungeon fetters cannot still  
Forces of the tameless will.

Israel's God, come down and see  
All my fierce captivity ;  
Let Thy sinews feel my pains,  
With Thy fingers lift my chains.

Then, with thunder loud and wild,  
Comfort Thou Thy rebel child,  
And with lightning split in twain  
Loveless heart and sightless brain.

Give me splendor in my death —  
Not this sickening dungeon breath,  
Creeping down my blood like slime,  
Till it wastes me in my prime.

Give me back, for one blind hour,  
Half my former rage and power,  
And some giant crisis send  
Meet to prove a hero's end.

Then, O God, Thy mercy show —  
Crush him in the overthrow  
At whose life they scorn and point,  
By its greatness out of joint.

#### VAN ELSEN

GOD spake three times and saved Van  
Elsen's soul ;  
He spake by sickness first and made him  
whole ;  
Van Elsen heard him not,  
Or soon forgot.

God spake to him by wealth, the world out-  
poured



Its treasures at his feet, and called him  
Lord ;  
Van Elsen's heart grew fat  
And proud thereat.

God spake the third time when the great  
world smiled,  
And in the sunshine slew his little child ;  
Van Elsen like a tree  
Fell hopelessly.

Then in the darkness came a voice which  
said,  
"As thy heart bleedeth, so my heart hath  
bled,  
As I have need of thee,  
Thou needest me."

That night Van Elsen kissed the baby  
feet,  
And, kneeling by the narrow winding sheet,  
Praised Him with fervent breath  
Who conquered death.

#### AD MAJOREM DEI GLORIAM

THY glory alone, O God, be the end of all  
that I say ;  
Let it shine in every deed, let it kindle the  
prayers that I pray ;  
Let it burn in my innermost soul, till the  
shadow of self pass away,  
And the light of Thy glory, O God, be un-  
veiled in the dawning of day.

### Elizabeth Costwopcke Roberts

#### IN THE GOLDEN BIRCH

How the leaves sing to the wind !  
And the wind with its turbulent voices  
sweet  
Gives back the praise of the leaves, as is  
meet,  
To the soft blue sky, where the cumulous  
clouds are thinned,  
And driven away, like a flock of fright-  
ened sheep,  
By the wind that waketh and putteth to  
sleep.

Here, in the golden birch,  
Folded in rapture of golden light,  
I taste the joy of the birds in their flight ;  
And I watch the flickering shadows, that  
sway and lurch  
And flutter, like dancing brownies, over  
the green,  
And the birch is singing wherein I lean.

From over the purple hills  
Comes the wind with its strange sweet  
song to the land ;  
And the earth looks bright, as it might  
when planned  
By the Maker, and left unblemished of  
human ills ;  
And the river runs, like a child to its  
mother's knee,  
To the heart of the great unresting  
sea.

How perfect the day, and sweet !  
Over me, limitless heavens of blue ;  
Close to me, leaves that the wind sifts  
through ;  
And the one sweet song, that the wind and  
the leaves repeat,  
Till the mild, hushed meadows listen,  
crowned with light,  
And the hill-tops own its might !

## Archibald Lampman

## HEAT

FROM plains that reel to southward, dim,  
 The road runs by me white and bare ;  
 Up the steep hill it seems to swim  
 Beyond, and melt into the glare.  
 Upward half way, or it may be  
 Nearer the summit, slowly steals  
 A hay-cart, moving dustily  
 With idly clacking wheels.

By his cart's side the wagoner  
 Is slouching slowly at his ease,  
 Half-hidden in the windless blur  
 Of white dust puffing to his knees.  
 This wagon on the height above,  
 From sky to sky on either hand,  
 Is the sole thing that seems to move  
 In all the heat-held land.

Beyond me in the fields the sun  
 Soaks in the grass and hath his will ;  
 I count the marguerites one by one ;  
 Even the buttercups are still.  
 On the brook yonder not a breath  
 Disturbs the spider or the midge.  
 The water-bugs draw close beneath  
 The cool gloom of the bridge.

Where the far elm-tree shadows flood  
 Dark patches in the burning grass,  
 The cows, each with her peaceful cud,  
 Lie waiting for the heat to pass.  
 From somewhere on the slope near by  
 Into the pale depth of the noon  
 A wandering thrush slides leisurely  
 His thin revolving tune.

In intervals of dreams I hear  
 The cricket from the droughty ground ;  
 The grasshoppers spin into mine ear  
 A small innumerable sound.  
 I lift mine eyes sometimes to gaze :  
 The burning sky-line blinds my sight ;  
 The woods far off are blue with haze ;  
 The hills are drenched in light.

And yet to me not this or that  
 Is always sharp or always sweet ;  
 In the sloped shadow of my hat  
 I lean at rest, and drain the heat ;

Nay more, I think some blessed power  
 Hath brought me wandering idly here :  
 In the full furnace of this hour  
 My thoughts grow keen and clear.

## BETWEEN THE RAPIDS

THE point is turned ; the twilight shadow  
 fills  
 The wheeling stream, the soft receding  
 shore,  
 And on our ears from deep among the hills  
 Breaks now the rapids' sudden quicken-  
 ing roar.  
 Ah, yet the same ! or have they changed  
 their face,  
 The fair green fields, and can it still be  
 seen,  
 The white log cottage near the mountain's  
 base,  
 So bright and quiet, so home-like and  
 serene ?  
 Ah, well I question, for as five years go,  
 How many blessings fall, and how much  
 woe.

Aye there they are, nor have they changed  
 their cheer,  
 The fields, the hut, the leafy mountain  
 brows ;  
 Across the lonely dusk again I hear  
 The loitering bells, the lowing of the  
 cows,  
 The bleat of many sheep, the stilly rush  
 Of the low whispering river, and, through  
 all,  
 Soft human tongues that break the deep-  
 ening hush  
 With faint-heard song or desultory call :  
 O comrades, hold ! the longest reach is  
 past ;  
 The stream runs swift, and we are flying  
 fast.

The shore, the fields, the cottage, just the  
 same,  
 But how with them whose memory makes  
 them sweet ?  
 Oh, if I called them, hailing name by name,  
 Would the same lips the same old shouts  
 repeat ?

Have the rough years, so big with death  
and ill,

Gone lightly by and left them smiling  
yet?

Wild black-eyed Jeanne whose tongue was  
never still,

Old wrinkled Picaud, Pierre and pale  
Lisette,

The homely hearts that never cared to  
range,

While life's wide fields were filled with  
rush and change.

And where is Jacques, and where is Ver-  
ginie ?

I cannot tell ; the fields are all a blur.

The lowing cows whose shapes I scarcely  
see,

Oh, do they wait and do they call for her ?  
And is she changed, or is her heart still  
clear

As wind or morning, light as river foam ?  
Or have life's changes borne her far from  
here,

And far from rest, and far from help  
and home ?

Ah comrades, soft, and let us rest awhile,  
For arms grow tired with paddling many a  
mile.

The woods grow wild, and from the rising  
shore

The cool wind creeps, the faint wood  
odors steal ;

Like ghosts adown the river's blackening  
floor

The misty fumes begin to creep and reel.  
Once more I leave you, wandering toward  
the night,

Sweet home, sweet heart, that would  
have held me in ;

Whither I go I know not, and the light  
Is faint before, and rest is hard to win.

Ah, sweet ye were and near to heaven's  
gate ;

But youth is blind and wisdom comes too  
late.

Blacker and loftier grow the woods, and  
hark !

The freshening roar ! The chute is near  
us now,

And dim the canyon grows, and inky dark  
The water whispering from the birchen  
prow.

One long last look, and many a sad adieu,  
While eyes can see and heart can feel  
you yet,

I leave sweet home and sweeter hearts to  
you,

A prayer for Picaud, one for pale Lisette,  
A kiss for Pierre, my little Jacques, and  
thee,

A sigh for Jeanne, a sob for Verginie.

Oh, does she still remember ? Is the dream  
Now dead, or has she found another  
mate ?

So near, so dear ; and ah, so swift the  
stream ;

Even now perhaps it were not yet too  
late.

But, oh, what matter ; for, before the night  
Has reached its middle, we have far to  
go :

Bend to your paddles, comrades ; see, the  
light

Ebbs off apace ; we must not linger so.

Aye thus it is ! Heaven gleams and then  
is gone.

Once, twice, it smiles, and still we wander  
on.

### A FORECAST

WHAT days await this woman, whose  
strange feet

Breathe spells, whose presence makes men  
dream like wine,

Tall, free and slender as the forest pine,  
Whose form is moulded music, through  
whose sweet

Frank eyes I feel the very heart's least  
beat,

Keen, passionate, and full of dreams and  
fire :

How in the end, and to what man's desire  
Shall all this yield, whose lips shall these  
lips meet ?

One thing I know : if he be great and  
pure,

This love, this fire, this beauty shall endure ;  
Triumph and hope shall lead him by the  
palm :

But if not this, some differing thing he be,  
That dream shall break in terror ; he shall  
see

The whirlwind ripen, where he sowed the  
calm.

## THE LOONS

ONCE ye were happy, once by many a  
 shore,  
 Wherever Glooscap's gentle feet might  
 stray,  
 Lulled by his presence like a dream, ye  
 lay  
 Floating at rest ; but that was long of yore.  
 He was too good for earthly men ; he bore  
 Their bitter deeds for many a patient day,  
 And then at last he took his unseen way.  
 He was your friend, and ye might rest no  
 more :  
 And now, though many hundred altering  
 years  
 Have passed, among the desolate northern  
 meres  
 Still must ye search and wander queru-  
 lously,  
 Crying for Glooscap, still bemoan the light  
 With weird entreaties, and in agony  
 With awful laughter pierce the lonely night.

THE CITY OF THE END OF  
THINGS

BESIDE the pounding cataracts  
 Of midnight streams unknown to us,  
 'Tis builded in the dismal tracts  
 And valleys huge of Tartarus.  
 Lurid and lofty and vast it seems ;  
 It hath no rounded name that rings,  
 But I have heard it called in dreams  
 The City of the End of Things.

Its roofs and iron towers have grown  
 None knoweth how high within the night,  
 But in its murky streets far down  
 A flaming terrible and bright  
 Snakes all the stalking shadows there,  
 Across the walls, across the floors,  
 And shifts upon the upper air  
 From out a thousand furnace doors ;  
 And all the while an awful sound  
 Keeps roaring on continually,  
 And crashes in the ceaseless round  
 Of a gigantic harmony.  
 Through its grim depths reëchoing,  
 And all its weary height of walls,  
 With measured roar and iron ring,  
 The inhuman music lifts and falls.  
 Where no thing rests and no man is,  
 And only fire and night hold sway,

The beat, the thunder, and the hiss  
 Cease not, and change not, night nor day.

And moving at unheard commands,  
 The abyasses and vast fires between,  
 Flit figures that, with clanking hands,  
 Obey a hideous routine.  
 They are not flesh, they are not bone,  
 They see not with the human eye,  
 And from their iron lips is blown  
 A dreadful and monotonous cry.  
 And whoso of our mortal race  
 Should find that city unaware,  
 Lean Death would smite him face to face,  
 And blanch him with its venom'd air ;  
 Or, caught by the terrific spell,  
 Each thread of memory snapped and cut,  
 His soul would shrivel, and its shell  
 Go rattling like an empty nut.

It was not always so, but once,  
 In days that no man thinks upon,  
 Fair voices echoed from its stones,  
 The light above it leaped and shone.  
 Once there were multitudes of men  
 That built that city in their pride,  
 Until its might was made, and then  
 They withered, age by age, and died ;  
 And now of that prodigious race  
 Three only in an iron tower,  
 Set like carved idols face to face,  
 Remain the masters of its power ;  
 And at the city gate a fourth,  
 Gigantic and with dreadful eyes,  
 Sits looking toward the lightless north,  
 Beyond the reach of memories :  
 Fast-rooted to the lurid floor,  
 A bulk that never moves a jot,  
 In his pale body dwells no more  
 Or mind or soul, — an idiot !

But some time in the end those three  
 Shall perish and their hands be still,  
 And with the masters' touch shall flee  
 Their incommunicable skill.  
 A stillness, absolute as death,  
 Along the slacking wheels shall lie,  
 And, flagging at a single breath,  
 The fires shall smoulder out and die.  
 The roar shall vanish at its height,  
 And over that tremendous town  
 The silence of eternal night  
 Shall gather close and settle down.  
 All its grim grandeur, tower and hall,  
 Shall be abandoned utterly,

And into rust and dust shall fall  
 From century to century.  
 Nor ever living thing shall grow,  
 Or trunk of tree or blade of grass ;  
 No drop shall fall, no wind shall blow,

Nor sound of any foot shall pass.  
 Alone of its accursed state  
 One thing the hand of Time shall spare,  
 For the grim Idiot at the gate  
 Is deathless and eternal there !

## Bliss Carman

### MARIAN DRURY

MARIAN DRURY, Marian Drury,  
 How are the marshes full of the sea !  
 Acadie dreams of your coming home  
 All year through, and her heart gets  
 free, —

Free on the trail of the wind to travel,  
 Search and course with the roving tide,  
 All year long where his hands unravel  
 Blossom and berry the marshes hide.

Marian Drury, Marian Drury,  
 How are the marshes full of the surge !  
 April over the Norland now  
 Walks in the quiet from verge to  
 verge.

Burying, brimming, the building billows  
 Fret the long dikes with uneasy foam.  
 Drenched with gold weather, the idling  
 willows  
 Kiss you a hand from the Norland  
 home.

Marian Drury, Marian Drury,  
 How are the marshes full of the sun !  
 Blomidon waits for your coming home,  
 All day long where the white wings  
 run.

All spring through they falter and follow,  
 Wander, and beckon the roving tide,  
 Wheel and float with the veering swallow,  
 Lift you a voice from the blue hill-  
 side.

Marian Drury, Marian Drury,  
 How are the marshes full of the rain !  
 April over the Norland now  
 Bugles for rapture, and rouses pain, —

Halts before the forsaken dwelling,  
 Where in the twilight, too spent to  
 roam,

Love, whom the fingers of death are quell-  
 ing,  
 Cries you a cheer from the Norland  
 home.

Marian Drury, Marian Drury,  
 How are the marshes filled with you !  
 Grand Pré dreams of your coming home, —  
 Dreams while the rainbirds all night  
 through,

Far in the uplands calling to win you,  
 Tease the brown dusk on the marshes  
 wide ;  
 And never the burning heart within you  
 Stirs in your sleep by the roving tide.

### A SEA CHILD

THE lover of child Marjory  
 Had one white hour of life brim full ;  
 Now the old nurse, the rocking sea,  
 Hath him to lull.

The daughter of child Marjory  
 Hath in her veins, to beat and run,  
 The glad indomitable sea,  
 The strong white sun.

### GOLDEN ROWAN

SHE lived where the mountains go down to  
 the sea,  
 And river and tide confer.  
 Golden Rowan, in Menalowan,  
 Was the name they gave to her.

She had the soul no circumstance  
 Can hurry or defer.  
 Golden Rowan, of Menalowan,  
 How time stood still for her !

Her playmates for their lovers grew,  
 But that shy wanderer,  
 Golden Rowan, of Menalowan,  
 Knew love was not for her.

Hers was the love of wilding things ;  
 To hear a squirrel chir  
 In the golden rowan of Menalowan  
 Was joy enough for her.

She sleeps on the hill with the lonely sun,  
 Where in the days that were,  
 The golden rowan of Menalowan  
 So often shadowed her.

The scarlet fruit will come to fill,  
 The scarlet spring to stir  
 The golden rowan of Menalowan,  
 And wake no dream for her.

Only the wind is over her grave,  
 For mourner and comforter ;  
 And "Golden Rowan, of Menalowan,"  
 Is all we know of her.

#### SPRING SONG

MAKE me over, mother April,  
 When the sap begins to stir !  
 When thy flowery hand delivers  
 All the mountain-prisoned rivers,  
 And thy great heart beats and quivers  
 To revive the days that were,  
 Make me over, mother April,  
 When the sap begins to stir !

Take my dust and all my dreaming,  
 Count my heart-beats one by one,  
 Send them where the winters perish ;  
 Then some golden noon re cherish  
 And restore them in the sun,  
 Flower and scent and dust and dreaming,  
 With their heart-beats every one !

Set me in the urge and tide-drift  
 Of the streaming hosts a-wing !  
 Breast of scarlet, throat of yellow,  
 Raucons challenge, wooings mellow —  
 Every migrant is my fellow,  
 Making northward with the spring.  
 Loose me in the urge and tide-drift  
 Of the streaming hosts a-wing !

Shrilling pipe or fluting whistle,  
 In the valleys come again ;  
 Fife of frog and call of tree-toad,  
 All my brothers, five or three-toed,  
 With their revel no more vetoed,  
 Making music in the rain ;  
 Shrilling pipe or fluting whistle,  
 In the valleys come again.

Make me of thy seed to-morrow,  
 When the sap begins to stir !  
 Tawny light-foot, sleepy bruin,  
 Bright-eyes in the orchard ruin,  
 Gnarl the good life goes askew in,  
 Whiskey-jack, or tanager, —  
 Make me anything to-morrow,  
 When the sap begins to stir !

Make me even (How do I know ?)  
 Like my friend the gargoyle there ;  
 It may be the heart within him  
 Swells that doltish hands should pin him  
 Fixed forever in mid-air.  
 Make me even sport for swallows,  
 Like the soaring gargoyle there !

Give me the old clue to follow,  
 Through the labyrinth of night !  
 Clod of clay with heart of fire,  
 Things that burrow and aspire,  
 With the vanishing desire,  
 For the perishing delight, —  
 Only the old clue to follow,  
 Through the labyrinth of night !

Make me over, mother April,  
 When the sap begins to stir !  
 Fashion me from swamp or meadow,  
 Garden plot or ferny shadow,  
 Hyacinth or humble burr !  
 Make me over, mother April,  
 When the sap begins to stir !

Let me hear the far, low summons,  
 When the silver winds return ;  
 Rills that run and streams that stammer  
 Goldenwing with his loud hammer,  
 Icy brooks that brawl and clamor  
 Where the Indian willows burn ;  
 Let me hearken to the calling,  
 When the silver winds return,

Till recurring and recurring,  
 Long since wandered and come back,  
 Like a whim of Grieg's or Gounod's,  
 This same self, bird, bud, or Bluenose,  
 Some day I may capture (Who knows ?)  
 Just the one last joy I lack,  
 Waking to the far new summons,  
 When the old spring winds come back.

For I have no choice of being,  
 When the sap begins to climb, —  
 Strong insistence, sweet intrusion,  
 Vasts and verges of illusion, —

So I win, to time's confusion,  
The one perfect pearl of time,  
Joy and joy and joy forever,  
Till the sap forgets to climb !

Make me over in the morning  
From the rag-bag of the world !  
Scraps of dream and duds of daring,  
Home-brought stuff from far sea-faring,  
Faded colors once so flaring,  
Shreds of banners long since furled !  
Hues of ash and glints of glory,  
In the rag-bag of the world !

Let me taste the old immortal  
Indolence of life once more ;  
Not recalling nor foreseeing,  
Let the great slow joys of being  
Well my heart through as of yore !  
Let me taste the old immortal  
Indolence of life once more !

Give me the old drink for rapture,  
The delirium to drain,  
All my fellows drank in plenty  
At the Three Score Inns and Twenty  
From the mountains to the main !  
Give me the old drink for rapture,  
The delirium to drain !

Only make me over, April,  
When the sap begins to stir !  
Make me man or make me woman,  
Make me oaf or ape or human,  
Cup of flower or cone of fir ;  
Make me anything but neuter  
When the sap begins to stir !

#### A MORE ANCIENT MARINER

THE swarthy bee is a buccaneer,  
A burly velveted rover,  
Who loves the booming wind in his ear  
As he sails the seas of clover.

A waif of the goblin pirate crew,  
With not a soul to deplore him,  
He steers for the open verge of blue  
With the filmy world before him.

His flimsy sails abroad on the wind  
Are shivered with fairy thunder ;  
On a line that sings to the light of his wings  
He makes for the lands of wonder.

He harries the ports of the Hollyhocks,  
And levies on poor Sweetbrier ;  
He drinks the whitest wine of Phlox,  
And the Rose is his desire.

He hangs in the Willows a night and a  
day ;  
He rifles the Buckwheat patches ;  
Then battens his store of pelf galore  
Under the tautest hatches.

He woos the Poppy and weds the Peach,  
Inveigles Daffodilly,  
And then like a tramp abandons each  
For the gorgeous Canada Lily.

There 's not a soul in the garden world  
But wishes the day were shorter,  
When Mariner B. puts out to sea  
With the wind in the proper quarter.

Or, so they say ! But I have my doubts ;  
For the flowers are only human,  
And the valor and gold of a vagrant bold  
Were always dear to woman.

He dares to boast, along the coast,  
The beauty of Highland Heather, —  
How he and she, with night on the sea,  
Lay out on the hills together.

He pilfers from every port of the wind,  
From April to golden autumn ;  
But the thieving ways of his mortal days  
Are those his mother taught him.

His morals are mixed, but his will is fixed ;  
He prospers after his kind,  
And follows an instinct, compass-sure,  
The philosophers call blind.

And that is why, when he comes to die,  
He 'll have an easier sentence  
Than some one I know who thinks just  
so,  
And then leaves room for repentance.

He never could box the compass round ;  
He does n't know port from starboard ;  
But he knows the gates of the Sundown  
Straits,  
Where the choicest goods are harbored.

He never could see the Rule of Three,  
But he knows a rule of thumb

Better than Euclid's, better than yours,  
Or the teachers' yet to come.

He knows the smell of the hydromel  
As if two and two were five ;  
And hides it away for a year and a day  
In his own hexagonal hive.

Out in the day, hap-hazard, alone,  
Booms the old vagrant hummer,  
With only his whim to pilot him  
Through the splendid vast of summer.

He steers and steers on the claut of the  
gale,  
Like the fiend or Vanderdecken ;  
And there's never an unknown course to  
sail  
But his crazy log can reckon.

He drones along with his rough sea-song  
And the throat of a salty tar,  
This devil-may-care, till he makes his  
lair  
By the light of a yellow star.

He looks like a gentleman, lives like a  
lord,  
And works like a Trojan hero ;  
Then loafs all winter upon his hoard,  
With the mercury at zero.

### A WINDFLOWER

BETWEEN the roadside and the wood,  
Between the dawning and the dew,  
A tiny flower before the wind,  
Ephemeral in time, I grew.

The chance of straying feet came by, —  
Nor death nor love nor any name  
Known among men in all their lands, —  
Yet failure put desire to shame.

To-night can bring no healing now,  
The calm of yesternight is gone ;  
Surely the wind is but the wind,  
And I a broken waif thereon.

How fair my thousand brothers wave  
Upon the floor of God's abode :  
Whence came that careless wanderer  
Between the woodside and the road !

### THE MENDICANTS

WE are as mendicants who wait  
Along the roadside in the sun.  
Tatters of yesterday and shreds  
Of morrow clothe us every one.

And some are dotards, who believe  
And glory in the days of old ;  
While some are dreamers, harping still  
Upon an unknown age of gold.

Hopeless or witless ! Not one heeds,  
As lavish Time comes down the way  
And tosses in the suppliant hat  
One great new-minted gold To-day.

Ungrateful heart and grudging thanks,  
His beggar's wisdom only sees  
Housing and bread and beer enough ;  
He knows no other things than these.

O foolish ones, put by your care !  
Where wants are many, joys are few ;  
And at the wilding springs of peace,  
God keeps an open house for you.

But that some Fortunatus' gift  
Is lying there within his hand,  
More costly than a pot of pearls,  
His dulness does not understand.

And so his creature heart is filled ;  
His shrunken self goes starved away.  
Let him wear brand-new garments still,  
Who has a threadbare soul, I say.

But there be others, happier few,  
The vagabondish sons of God,  
Who know the by-ways and the flowers,  
And care not how the world may plod.

They idle down the traffic lands,  
And loiter through the woods with spring ;  
To them the glory of the earth  
Is but to hear a bluebird sing.

They too receive each one his Day ;  
But their wise heart knows many things  
Beyond the sating of desire,  
Above the dignity of kings.

One I remember kept his coin,  
And laughing flipped it in the air ;



But when two strolling pipe-players  
Came by, he tossed it to the pair.

Spendthrift of joy, his childish heart  
Danced to their wild outlandish bars ;  
Then supperless he laid him down  
That night, and slept beneath the stars.

### SONG

Love, by that loosened hair  
Well now I know  
Where the lost Lilith went  
So long ago.

Love, by those starry eyes  
I understand  
How the sea maidens lure  
Mortals from land.

Love, by that welling laugh  
Joy claims his own  
Sea-born and wind-wayward  
Child of the sun.

### HACK AND HEW

HACK and Hew were the sons of God  
In the earlier earth than now :  
One at his right hand, one at his left,  
To obey as he taught them how.

And Hack was blind, and Hew was dumb,  
But both had the wild, wild heart ;  
And God's calm will was their burning will,  
And the gist of their toil was art.

They made the moon and the belted stars,  
They set the sun to ride ;  
They loosed the girdle and veil of the sea,  
The wind and the purple tide.

Both flower and beast beneath their hands  
To beauty and speed outgrew, —  
The furious, fumbling hand of Hack,  
And the glorying hand of Hew.

Then, fire and clay, they fashioned  
man,  
And painted him rosy brown ;  
And God himself blew hard in his eyes :  
"Let them burn till they smoulder  
down !"

And "There !" said Hack, and "There !"   
thought Hew,  
"We 'll rest, for our toil is done."  
But "Nay," the Master Workman said,  
"For your toil is just begun.

"And ye who served me of old as God  
Shall serve me anew as man,  
Till I compass the dream that is in my  
heart,  
And perfect the vaster plan."

And still the craftsman over his craft,  
In the vague white light of dawn,  
With God's calm will for his burning will,  
While the mounting day comes on,

Yearning, wind-swift, indolent, wild,  
Toils with those shadowy two, —  
The faltering, restless hand of Hack,  
And the tireless hand of Hew.

### ENVOY

#### I

HAVE little care that Life is brief,  
And less that Art is long.  
Success is in the silences  
Though Fame is in the song.

#### II

With the Orient in her eyes,  
Life my mistress lured me on.  
"Knowledge," said that look of hers,  
"Shall be yours when all is done."

Like a pomegranate in halves,  
"Drink me," said that mouth of hers.  
And I drank who now am here  
Where my dust with dust confers.

**B. Frances Harrison**

("SERANUS")

**CHATEAU PAPINEAU**

(AFLOAT)

**I**

THE red tiled towers of the old Château,  
Perched on the cliff above our bark,  
Burn in the western evening glow.

The fiery spirit of Papineau  
Consumes them still with its fever spark,  
The red tiled towers of the old Château !

Drift by and mark how bright they show,  
And how the mullioned windows —  
mark !  
Burn in the western evening glow !

Drift down, or up, where'er you go,  
They flame from out the distant park,  
The red tiled towers of the old Château.

So was it once with friend, with foe ;  
Far off they saw the patriot's ark  
Burn in the western evening glow.

Think of him now ! One thought bestow,  
As, blazing against the pine trees dark,  
The red tiled towers of the old Château  
Burn in the western evening glow !

(ASHORE)

**II**

Within this charmed cool retreat  
Where bounty dwelt and beauty waits,  
The Old World and the New World meet.

Quitting the straggling village street,  
Enter, — passing the great gray gates,  
Within this charmed cool retreat.

Where thrives a garden, ancient, neat,  
Where vulgar noise ne'er penetrates,  
The Old World and the New World meet.

For mouldering vault and carven seat  
Tell us that France predominates  
Within this charmed cool retreat,

Though Canada be felt in beat  
Of summer pulse that enervates:  
The Old World and the New World meet

In dial, arbor, tropic heat.  
Enter ! And note, how clear all states  
That, in this charmed cool retreat,  
The Old World and the New World meet.

**III**

The garden's past. 'T is forest now  
Encircling us with leafy tide,  
Close clustering in green branch and bough.

So beautiful a wood, we vow,  
Was never seen, so fresh, so wide.  
The garden's past, 't is forest now,

'T is more, 't is Canada, and how  
Should feudal leaven lurk and hide  
Close clustering in green branch and  
bough ?

Quaintly the dial on the brow  
Of yonder open glade is spied ;  
The garden's past, 't is forest now,

Yet doth the dial straight endow  
The green with glamor undenied,  
Close clustering in green branch and bough.

Such relics who would disallow ?  
We pause and ponder ; turn aside ;  
The garden's past, 't is forest now,  
Close clustering in green branch and bough.

**IV**

The glint of steel, the gleam of brocade,  
"Monseigneur" up in his tarnished frame,  
A long low terrace, half sun, half shade ;

Tapestry, dusty, dim and frayed,  
Fauteuil and sofa, a flickering flame,  
A glint of steel, a gleam of brocade ;

"M<sup>de</sup>me" on the wall as a roguish maid,  
Later — some years — as a portly dame,  
The long low terrace, half sun, half shade,

Where "Mdme's" ghost and "Monsieur's"  
parade,  
And play at *ombre*, their favorite  
game!

The glint of steel, the gleam of brocade,

Hang over hall and balustrade.

Paceth a spectral peacock tame  
The long low terrace, half sun, half  
shade.

Waketh a nightly serenade

Where daylight now we see proclaim  
The glint of steel, the gleam of brocade,  
The long low terrace, half sun, half  
shade!

V

The spell of Age is over all,  
The lichened vault, the massive keep,  
The shaded walks, the shadowy hall,

And mediæval mists enthrall  
The senses bathed in beauty sleep,—  
The spell of age is over all!

No marvel if a silken shawl  
Be sometimes heard to trail and sweep  
The shaded walks, the shadowy hall.

No marvel if a light footfall  
Adown the stair be heard to creep,—  
The spell of age is over all.

A foot — we muse — both arched and small,  
Doth often tread this terrace steep,  
Those shaded walks, this shadowy hall

A foot as white as trilliums tall —  
Musing, the wall we lightly leap.  
The spell of Age is over all!  
The shaded walks — the shadowy hall.

SEPTEMBER

I

BIRDS that were gray in the green are black  
in the yellow.  
Here where the green remains rocks one  
little fellow.

Quaker in gray, do you know that the  
green is going?  
More than that — do you know that the  
yellow is showing?

II

Singer of songs, do you know that your  
youth is flying?  
That Age will soon at the lock of your life  
be prying?

Lover of life, do you know that the brown  
is going?  
More than that — do you know that the  
gray is showing?

Duncan Campbell Scott

ABOVE ST. IRÉNÉE

I RESTED on the breezy height,  
In cooler shade and clearer air,  
Beneath a maple tree;  
Below, the mighty river took  
Its sparkling shade and sheeny light  
Down to the sombre sea,  
And clustered by the leaping brook  
The roofs of white St. Irénée.

The sapphire hills on either hand  
Broke down upon the silver tide,  
The river ran in streams,  
In streams of mingled azure-gray

With here a broken purple band,  
And whorls of drab, and beams  
Of shattered silver light astray,  
Where far away the south shore  
gleams.

I walked a mile along the height  
Between the flowers upon the road,  
Asters and golden-rod;  
And in the gardens pinks and  
stocks,  
And gaudy poppies shaking light,  
And daisies blooming near the sod,  
And lowly pansies set in flocks  
With purple monkshood overawed.

And there I saw a little child  
 Between the tossing golden-rod,  
 Coming along to me ;  
 She was a tender little thing,  
 So fragile-sweet, so Mary-mild,  
 I thought her name Marie ;  
 No other name methought could  
 cling  
 To any one so fair as she.

And when we came at last to meet,  
 I spoke a simple word to her,  
 "Where are you going, Marie ?"  
 She answered and she did not smile,  
 But oh, her voice, — her voice so sweet,  
 "Down to St. Irénée,"  
 And so passed on to walk her mile,  
 And left the lonely road to me.

### A LITTLE SONG

THE sunset in the rosy west  
 Burned soft and high ;  
 A shore-lark fell like a stone to his nest  
 In the waving rye.

A wind came over the garden beds  
 From the dreamy lawn,  
 The pansies nodded their purple heads,  
 The poppies began to yawn.

One pansy said : It is only sleep,  
 Only his gentle breath :  
 But a rose lay strewn in a snowy heap,  
 For the rose it was only death.

Heigho, we've only one life to live,  
 And only one death to die :  
 Good-morrow, new world, have you nothing  
 to give ? —  
 Good-bye, old world, good-bye.

### AT LES ÉBOULEMENTS

THE bay is set with ashy sails,  
 With purple shades that fade and flee,  
 And curling by in silver wales  
 The tide is straining from the sea.

The grassy points are slowly drowned,  
 The water laps and overrolls  
 The wicker pêche ; with shallow sound  
 A light wave labors on the shoals.

The crows are feeding in the foam,  
 They rise in crowds tumultuously,  
 "Come home," they cry, "come home, —  
 come home,  
 And leave the marshes to the sea."

### OTTAWA

CITY about whose brow the north winds  
 blow,  
 Girdled with woods and shod with river  
 foam,  
 Called by a name as old as Troy or Rome,  
 Be great as they but pure as thine own  
 snow ;  
 Rather flash up amid the auroral glow,  
 The Lamia city of the northern star,  
 Than be so hard with craft or wild with  
 war,  
 Peopled with deeds remembered for their  
 woe.  
 Thou art too bright for guile, too young for  
 tears,  
 And thou wilt live to be too strong for  
 Time ;  
 For he may mock thee with his furrowed  
 frowns,  
 But thou wilt grow in calm throughout the  
 years,  
 Cinctured with peace and crowned with  
 power sublime,  
 The maiden queen of all the towered towns.

### AT THE CEDARS

You had two girls — Baptiste —  
 One is Virginie —  
 Hold hard — Baptiste !  
 Listen to me.

The whole drive was jammed,  
 In that bend at the Cedars ;  
 The rapids were dammed  
 With the logs tight rammed  
 And crammed ; you might know  
 The Devil had clinched them below.

We worked three days — not a budge !  
 "She's as tight as a wedge  
 On the ledge,"  
 Says our foreman :  
 "Mon Dieu ! boys, look here,  
 We must get this thing clear."

He cursed at the men,  
And we went for it then ;  
With our cant-dogs arow,  
We just gave he-yo-ho,  
When she gave a big shove  
From above.

The gang yelled, and tore  
For the shore ;  
The logs gave a grind,  
Like a wolf's jaws behind,  
And as quick as a flash,  
With a shove and a crash,  
They were down in a mash,  
But I and ten more,  
All but Isaac Dufour,  
Were ashore.

He leaped on a log in the front of the rush,  
And shot out from the bind  
While the jam roared behind ;  
As he floated along  
He balanced his pole  
And tossed us a song.  
But, just as we cheered,  
Up darted a log from the bottom,  
Leaped thirty feet fair and square,  
And came down on his own.

He went up like a block  
With the shock ;  
And when he was there,  
In the air,  
Kissed his hand  
To the land.  
When he dropped  
My heart stopped,  
For the first logs had caught him  
And crushed him ;  
When he rose in his place  
There was blood on his face.

There were some girls, Baptiste,  
Picking berries on the hillside,  
Where the river curls, Baptiste,  
You know, — on the still side  
One was down by the water,  
She saw Isaac  
Fall back.

She did not scream, Baptiste,  
She launched her canoe ;  
It did seem, Baptiste,  
That she wanted to die too,  
For before you could think  
The birch cracked like a shell

In that rush of hell,  
And I saw them both sink —

Baptiste !  
He had two girls,  
One is Virginie ;  
What God calls the other  
Is not known to me.

## IN NOVEMBER

THE ruddy sunset lies  
Banked along the west ;  
In flocks with sweep and rise  
The birds are going to rest.

The air clings and cools,  
And the reeds look cold,  
Standing above the pools,  
Like rods of beaten gold.

The flaunting golden-rod  
Has lost her worldly mood,  
She 's given herself to God,  
And taken a nun's hood.

The wild and wanton horde,  
That kept the summer revel,  
Have taken the serge and cord,  
And given the slip to the Devil.

The winter 's loose somewhere,  
Gathering snow for a fight ;  
From the feel of the air  
I think it will freeze to-night.

## THE REED-PLAYER

By a dim shore where water darkening  
Took the last light of spring,  
I went beyond the tumult, hearkening  
For some diviner thing.

Where the bats flew from the black elms  
like leaves,  
Over the ebon pool  
Brooded the bittern's cry, as one that  
grieves  
Lands ancient, bountiful.

I saw the fire-flies shine below the wood,  
Above the shallows dank,  
As Uriel, from some great altitude,  
The planets rank on rank.

And now unseen along the shrouded mead  
 One went under the hill ;  
 He blew a cadence on his mellow reed,  
 That trembled and was still.

It seemed as if a line of amber fire  
 Had shot the gathered dusk,  
 As if had blown a wind from ancient  
 Tyre  
 Laden with myrrh and musk.

He gave his luring note amid the fern ;  
 Its enigmatic fall  
 Haunted the hollow dusk with golden  
 turn  
 And argent interval.

I could not know the message that he  
 bore,  
 The springs of life from me  
 Hidden ; his incommunicable lore  
 As much a mystery.

And as I followed far the magic player  
 He passed the maple wood,  
 And when I passed the stars had risen  
 there,  
 And there was solitude.

### LIFE AND DEATH

I THOUGHT of death beside the lonely  
 sea

That went beyond the limit of my sight,  
 Seeming the image of his mastery,  
 The semblance of his huge and gloomy  
 might.

But firm beneath the sea went the great  
 earth,  
 With sober bulk and adamantine hold,

The water but a mantle for her girth,  
 That played about her splendor fold on fold.

And life seemed like this dear familiar  
 shore  
 That stretched from the wet sand's last  
 wavy crease,  
 Beneath the sea's remote and sombre roar,  
 To inland stillness and the wilds of peace.

Death seems triumphant only here and  
 there ;  
 Life is the sovereign presence everywhere.

### THE END OF THE DAY

I HEAR the bells at eventide  
 Peal slowly one by one,  
 Near and far off they break and glide,  
 Across the stream float faintly beauti-  
 ful  
 The antiphonal bells of Hull ;  
 The day is done, done, done,  
 The day is done.

The dew has gathered in the flowers  
 Like tears from some unconscious deep,  
 The swallows whirl around the towers,  
 The light runs out beyond the long  
 cloud bars,  
 And leaves the single stars ;  
 'T is time for sleep, sleep, sleep,  
 'T is time for sleep.

The hermit thrush begins again,  
 Timorous eremite,  
 That song of risen tears and pain,  
 As if the one he loved was far away :  
 " Alas ! another day —"  
 " And now Good-Night, Good-Night, "  
 " Good-Night."

## Gilbert Parker

### SONNETS FROM "A LOVER'S DIARY"

#### LOVE'S OUTSET

As one would stand who saw a sudden light  
 Flood down the world, and so encompass  
 him,

And in that world illumined Seraphim  
 Brooded above and gladdened to his sight ;  
 So stand I in the flame of one great thought,  
 That broadens to my soul from where she  
 waits,  
 Who, yesterday, drew wide the inner gates  
 Of all my being to the hopes I sought.

Her words came to me like a summer-song,  
 Blown from the throat of some sweet night-  
 ingale ;  
 I stand within her light the whole day  
 long,  
 And think upon her till the white stars  
 fail :  
 I lift my head towards all that makes life  
 wise,  
 And see no farther than my lady's eyes.

## A WOMAN'S HAND

## I

NONE ever climbed to mountain height of  
 song,  
 But felt the touch of some good woman's  
 palm ;  
 None ever reached God's altitude of calm,  
 But heard one voice cry, "Follow !" from  
 the throng.

I would not place her as an image high  
 Above my reach, cold, in some dim recess,  
 Where never she should feel a warm  
 caress

Of this my hand that serves her till I  
 die.

I would not set her higher than my heart, —  
 Though she is nobler than I e'er can be, —  
 Because she placed me from the crowd  
 apart,

And with her tenderness she honored me.  
 Because of this, I hold me worthier  
 To be her kinsman, while I worship her.

## II

A WOMAN'S HAND. Lo, I am thankful now  
 That with its touch I have walked all my  
 days ;

Rising from fateful and forbidden ways,  
 To find a woman's hand upon my brow,  
 Soft as a pad of rose-leaves, and as pure  
 As upraised palms of angels, seen in  
 dreams :

And soothed by it, to stand as it beseems  
 A man who strives to conquer and endure.  
 A woman's hand ! — There is no better  
 thing

Of all things human ; it is half divine ;  
 It hath been more to this lame life of  
 mine,

When faith was weakness, and despair was  
 king.

Man more than all men, Thou wast glad to  
 bless  
 A woman's sacrifice and tenderness.

## ART

## I

ART's use ; what is it but to touch the  
 springs

Of nature ? But to hold a torch up for  
 Humanity in Life's large corridor,  
 To guide the feet of peasants and of  
 kings !

What is it but to carry union through  
 Thoughts alien to thoughts kindred, and to  
 merge

The lines of color that should not diverge,  
 And give the sun a window to shine through !  
 What is it but to make the world have  
 heed

For what its dull eyes else would hardly  
 scan !

To draw in a stark light a shameless  
 deed,

And show the fashion of a kingly man !  
 To cherish honor, and to smite all shame,  
 To lend hearts voices, and give thoughts a  
 name !

## II

BUT wherein shall art work ? Shall beauty  
 lead

It captive, and set kisses on its mouth ?  
 Shall it be strained unto the breast of  
 youth,

And in a garden live where grows no  
 weed ?

Shall it, in dalliance with the flaunting  
 world,

Play but soft airs, sing but sweet-tempered  
 songs ?

Veer lightly from the stress of all great  
 wrongs,

And lisp of peace 'mid battle-flags un-  
 furled ?

Shall it but pluck the sleeve of wanton-  
 ness,

And gently chide the folly of our time ?  
 But wave its golden wand at sin's duress,  
 And say, "Ah me ! ah me !" to fallow  
 crime ?

Nay ; Art serves Truth, and Truth, with  
 Titan blows,

Strikes fearless at all evil that it knows.

## INVINCIBLE

WHY, let them rail ! God's full anointed  
ones  
Have heard the world exclaim, " We know  
you hot ! "

They who by their soul's travelling have  
brought  
Us nearer to the wonder of the suns.  
Yet, who can stay the passage of the stars ?  
Who can prevail against the thunder-  
sound ?

The wire that flashes lightning to the ground  
Diverts, but not its potency debars.  
So, men may strike quick stabs at Cæsar's  
worth, —

They only make his life an endless force,  
'Scaped from its penthouse, flashing through  
the earth,  
And whelming those who railed about his  
corse.

Men's moods disturb not those born truly  
great :

They know their end ; they can afford to  
wait.

## ENVOY

WHEN you and I have played the little  
hour,  
Have seen the tall subaltern Life to  
Death  
Yield up his sword ; and, smiling, draw  
the breath,  
The first long breath of freedom ; when  
the flower  
Of Recompense hath fluttered to our  
feet,  
As to an actor's ; and the curtain down,  
We turn to face each other all alone —  
Alone, we two, who never yet did meet,  
Alone, and absolute, and free : oh, then,  
Oh, then, most dear, how shall be told the  
tale ?

Clasped hands, pressed lips, and so clasped  
hands again ;  
No words. But as the proud wind fills the  
sail,  
My love to yours shall reach, then one  
deep moan  
Of joy ; and then our infinite Alone.

## E. Pauline Johnson

## THE SONG MY PADDLE SINGS

WEST wind, blow from your prairie nest,  
Blow from the mountains, blow from the  
west.

The sail is idle, the sailor too ;  
O wind of the west, we wait for you !  
Blow, blow !  
I have wooed you so,  
But never a favor you bestow.  
You rock your cradle the hills between,  
But scorn to notice my white lateen.

I stow the sail and unship the mast :  
I wooed you long, but my wooing's past ;  
My paddle will lull you into rest :  
O drowsy wind of the drowsy west,  
Sleep, sleep !  
By your mountains steep,  
Or down where the prairie grasses sweep,  
Now fold in slumber your laggard wings,  
For soft is the song my paddle sings.

August is laughing across the sky,  
Laughing while paddle, canoe and I  
Drift, drift,  
Where the hills uplift  
On either side of the current swift.

The river rolls in its rocky bed,  
My paddle is plying its way ahead,  
Dip, dip,  
When the waters flip  
In foam as over their breast we slip.

And oh, the river runs swifter now ;  
The eddies circle about my bow :  
Swirl, swirl !  
How the ripples curl  
In many a dangerous pool awhirl !  
And far to forward the rapids roar,  
Fretting their margin for evermore ;  
Dash, dash,  
With a mighty crash,  
They seethe and boil and bound and splash.



Be strong, O paddle ! be brave, canoe !  
 The reckless waves you must plunge into.  
 Reel, reel,  
 On your trembling keel,  
 But never a fear my craft will feel.

We've raced the rapids ; we're far ahead :  
 The river slips through its silent bed.  
 Sway, sway,  
 As the bubbles spray  
 And fall in tinkling tunes away.

And up on the hills against the sky,  
 A fir tree rocking its lullaby  
 Swings, swings,  
 Its emerald wings,  
 Swelling the song that my paddle sings.

### AT HUSKING TIME

AT husking time the tassel fades  
 To brown above the yellow blades  
 Whose rustling sheath enswathes the corn  
 That bursts its chrysalis in scorn  
 Longer to lie in prison shades.

Among the merry lads and maids  
 The creaking ox-cart slowly wades  
 'Twixt stalks and stubble, sacked, and torn  
 At husking time.

The prying pilot crow persuades  
 The flock to join in thieving raids ;  
 The sly raccoon with craft inborn  
 His portion steals, — from plenty's horn  
 His pouch the saucy chipmunk lades  
 At husking time.

### THE VAGABONDS

WHAT saw you in your flight to-day,  
 Crows a-winging your homeward way ?

Went you far in carrion quest,  
 Crows that worry the sunless west ?

Thieves and villains, you shameless  
 things !  
 Black your record as black your wings

Tell me, birds of the inky hue,  
 Plunderous rogues — to-day have you

Seen with mischievous, prying eyes  
 Lands where earlier suns arise ?

Saw you a lazy beck between  
 Trees that shadow its breast in green,

Teased by obstinate stones that lie  
 Crossing the current tauntingly ?

Fields abloom on the farther side  
 With purpling clover lying wide,

Saw you there as you circled by,  
 Vale-environed a cottage lie —

Girt about with emerald bands,  
 Nestling down in its meadow lands ?

Saw you this on your thieving raids ?  
 Speak — you rascally renegades.

Thieved you also away from me  
 Olden scenes that I long to see ?

If O crows ! you have flown since morn  
 Over the place where I was born,

Forget, will I, how black you were  
 Since dawn, in feather and character ;

Absolve, will I, your vagrant band,  
 Ere you enter your slumber-land.

## Arthur Weir

### SNOWSHOEING SONG

HILLOO, hilloo, hilloo, hilloo !  
 Gather, gather, ye men in white ;  
 The winds blow keenly, the moon is bright,  
 The sparkling snow lies firm and white ;  
 Tie on the shoes, no time to lose,  
 We must be over the hill to-night.

Hilloo, hilloo, hilloo, hilloo !  
 Swiftly in single file we go,  
 The city is soon left far below,  
 Its countless lights like diamonds glow ;  
 And as we climb we hear the chime  
 Of church bells stealing o'er the  
 snow.

Hilloo, hilloo, hilloo, hilloo !  
Like winding-sheet about the dead,  
O'er hill and dale the snow is spread,  
And silences our hurried tread ;  
The pines bend low, and to and fro  
The magpies toss their boughs o'erhead.

Hilloo, hilloo, hilloo, hilloo !  
We laugh to scorn the angry blast,  
The mountain top is gained and past.  
Descent begins, 't is ever fast —  
One short quick run, and toil is done,  
We reach the welcome inn at last.

Shake off, shake off the clinging snow ;  
Unloose the shoe, the sash untie,  
Fling tuque and mittens lightly by ;

The chimney fire is blazing high,  
And, richly stored, the festive board  
Awaits the merry company.

Remove the fragments of the feast !  
The steaming coffee, waiter, bring  
Now tell the tale, the chorus sing,  
And let the laughter loudly ring ;  
Here's to our host, drink down the toast,  
Then up ! for time is on the wing.

Hilloo, hilloo, hilloo, hilloo !  
The moon is sinking out of sight,  
Across the sky dark clouds take flight,  
And dimly looms the mountain height ;  
Tie on the shoes, no time to lose,  
We must be home again to-night.

## Ethelwyn Wetherald

### THE WIND OF DEATH

THE wind of death that softly blows  
The last warm petal from the rose,  
The last dry leaf from off the tree,  
To-night has come to breathe on me.

There was a time I learned to hate,  
As weaker mortals learn to love ;  
The passion held me fixed as fate,  
Burned in my veins early and late,  
But now a wind falls from above —

The wind of death that silently  
Enshroudeth friend and enemy.

There was a time my soul was thrilled  
By keen ambition's whip and spur ;  
My master forced me where he willed,  
And with his power my life was filled,  
But now the old time pulses stir

Flow faintly in the wind of death,  
That bloweth lightly as a breath !

And once, but once at Love's dear feet,  
I yielded strength, and life, and heart ;  
His look turned bitter into sweet,  
His smile made all the world complete ;  
The wind blows loves like leaves apart —

The wind of death that tenderly  
Is blowing 'twixt my love and me.

O wind of death, that darkly blows  
Each separate ship of human woes  
Far out on a mysterious sea,  
I turn, I turn my face to thee.

### THE HOUSE OF THE TREES

Open your doors and take me in,  
Spirit of the wood,  
Wash me clean of dust and din,  
Clothe me in your mood.

Take me from the noisy light  
To the sunless peace,  
Where at mid day standeth Night  
Signing Toil's release.

All your dusky twilight stores  
To my senses give ;  
Take me in and lock the doors,  
Show me how to live.

Lift your leafy roof for me,  
Part your yielding walls :  
Let me wander lingeringly  
Through your scented halls.

Ope your doors and take me in,  
 Spirit of the wood ;  
 Take me — make me next of kin  
 To your leafy brood.

### THE SNOW STORM

THE great soft downy snow storm like a  
 cloak  
 Descends to wrap the lean world head to  
 feet ;  
 It gives the dead another winding sheet,  
 It buries all the roofs until the smoke  
 Seems like a soul that from its clay has  
 broke.  
 It broods moon-like upon the Autumn  
 wheat,  
 And visits all the trees in their retreat  
 To hood and mantle that poor shivering  
 folk.

With wintry bloom it fills the harshest  
 grooves  
 In jagged pine stump fences. Every  
 sound  
 It hushes to the footstep of a nun.  
 Sweet Charity ! that brightens where it  
 moves  
 Inducing darkest bits of churlish ground  
 To give a radiant answer to the sun.

### TO FEBRUARY

BUILD high your white and dazzling pal-  
 aces,  
 Strengthen your bridges, fortify your  
 towers,  
 Storm with a loud and a portentous lip.  
 And April with a fragmentary breeze,  
 And half a score of gentle golden hours,  
 Will leave no trace of your stern  
 workmanship.

## BIOGRAPHICAL NOTES



## BIOGRAPHICAL NOTES

---

These Notes are restricted, for the most part, to the simplest biographical data concerning the poets quoted in this volume, with mention of their leading works. In "Victorian Poets"—the book, by the present editor, to which "A Victorian Anthology" is adapted—a critical review is essayed of those among the following authors who became known earlier than the fiftieth year of Her Majesty's reign.

Where records of birth, death, etc., differ from those previously accepted, there is good authority for the statements made.<sup>1</sup>

**ADAMS, Sarah Fuller (Flower)**, b. Harlow, 1805; d. 1848. Daughter of Benjamin Flower, journalist and politician. In 1834 she married William Bridges Adams. Was connected with the religious society at Finsbury, under the care of William Johnson Fox. "Vivia Perpetua," her dramatic poem, was published in 1841.

**ADDLESHAW, Percy**, barrister, b. Rowden, Cheshire, 1861. Was graduated at Christchurch, Oxford. Was called to the bar, 1893. Has written articles, poems, and reviews for various publications, and under the pseudonym of "Percy Henningway" published "Out of Egypt," a volume of short stories, 1894, and "The Happy Wanderer and other Poems," 1895.

**AIDÉ, C. Hamilton**, dramatist and songwriter, b. Paris, 1829. Educated at the University of Bonn. Has written a number of novels, and is well known as the author of many favorite songs, set to music by Blumenthal and others. His "Elonore, and other Poems" appeared in 1856; "The Romance of the Scarlet Leaf, and other Poems," 1865; "Songs without Music," 1882. (D. London, 1906.)

**AIRD, Thomas**, journalist, b. Bowden, 1802; d., Castle Bank, Dumfries, 1876. Educated at Edinburgh University. Editor of the "Dumfries Herald" and later of the "Edinburgh Weekly Journal." In 1852 brought out the works of D. M. Moir, with a memoir, and in 1856 a collective edition of his own poems. Contributor to "Blackwood's."

**ALEXANDER, Cecil Frances (Humphries)**, b. Strabane, Ireland, 1821. Daughter of Major Humphries. Married Rev. William Alexander, afterwards Bishop of Derry, in 1850. Her publications, consisting of stories and poems for children, were issued anonymously. Edited the "Sunday Book of Poetry," of the "Golden Treasury" Series. D. Londonderry, 1895.

**ALFORD, Henry**, divine, b. London, 1810; d. Canterbury, 1871. Educated at Trinity College, where he took a fellowship in 1834. From 1853 to 1857 preached in the Quebec Street Chapel. In 1857 succeeded to the demerery of Canterbury. First editor of the "Contemporary Review," and author of a standard critical edition of the Greek Testament. The fourth edition of his poems appeared in 1865.

**ALLINGHAM, William**, editor and balladist, b. Ballyshannon, 1824; d. Whitby, 1889. Contributed to the "Athenæum" and other periodicals, and edited "Fraser." In 1850 his first volume, "Poems," appeared, and in 1855 an enlarged edition of "Day and Night Songs," illustrated by Rossetti, Millais, and A. Hughes. Author of "Songs, Poems and Ballads," 1877; "Evil May-Day," 1883; "Ashby Manor," a drama, 1883; and "Blackberries," 1884.

**ANDERSON, Alexander**, railway laborer, b. Kirkconnel, Dumfriesshire, Scotland, 1845. Adopted the pseudonym of "Surfaceman," and has published "Songs of Labor," 1873; "The Two Angels and other Poems: with Introductory Sketch by George Gilfillan," 1875; "Songs of the Rail," 1877, 1881; "Ballads and Sonnets," 1879.

**ARMSTRONG, G. F.**—See *G. F. Savage-Armstrong*.

**ARNOLD, Sir Edwin**, editor and Sanserit scholar, b. Sussex, 1832. Educated at King's College, London, and University College, Oxford. Was made Principal of the Government Sanserit College at Poona and Fellow of the University of Bombay. In 1861 he returned to England and went on the staff of the London "Daily Telegraph," during his connection with which he brought about the expedition of George Smith to Assyria in 1873, and that of Henry M. Stanley to Africa in 1874. When the Queen was proclaimed Empress of India, he was named a Companion of the Star of

<sup>1</sup> Where an author has died since the preparation of these biographies the date of decease is appended.

India; the King of Siam conferred upon him the decoration of the Order of the White Elephant; and in 1876 he received the Second Class of the Imperial Order of the Medjidie from the Sultan of Turkey. Visited America, 1892, and gave readings from his poems. As will be seen from the following list of his principal poetical works, he has devoted his muse to the idealization of the Oriental legendary, and especially the Buddhist faith, making this a field of his own, as compared with any English poet since Sir William Jones. Was knighted by the Queen in 1888. Author of "Poems Narrative and Lyrical," 1853; "Grielda and other Poems," 1856; "The Poets of Greece," 1869; "The Light of Asia," 1879; "Indian Poetry," 1881; "Pearls of the Faith," 1883; "India Revisited," 1886; "Lotus and Jewel," 1887; "The Light of the World," 1891; "Japanica," 1891; "Potiphar's Wife and other Poems," 1892. (D. London, 1904.)

**ARNOLD, Matthew**, critic of life, letters, and belief, b. Laleham, 24 December, 1822; d. Liverpool, 15 April, 1888. Eldest son of Dr. Thomas Arnold, the renowned master of Rugby. Educated at Winchester, Rugby, and Balliol College, Oxford. Scholar of Balliol, 1840; winner of the Newdigate prize by his poem of "Cromwell," 1843; Fellow of Oriel College, 1845. Professor of Poetry, Oxford, 1857-67. Eminently a university man and equally an independent thinker, he made and retained his hold on Oxford thought as no other man of his generation, arousing younger minds to a fine enthusiasm. Was a comrade of Clough,—the subject of his poem, "The Scholar Gypsy," and of the pastoral elegy, "Thyrsis,"—and with him experienced the unsettling effect of the Tractarian movement. A noble melancholy thenceforth tinged his writings. He arrived at something like agnosticism, and warred against dogma of every kind; but emancipated thought, and was the rebuker of vulgarity and the apostle of true culture. Was the greatest of Victorian critics, as may be seen from his lectures "On Translating Homer," 1861; "Celtic Literature," 1863, etc.; and from his typical books of social and theological criticism: "Culture and Anarchy," 1869; "St. Paul and Protestantism," 1870; "Literature and Dogma," 1873; "Literature and Science," 1882. His earliest poems were "The Strayed Reveller," etc., 1848; "Empedocles on Etna," 1855. These were followed by "Merope," 1861; "New Poems," 1868. The prefaces to some of his own editions, and to editions of Wordsworth and Byron, are of the highest order. For years he held official positions as Inspector of Schools and Commissioner on Education. Received the following degrees: LL. D., Edinburgh, 1869; Oxford, 1870; Cambridge, 1883. Cp. "Victorian Poets," chaps. iii, xii. [E. C. S.]

**ASHBY-STERRY, Joseph**, essayist, poet, and novelist, b. London, 1838. Resident in London, where he is an authority on matters con-

nected with pleasure-boating on the Thames, of which he has always been an ardent devotee. Much of his writing is related to his out-door life. Besides his contributions to magazines, he has written regularly for the press, and is a member of the editorial staff of the London "Graphic." Among his best known works are "Shuttlecock Papers," 1873; "Tiny Travels," 1874; "Boudoir Ballads," 1876; "Cucumber Chronicles," 1887; "The Lazy Minstrel," 1887; "Nutshell Novels," 1890; "A Naughty Girl," 1893.

**ASHE, Thomas**, instructor, b. Stockport, Cheshire, 1836; d. 1889. Was graduated at St. John's, Cambridge; was ordained and became a teacher. Afterwards was curate of Silverstorn, Northamptonshire, but in a short time resigned and resumed teaching. Author of several volumes of verse, the first appearing in 1859. Published a drama, "The Sorrows of Hypsipyle," "Songs Now and Then" appeared in 1875, and in 1886 a complete edition of his poems was issued.

**AUSTIN, Alfred**, journalist and critic, b. Headingley, near Leeds, 1835. Educated at Stonyhurst, and at St. Mary's College, Oscott. Took a degree at the University of London, 1853; was called to the bar in 1857, but devoted himself almost entirely to literature. Has been a writer for the "Standard" and the "Quarterly Review," and editor of the "National Review." Author of notable criticism on "The Poetry of the Period," of various essays, three novels, and of many volumes of poems and poetic dramas. Among the latter are: "The Human Tragedy," 1872, 1876; "Savonarola," 1881; "At the Gate of the Convent," 1885; "English Lyrics," 1890; "Prince Lucifer," 1891; "Narrative Poems," 1891; "Fortunatus the Pessimist," 1892. See p. 710.

**AYTOUN, William Edmonstone**, professor, b. Edinburgh, 1813; d. Blackhills, near Elgin, 1867. Author of "Lays of the Scottish Cavaliers," 1848, and many other poems, and also of stories published in "Blackwood's." He was at one time a member of the staff of "Blackwood's" and then professor of rhetoric and belles-lettres in the University of Edinburgh. In addition to his other literary labors, he collected and annotated the ballads of Scotland. "Firmilian," 1854, was a brilliant take-off, satirizing the "Spasmodic School" of poetry. The racy "Bon Gualtier's Book of Ballads," 1856, was the joint work of Aytoun and Sir Theo. Martin.

**BAILEY, Philip James**, barrister, b. Nottingham, 1816. Studied at the University of Glasgow. Admitted to the bar in 1840. "Festus," his extended poem, was first published in 1839, and after numerous editions the enlarged "Jubilee Edition" was brought out in 1889, and included most of his other poems, viz.: "The Angel World," 1850; "The Mystic," "The Spiritual Legend," and "The Universal Hymn," 1868. (D. Nottingham, 1902.)

**BALLANTINE, James**, artist, b. Edinburgh, 1808; d. 1877. Published "The Gable-lunzie's Wallet," 1843; "The Miller of Dearbaugh," and a collective edition of his poems, in 1856. Known also as a painter on glass. Some of his art work may be found in Westminster Palace.

**BANIM, John**, dramatist and novelist, b. Kilkenny, 1798; d. 1842. With his brother Michael, wrote a series of novels dealing with Irish life. "Tales of the O'Hara Family" vividly portray the condition of the Irish peasantry. His few poems are published chiefly in a volume entitled "The Chant of the Cholera: Songs for the Irish People."

**BARHAM, Richard Harris**, clerical wit, b. Canterbury, 1788; d. 1845. Known as "Thomas Ingoldsby," and contributed a series of quaint and comical stories in rhyme, "The Ingoldsby Legends," to "Bentley's Miscellany." These were afterwards collected in book form, and are still famous in their kind. Also wrote a novel, "My Cousin Nicholas." Appointed minor canon of St. Paul's and became vicar of the City churches of St. Augustine and St. Faith.

**BARING-GOULD, Sabine**, clergyman, b. Exeter, 1834. Took the degree of M. A. at Clare College, Cambridge, 1856. Appointed incumbent of Dalton, Thirsk, 1869, and rector of East Mersea, Colchester, 1871. In 1881 became rector of Lew-Trenchard. Has written extensively on religious subjects, and of late years has become well known as a novelist. Brought out a volume of poems in 1868.

**BARLOW, George**, b. London, 1847. Educated at Harrow School and at Exeter College, Oxford. His first book, "Poems and Sonnets," 1871, appeared while he was an undergraduate. Since then, a fluent lyrical writer, he has written many volumes of poetry, of which "The Pageant of Life," 1888, has gained the most attention.

**BARLOW, Jane**, b. Clontarf, Connty Dublin, 1860, in which locality she has always resided. Daughter of the Rev. James Barlow, of Dublin University. Her verses picturing Irish life and sentiment have been issued in both England and the United States. "Bogland Studies," her first book, was published in 1892. This was followed by "Irish Idyls," 1893; "Kerrigan's Quality," 1894. Encouraged by the favor awarded to these sketches and poems, Miss Barlow is engaged upon other work. "The End of Elflintown," a fairy tale in verse, and an English rendering of the "Batrachomyomachia," are announced for publication.

**BARNES, William**, clergyman, b. Dorset, 1801; d. 1886. Was an engraver in his youth, but meanwhile took up the study of Oriental languages. In 1847 became curate of Whitcombe, and in 1862 rector of Winterbourne Came. His poems in Dorset dialect were published in 1844, and again in 1856. "Poems of

Rural Life," 1868, is a translation into ordinary English of some of his unpublished poems. Was author, also, of important works bearing on philology and early English history.

**BAYLY, Thomas Haynes**, song-writer, b. Bath, 1797; d. Boulogne-sur-Mer, 1839. Studied theology and law. Began writing poetry when young. At one time his ballads were quite popular among the English upper classes; some of the best known are, "The Rose that all are Praising," "O, no! We never mention Her," and "Gaily the Troubadour."

**BEACONSFIELD, Benjamin Disraeli**, Earl of, novelist, statesman, and Premier of the Realm, b. London, 1804; d. London, 1881. Educated under tutors. Entered Parliament, 1837. Chancellor of the Exchequer in 1852 and again in 1858, and prime minister in 1868 and 1874-80. In 1877 was raised to the peerage and created Earl of Beaconsfield. His novels, "Coningsby," 1844, and "Sybil," 1845, revolutionized certain political methods of the time and gave him a brilliant reputation as a novelist of politics and high-life which he maintained to his closing years, "Lothair," 1870, having been read still more widely than his earlier works. "The Wondrous Tale of Alroy" appeared in 1833; "Rise of Iskander" and the "Revolutionary Epic," 1834; "Tragedy of Count Alarcos," 1839, "Endymion," his last novel, was issued in 1880.

**BEATTY, Pakenham Thomas**, b. 1855. Author of "To my Lady," 1878; "Three Women of the People," 1881; and "Marcia, a Tragedy," 1884.

**BEDDOES, Thomas Lovell**, physiologist, b. Clifton, 1803; d. Basle, Switzerland, 1849. Son of Thomas Beddoes, M. D., an eminent savant. Took his degree at Pembroke College, Oxford; adopted his father's profession, but having means, studied in Germany and mastered and advanced the science of physiology. A precocious genius, he wrote plays and lyrics while yet a youth, publishing "The Bride's Tragedy" in 1822. This gained the critical favor of George Darley, like whom he was indeed "a belated Elizabethan." The maturer and more powerful drama, "Death's Jest Book," appeared after his death, in the Pickering collection of his plays and poems, 1851.

**BEECHING, Henry Charles**, clergyman, b. 185-. Rector of Yattendon, Berks. Edited some of Shakespeare's plays, and in conjunction with J. W. Mackail and J. B. Nichols wrote "Love in Idleness," published in 1883, and "Love's Looking Glass," 1891, both volumes of verse. Author of "In a Garden," a volume of lyrics, 1895.

**BELL, H. T. Mackenzie**, critic, b. Liverpool, 1856. He has had an active literary career, contributing to the "Academy" and other periodicals, and writing many critical and biographical notices of Victorian authors. Has published in verse "The Keeping of the Vow," 1879; "Verses of Varied Life," 1882; "Old



Year Leaves," 1883. In 1884 brought out a biographical and critical monograph on Charles Whitehead, of which an enlarged edition has since appeared. "Spring's Immortality and other Poems" was issued in 1893. Is now about to publish a monograph on Christina Rossetti.

**BENNETT, William Cox**, journalist, b. Greenwich, 1820. Has always taken an active interest in educational matters and in the establishment of local institutions for the benefit of the people. Has written several volumes of verse, the first of which appeared in 1843. Was a member of the staff of the "Weekly Dispatch," the London "Figaro," and other periodicals. Received the degree of LL. D. from the University of Tusculum in 1869. D. 1895.

**RENSON, Arthur Christopher**, educator, b. Wellington College (of which his father was then head-master), Wokingham, 1862. Eldest surviving son of Edward White Benson, Archbishop of Canterbury. Educated at Eton and King's College, Cambridge. Took a first class in the Classical Tripos, 1884. Assistant master at Eton College, 1885, a position which he still holds. Has published "Memoirs of Arthur Hamilton," 1886, under the pseudonym of "Christopher Carr;" "Life of Archbishop Laud," 1887; "Poems," 1893; "Lyrics," 1885.

**BESANT, Sir Walter**. See *Addenda*, p. 710.

**BLACKIE, John Stuart**, professor, b. Glasgow, 1809; d. 1885. Educated at Aberdeen and Edinburgh Universities; also studied in Germany and Italy. In 1841 became Professor of Humanity at Marischal College, Aberdeen, and in 1852 Professor of Greek in the University of Edinburgh. Author of "Homer and the Iliad," 1868, and "Lays and Legends of Ancient Greece," 1869. In 1860 his "Lyrical Poems" appeared, and in 1869 his "Musa Burschicosa," a book of rollicking student songs. Much sturdy and characteristic verse came from the pen of this fine old Greek and German scholar. His nature was of a Scotch-Homeric cast, his person and manner not to be forgotten, and he left his impress upon all who came within his range.

**BLAICKIE, John Arthur**, b. London, 1850. Was on the staff of the "Saturday Review." Published his first book, "Poems by Two Friends," with Mr. Edmund Gosse.

**BLANCHARD, Laman**, journalist and humorist, b. Great Yarmouth, 1804; d. 1845. Became secretary to the Zoological Society in 1827. Issued his first book of poems, 1828. Wrote for many magazines and papers; editor of the "Courier" and sub-editor of the "Examiner." In 1876 an edition of his poems was published, with a memoir by Blanchard Jerrold.

**BLAND, Edith (Newbit)**, b. 1858. Wrote verses before her twelfth year. Her first published poems appeared in the "Sunday Magazine" and "Good Words." In 1879 married Mr. Bland. Published "Lays and Legends," 1886, and "Leaves of Life," 1888. Has also

been a successful writer of children's stories and verse.

**BLEW, William John**, clergyman, b. about 1806; d. 1894. Was graduated at Wadham College, Oxford, 1830; ordained, 1832. Has published several religious works.

**BLIND, Mathilde**, b. 1850. A noteworthy article on Shelley which appeared in the "Westminster Review" was her first published work. "The Prophecy of Oran," a narrative poem, was issued in 1881; "Heather on Fire," 1886; "The Ascent of Man," a poem on evolution, 1889; "Songs and Sonnets," 1893. Translated the journal of Marie Bashkirtseff. D. 1896.

**BLUNT, Wilfrid Scawen**, b. Crabbet Park, Crawley, Sussex, 1840. Educated at Stonyhurst, and at St. Mary's College, Oscott. Member of the diplomatic service from 1858 to 1869. In the latter year married Lady Anne Isabella Noel, granddaughter of Lord Byron. Has spent much time in the East. He favored the cause of Arabi Pasha, and is an ardent advocate of justice to Ireland. Author of "The Love Sonnets of Proteus," 1881; "In Vinculis," and "The New Pilgrimage," both issued in 1889.

**BONAR, Horatius**, divine, b. Edinburgh, 1808. Educated at the University of Edinburgh. In 1837 was ordained; became the pastor of the Presbyterian church at Kilsno, and while there began the publication of the "Kilsno Tracts." Joined the Free Church movement in 1843, and since 1866 has been the pastor of the Chalmers Memorial Free Church in Edinburgh. At one time editor of "The Journal of Prophecy," and "The Christian Treasury." Published several volumes of hymns.

**BOURDILLON, Francis William**, educator, b. Woolbedding, 1852. Son of Rev. Francis Bourdillon, author of many religious works. Educated at Worcester College, Oxford. For some years private resident tutor to the sons of Prince and Princess Christian. Some of his published works are "Among the Flowers and other Poems," 1874; "Ailes d'Alouette," republished in the United States, 1891; "A Lost God," 1892; and "Sursum Corda," 1893.

**BOWRING, Sir John**, scholar and diplomatist, b. Exeter, 1792; d. 1872. An editor of the "Westminster Review." Took an active part in political and social questions. Elected to Parliament in 1835, and afterwards filled diplomatic positions in China and India. Was knighted in 1854. He was widely famous as a linguist, and published translations of the poetry of many lands.

**BRIDGES, Robert Seymour**, physician, b. 1844. Educated at Eton, and Corpus Christi College, Oxford. After travelling in foreign countries, studied medicine in London and practised until 1882. A number of his poems, under the title of "The Growth of Love," were beautifully printed at the private press of a friend. "Shorter Poems," published in 1890, and enlarged in 1894, contains the greater portion of

his lyrical work. He has written several classical plays.

**BRONTË, Emily and Anne.** Emily, b. Yorkshire, 1818; d. 1848. Anne, b. Yorkshire, 1820; d. 1849. Daughters of Rev. Patrick Brontë. Educated at home and at a school for clergymen's daughters. Emily adopted the pseudonym of "Ellis Bell," and Anne that of "Acton Bell." In conjunction with their sister, Charlotte Brontë, they published a book of verse, "Poems," 1846. Emily also wrote one novel, "Wuthering Heights," 1846; and Anne produced two, "Agnes Grey," 1846, and "The Tenant of Wildfell Hall," 1848.

**BROOKE, Stopford Augustus,** clergyman, b. Letterkenny, Donegal, 1832. Educated at Trinity College, Dublin. Curate of St. Matthew, Marylebone, and afterwards of Kensington; minister of St. James' Chapel, 1866-75; appointed Chaplain in Ordinary to the Queen, 1872; and in 1876 became minister of Bedford Chapel. In 1880 seceded from the Church of England. He has published several theological works, besides "Riquet of the Tuft," 1880; "Poems," 1888; "Tennyson: His Art in Relation to Modern Life," 1894; and "Life and Letters of the late Frederick W. Robertson," which appeared in 1865.

**BROUGH, Robert Barnabas,** dramatist and journalist, b. 1828; d. 1860. His early literary work consisted of amusing dramas produced at the Olympic and other theatres, and of journalism in a light vein. Later endeavored to do more serious work. Published "Songs of the Governing Classes," 1855; and a collection of "tales in prose and verse."

**BROWN, Ford Madox,** artist, b. Calais, 1821; d. 1893. A veteran leader in the Pre-Raphaelite school, and wrote and lectured on art. Was engaged for eleven years on a fresco series in the Manchester Town Hall.

**BROWN, Oliver Madox,** son of Ford Madox Brown, b. Finchley, 1855; d. 1874. He possessed unwonted literary and artistic gifts. Exhibited pictures at the Royal Academy, and showed marked precocity as a writer of verse and prose. "The Black Swan," his prose romance, was revised and published as "Gabriel Deuver," but the original and better text appears in his collected works, edited in two volumes after his premature death, by Mr. W. M. Rossetti and Dr. Hueffer.

**BROWNING, Elizabeth Barrett** (Moulton-Barrett), the most inspired of woman-poets, b. Coxoe Hall, Durham, 6 March, 1806; d. Florence, Italy, 29 June, 1861. The record of her birth is now substantiated, it having been given, until recently, as "at Hope End, Ledbury, 1809." She was, therefore, six years older than her husband, and in her forty-third year when Robert Barrett Browning, their only child, was born. Her youth was passed in Ledbury, at the home of her father, a rich Jamaican, Mr. Moulton, who had added the name

of Barrett to his own. In childhood, her precocity and love of study were marvellous. She wrote verse, delighted in the classics, and, as she grew older, learned Hebrew and Italian. She read Greek poetry and philosophy in the original texts, and even the Greek Christian Fathers, — often in company with Hugh Stuart Boyd, as exquisitely related in "Wine of Cyprus." Published anonymously her first book of verse, "An Essay on Mind," 1827. Her translation of the "Prometheus Bound" appeared, with poems of her own, 1833. In 1837 she ruptured a blood-vessel, and thenceforth was always fragile, — confined for years at a time to her room, where she pursued her work and studies, and, until after her marriage, saw only her near and devoted friends. Meantime her reputation increased with "The Seraphim," 1838; "The Romant of the Page," 1839; and "A Drama of Exile," 1844; and in the last-named year she brought out the first collective edition of her poems. John Kenyon made her acquainted, 1845, with Robert Browning, who was gratified by an allusion to himself in "Lady Geraldine's Courtship." The poets fell in love, but Mr. Barrett absolutely forbade his daughter to contract marriage. Disregarding his mandate, she wedded Browning, 12 Sept., 1846, and went with him to Italy, never again seeing her father, and being relentlessly unforgiven by him to the end. After her marriage her poetry increased in beauty and power; she wrote her most sustained works and noblest lyrics, and her fame, despite her technical shortcomings, became world-wide. America loved her, and was loved by her in turn. A poet of humanity, freedom, and enthusiasm, she sang spontaneously, and from a glowing heart. Her masterpiece of art and feeling is the "Sonnets from the Portuguese," 1850, — inspired by her love and marriage, and unequalled by any English sonnet-series except Shakespeare's own. "Casa Guidi Windows," 1851, is her chief tribute to the Italian cause; "Aurora Leigh," her longest work, a highly subjective romantic tale, embodying her humane and liberal views, appeared in 1856; and "Poems before Congress" in 1860. Her "Last Poems" were edited by her husband the year after her death. Her only prose relics are her letters, and the Essays on the Greek-Christian and English Poets, contributed to the "Athenæum," 1842. Her remains lie in the English burying-ground at Florence. — Cp. *R. H. Horne, J. Kenyon, and "Victorian Poets,"* chap. iv. [E. C. S.]

**BROWNING, Robert,** the poet of dramatic psychology, and in years, genius, and fame the Laureate's only peer, b. Camberwell, near London, 7 May, 1812; d. Venice, Dec. 12, 1889. On his father's side he was of somewhat humble English stock, and inherited West Indian creole blood from his paternal grandmother. On his mother's side he was Scottish and German. His father's means were limited, but young Browning attended lectures at the University of London, and was afterward enabled to travel on the Continent. From the first he

showed originality, and was little affected by current modes of art and thought. His earliest book was the fragmentary "Pauline," 1833, afterward suppressed, but latterly included in the "complete editions." This was followed by "Paracelsus," 1835, which secured for the poet a small set of firm adherents. "Strafford," his first acting drama, was played by Macready at Covent Garden, 1837. The enigmatical "Sordello," 1840, made it plain that he was no candidate for immediate popularity, but took his appeal to the intellectual few. From 1841 to 1846, however, many of his most beautiful and dramatic lyrics and idyls came out in the eight parts of "Bells and Pomegranates;" which embraced, also, the great series of earlier dramas: "Pippa Passes," 1840; "King Victor and King Charles," 1842; "The Return of the Druses," 1843; "A Blot in the Scutcheon," 1843; "Colombe's Birthday," 1844; "Luria," 1846; and "A Soul's Tragedy," 1846. These intensely wrought and penetrating studies of human life, thought, and circumstance, fervid with color, and saturated with learning, came from the brain of one who could be as melodious or as rugged as he chose, and at will impassioned or analytic. They impressed careful readers with his greatness; but he failed to reach the common people, or gain the fame then won by Tennyson, until the afternoon of his vigorous life. Meantime he wrote ceaselessly; his marriage with Miss Barrett, of itself, with their life in Rome, invested him with interest, and finally such works as "Men and Women," 1855, "Dramatis Personæ," 1864, "The Ring and the Book," 1868-69, were as eagerly welcomed by the English-reading world as by those who so long had recognized his gifts. After his marriage (related in the preceding notice), the thoroughly ideal life of "the wedded poets" was something that has become historic, no other union of two poets so individually great having ever occurred. When Mrs. Browning died, Browning left Florence, and resided chiefly in London for many years. Among his volumes hitherto unmentioned are "Balaustion's Adventure," 1871; "Fifine at the Fair," 1872; "Red Cotton Night-Cap Country," 1873; "Aristophanes' Apology," 1875; "The Inn Album," 1875; "La Saisiaz," 1878; "Dramatic Idyls," 1879, 1880; "Jocoseria," 1883; "Ferishtah's Fancies," 1884; "Parlyngs," etc., 1887; and the small collection of his last lyrics, "Asolando," 1889. Browning, after all this prodigal work, and a hale and optimistic old age, died serenely, and was buried in Westminster Abbey. For years before his death his name had been as splendid as it was formerly obscure. The original Browning Club was founded in 1881, for the study and exposition of his works. His extreme votaries rank him with Shakespeare, praise him for his more involved and prosaic labors, and look askance at other modern poets, — Tennyson not excepted. But these are they who care less for absolute poetry than for metaphysics. Of late a finer discrimination is exercised, and the poet's

highest qualities are more clearly comprehended, even by the Browning societies. His truest lover is one who takes him at his best, as an affluent artist, and the most profound modern revealer of the human soul, without over-valuing his excess of analysis and didacticism. Cp. "Victorian Poets," chaps. ix, xii.

[E. C. S.]

**BUCHANAN, Robert**, dramatist and novelist, b. Glasgow, 1841. Educated at the University of Glasgow, where he met the poet David Gray, with whom he afterwards occupied lodgings in London. He is a versatile and polemic man of letters, has won distinction in various departments of literature, and is an active writer of plays for the stage. Has been a regular contributor to the "Contemporary Review" for a number of years. Author of "Undertones," 1860; "Idyls and Legends of Inverburn," 1865; "London Poems," 1866; "The Book of Orm," 1870; "Ballads of Life, Love, and Humor," 1882. He has also written several novels. Among his plays are "A Nine Days' Queen," "Lady Clare," "Storm-Beaten," and "Sophia." A beautiful edition of his poems, in three volumes, came out in 1874. Cp. "Victorian Poets," ch. x. (D. London, 1901.)

**BULWER, Sir Edward Lytton**. See *Edward, Lord Lytton*.

**BURBIDGE, Thomas**, b. 1816. Author of "Poems, Longer and Shorter," 1838; "Hours and Days," 1851. Published, in connection with A. H. Clough, "Ambarvalia, and other Poems," 1849.

**BYRON, Mary C. G.** (Mary C. Gillington), b. Cheshire, 1861. Became associate of the Royal Academy of Music, 1887. Married George F. Byron in 1892. Joint author, with her sister, of "Poems," 1892, and is a contributor of both verse and prose to English and American journals.

**CALL, Wathen Marks Wilks**, reformer, b. 1817; d. 1890. Was graduated at Cambridge; took Holy Orders, but withdrew from the church in 1856. Contributed to the "Leader," and the "Westminster," "Theological," and "Fortnightly" Reviews. Interested in social and political reform. Published, in verse, "Reverberations," 1842, and "Golden Histories," in addition to an early volume which contained some fine translations.

**CALVERLEY, Charles Stuart**, educator and lecturer, b. Martley, Worcestershire, 1831; d. 1884. Educated at Balliol College, Oxford, and Christ's College, Cambridge. Translated successfully from the Latin, and wrote clever parodies and humorous verse. Published "Verses and Translations," 1862; a "Verse Translation of Theocritus," 1869; "Fly Leaves," 1872. Resided in Cambridge, teaching and lecturing at college. Studied law, and became a member of the Inner Temple, 1865.

**CAMERON, George Frederick**, journalist, b. New Glasgow, Nova Scotia, 1854; d. 1887.

Educated at Queen's University, Kingston. Resided in the United States for several years, and wrote for the American and Canadian periodicals. Author of "Lyrics on Freedom, Love, and Death." A writer of promise, whose loss was deeply regretted.

**CAMPBELL, William Wilfred**, government service, b. Western Ontario, 1861. Educated at University College, Toronto, and Cambridge, Mass. His verse appears in American magazines. Has held an appointment in the Department of the Secretary of State at Ottawa since 1893. Author of "Lake Lyrics," 1889; "The Dread Voyage," 1893; "Mordred, a Tragedy," and "Hildebrand," dramas in blank verse, 1895.

**CANTON, William**, journalist, b. Island of Chusan, off the coast of China, 1845. Passed his childhood in Jamaica and was educated in France. Removed to Scotland and joined the staff of the Glasgow "Herald." "A Lost Epic and other Poems" was published in 1887.

**CARLYLE, Jane Welsh**, b. Haddington, 1801; d. London, 1866. Married Thomas Carlyle, 1826. A collection of her letters was made and edited by J. A. Froude, 1883. Her verse, of which at one time she wrote a great deal, was spirited and original.

**CARLYLE, Thomas**, essayist and historian, b. Ecclefechan, Scotland, 1795; d. Chelsea, London, 1881. Educated at Edinburgh University. Studied for the ministry, but gave that up for law, which he also shortly abandoned. He taught school and was tutor in a private family. Owing to his individual style, he did not take his proper place in literature until the publication of the "French Revolution," 1837. Most of his verse was contributed to magazines between 1823 and 1833. Was made Lord Rector of Edinburgh University in 1866. Among his works are "Sartor Resartus," 1833-34; "Chartism," 1839; "Heroes and Hero-Worship," 1841; "Oliver Cromwell's Letters and Speeches," 1845; "History of Frederick the Great," 1858-65.

**CARMAN, Bliss**, man of letters, b. Fredericton, N. B., 1861. Was graduated at the University of New Brunswick, 1881, receiving the degree of M. A., 1884. During the past few years has resided chiefly in the United States, where he has been actively engaged as an editor and writer. Member of the editorial staff of several periodicals, including the New York "Independent" and the Chicago "Chap-Book." A frequent contributor of poetry and critical articles to the magazines. His published books are, "Low Tide on Grand Pré," 1893; and "Songs from Vagabondia," with Richard Hovey as joint author, 1894.

"**CARROLL, Lewis.**"—See *Charles Lutwidge Dodgson*.

**CASTILLA, Ethel**, resident of Victoria, Australia. "An Australian Girl" was contributed to a Melbourne newspaper.

**CLARKE, Herbert Edwin**, b. Chatteris, Isle of Ely, 1852. Educated in schools conducted by the Society of Friends, of which denomination his parents were members. Published "Songs in Exile," 1879; "Storm-Drift," 1882.

**CLEPHANE, Elizabeth Cecilia**, b. Edinburgh, 1830; d. Melrose, 1869. Her poem, "The Ninety and Nine," made famous by the singing evangelist, Ira D. Sankey, first appeared in the "Family Treasury," and afterwards in the "Christian Age."

**CLOUGH, Arthur Hugh**, educator, b. Liverpool, 1819; d. Florence, Italy, 1861. Spent most of his childhood in the United States, but later was sent to Rugby, and was a favorite pupil of Dr. Arnold. He took the Balliol Scholarship in 1836 and went to Oxford. Subsequently he was appointed Fellow and tutor at Oriel. Visited Rome and Paris, and wrote a notable series of letters from both places. In 1852 he came to the United States and established himself at Cambridge, Mass., where he lectured, taught, and contributed to various periodicals. During his American sojourn he won the friendship and alliance of the selectest leaders of the Harvard literary group. At Oxford he is remembered with Matthew Arnold and the struggle for freedom of opinion. His life and death inspired Arnold's "The Scholar Gypsy," and elegy of "Thyrsis." In 1853 he returned to England, accepting office in the Education Department of the Privy Council, which he held until his death. "The Bothie of Tober-na-Vuolich" was published in 1848, and a volume of poems, "Amharvalia," which he wrote with Thomas Burbidge, appeared in 1849. Completed his revision of Dryden's "Plutarch," 1859. After his death, his collected poems were brought out, 1862, with a memoir by his friend, Prof. C. E. Norton.

**COLERIDGE, Hartley**, son of Samuel Taylor Coleridge, b. Clevedon, 1796; d. 1849. Attended Merton College, Oxford, and obtained a Fellowship at Oriel College. Attempted a literary career in London, and afterward started a boys' school at Ambleside, but was unsuccessful in both. Met Wordsworth when a boy and formed a friendship with him that lasted until his death. Contributed to "Blackwood's." Published a volume of poems in 1833. His works were edited and republished by his brother in 1851.

**COLERIDGE, Sara**, daughter of Samuel Taylor Coleridge, b. Keswick, 1802; d. 1852. For a number of years made her home with her uncle, Robert Southey. In 1829, married her cousin, Henry Nelson Coleridge. Did some valuable editorial work, and translating, "Phantasmion," a fairy tale, appeared in 1837.

**COLLINS, Mortimer**, novelist and journalist, b. Plymouth, 1827; d. Richmond, 1876. Published his first book of verse, "Idyls and Rhymes," in 1855, while master of mathematics at Queen Elizabeth's College, Guernsey. In

1856 gave up this position and devoted himself entirely to writing. "Summer Songs" appeared in 1860. Was the author of a number of novels, of which "Sweet Anne Page," 1868, is one of the best known. Contributed to newspapers and magazines.

**COOK, Eliza**, b. Southwark, 1812; d. 1889. In her youth her writings were published in periodicals and attracted a great deal of notice. Established "Eliza Cook's Journal," a weekly periodical, 1849, but owing to failing health discontinued it in 1854. "Lays of a Wild Harp" appeared in 1835, and her collected "Poems," 1840; "New Echoes," 1864; and "Diamond Dust," 1865. Her poems attained wide popularity and have passed through various editions.

**COOPER, Thomas**, "The Chartist," b. Leicester, 1805; d. 1892. Self-educated, and pursued his studies under great disadvantages. Took an active part in political reform and devoted his time to lecturing in England and Scotland. Collected his poetical works in 1878.

**CORY, William**, educator, b. 1823; d. 1892. Known as William Johnson during the greater part of his life, and while bearing this name published "Ionica," a book of chaste and exquisite verse, 1858, and several text-books on the classics. Was educated at Eton, and held a Fellowship at King's College, Cambridge. Assistant master at Eton, 1847-71. Soon after leaving Eton, adopted the name of Cory, and brought out a "Guide to Modern English History." A new edition of "Ionica" appeared in 1891.

**COTTERELL, George**, journalist, b. Walsall, in the English Midlands, 1839. Studied law and practised for some years, but afterwards entered literature as a profession. For eight years he has been the editor of the "Yorkshire Daily Herald." Published "Poems: Old and New," 1894; also two privately printed volumes of verse, 1870, 1887. The "Banquet," a satire, appeared in 1884.

**COURTHOPE, William John**, b. Sussex, 1842. Educated at Harrow and New College, Oxford. Contributed to the "Quarterly Review," and was one of the founders of the "National Review." Appointed Civil Service Commissioner, 1887. At present Fellow of New College, Cambridge, and the most prominent candidate for the Chair of Poetry at Oxford, soon to be vacated by Prof. Palgrave. Author of "Ludibria Lunæ," 1869; "The Paradise of Birds," 1870; "Addison," in the "English Men of Letters," 1884. The first volume of his masterwork, "A History of English Poetry," has now (1895) appeared.

**CRAIGMYLE, Elizabeth**. Published "Poems and Translations," 1886; "A Handful of Pansies," 1888.

**CRAIK, Dinah Maria (Mulock)**, novelist, b. Stoke-upon-Trent, 1826; d. 1887. Married George Lillie Craik, Jr., 1865. Received a pension of £60 in consideration of her literary labors.

Published her first novel, "The Ogilvies," in her twenty-third year. "John Halifax, Gentleman," her best known work, appeared in 1856-57; "A Life for a Life," 1860. Collected her poems in a volume entitled "Thirty Years, being Poems New and Old," 1881.

**CRANE, Walter**, painter, b. Liverpool, 1845. Also a decorative designer and illustrator of books. President of the Arts and Crafts Exhibition Society, founded 1888. "The Sirens Three," a poem written and illustrated by himself, appeared in 1886. He is also the author of illustrated books for children.

**CRAWFORD, Isabella Valancey**, b. about 1857; d. Toronto, 1887. Published "Old Spooks's Pass; Malcolm's Katie, and other Poems," in 1884.

**CRAWFORD, Louise (Macartney)** One of the active contributors to Chapman and Hall's "Metropolitan Magazine." Beginning about 1835, she published therein a series of "Autobiographical Sketches," and also collaborated with Prof. F. Nicholls Crouch, the well-known composer, in the issue of several books of songs, she writing the words for his music. "Kathleen Mavourneen," as given in this Anthology, appeared in "Echoes from the Lakes," the first of the series. It was subsequently elongated for dramatic representation, by three supplementary songs, in the same measure, of which "Dermot Astore" begins as follows:—

"Oh, Dermot Astore! between waking and sleeping  
I heard thy dear voice, and wept to its lay;  
Every pulse of my heart the sweet measure was keeping,  
Till Killarney's wild echoes had borne it away."

**CROSS, Mary Ann Evans (Lewes)**, "George Eliot," novelist, b. Kirk Hallam, Derbyshire, 1819; d. London, 1880. Educated at the village school and at a boarding school at Nuneaton. Became associate editor of the "Westminster Review," and meeting George Henry Lewes, she formed an alliance with him, although for legal reasons they could not marry. Mr. Lewes died in 1878, and she was married to J. W. Cross, 1880. Her first book of fiction was "Scenes from Clerical Life," written in 1856, and published under the pseudonym of "George Eliot." Author also of "Adam Bede," 1859; "The Mill on the Floss," 1860; "Silas Marner," 1861; "Romola," 1863; "Felix Holt," 1866; "Middlemarch," 1871-72; "Daniel Deronda," 1876. Of her poetry, "The Spanish Gypsy" was published, 1868; "Agatha," 1869; "The Legend of Jubal and other Poems," 1864. "How Lisa loved the King" appeared after her death.

**CURRIE, Mary Montgomerie (Lamb)**, Lady, b. 184-, known as "Violet Fane," eldest daughter of Savile Montgomerie Lamb, of Beaufort, Sussex, and great-granddaughter of Archibald, Earl of Eglinton. Was married to Henry Sydenham Singleton, 1864; after his death in 1893, she became the wife of Sir Philip Currie, British ambassador to Turkey, and re-

sides at present in Constantinople. Her first book of verse appeared in 1872. Since then she has published five volumes of poetry and a number of prose works. An eclectic edition of her Poems, in two volumes, appeared in 1882.

**CUSTANCE, Olive**, b. Weston Park, Norwich, 1874. Daughter of Colonel Custance. Her work appears in the leading English periodicals.

**DARLEY, George**, critic and mathematician, b. Dublin, 1795; d. 1846. Took his B. A. at Trinity College, Dublin, 1820. Going to London, he wrote critical and other papers for the magazines, and finally, after a period of travel, went on the staff of the "Athenæum." At intervals, from the first, he produced highly lyrical dramas, children of the Elizabethan fantasy, born out of time. Of these the most noted and poetic is "Sylvia, or the May Queen," 1827. Darley is well called by Mr. Ingram "a laureate of fairyland." To his songs and melodies given in this Anthology the following lyric may be added as a foil:—

#### THE FALLEN STAR

A star is gone! a star is gone!  
There is a blank in Heaven,  
One of the cherub choir has done  
His airy course this even.

He sat upon the orb of fire  
That hung for ages there,  
And lent his music to the choir  
That haunts the nightly air.

But when his thousand years are passed,  
With a cherubic sigh  
He vanished with his car at last,  
For even cherubs die!

Hear how his angel-brothers mourn—  
The minstrels of the spheres—  
Each chiming sadly in his turn  
And dropping splendid tears.

The planetary sisters all  
Join in the fatal song,  
And weep this hapless brother's fall  
Who sang with them so long.

But deepest of the choral band  
The Lunar Spirit sings,  
And with a bass according hand  
Sweeps all her sullen strings.

From the deep chambers of the dome  
Where sleepless Uriel lies,  
His rude harmonic thunders come  
Mingled with mighty sighs.

The thousand car-borne cherubim,  
The wandering eleven,  
All join to chant the dirge of him  
Who fell just now from Heaven.

**DARMESTER, Agnes Mary Frances Robinson**, b. Leamington, 1857. Studied at the University College, paying special attention to Greek literature. Was married to M. James Darmesteter, the eminent Orientalist, in 1888, and has since resided in Paris. Author of several volumes of verse, among which are "A

Handful of Honeysuckle," 1878; "An Italian Garden," 1886; "Lyrics," 1891; and "Retrospect," 1893. Has written, also, a novel and several prose essays, and translated the "Crowned Hippolytus" of Euripides.

**DAVIDSON, John**, b. Barrhead, Renfrewshire, 1857. Educated at the Highlanders Academy, Greenock, and Edinburgh University. His "In a Music Hall and other Poems," appeared in 1891; "Fleet Street Eclogues," 1895; "Ballads and Poems," 1895. In addition to these he has written several dramas in verse.

**DAVIS, Thomas Osborn**, b. Mallow, County Cork, 1814; d. Dublin, 1845. Was graduated from Trinity College, 1836. Intensely patriotic, he was one of the most effective contributors to the "Nation,"—the revolutionary Irish journal established by Chas. Gavan Duffy in 1842. His poems and essays were collected after his death and published in Duffy's "Library of Ireland."

**DAWSON, William James**, clergyman, b. Towcester, Northamptonshire, 1854. Entered the Wesleyan ministry, 1875. In 1892 resigned from the Wesleyan ministry and entered the Congregational. Has been a successful historical lecturer. His "Arvalon, a first Poem," appeared in 1878; "A Vision of Souls," 1884; and "Poems and Lyrics," 1893.

**DE TABLEY, Lord** (John Byrne Leicestershire Warren), b. 1835. Took his degree at Christ Church College, Oxford, 1856. Called to the Bar, 1860. His early work appeared under the assumed name of "William F. Lancaster." Author of "Eclogues and Monodramas," 1864; "Orestes," a drama in verse, 1867; "Rehearsals," 1870; "Searching the Net," 1873; "The Soldier of Fortune," 1876. After years of retirement as a poet, Lord De Tabley brought out his later "Poems," 1893, and a second series, 1894. Both these collections are distinguished for rare lyrical qualities, and have been warmly received by select lovers of poetry. D. 1895.

**DE VERE, Aubrey Thomas**, b. Curragh Chase, Limerick, 1814. Third son of Sir Aubrey de Vere Hunt. Educated at Trinity College, Dublin. Author of "The Waldenses; or the Fall of Rora," 1842; "The Search after Proserpine, Recollections of Greece and other Poems," 1843; and of several volumes of verse and two volumes of essays. A selection of his poems, edited by Prof. G.E. Woodberry, appeared in New York, 1894. (D. birthplace, 1862.)

**DICKENS, Charles**.—See page 710.

**DISRAELI, Benjamin**.—See *Earl of Beaconsfield*.

**DIXON, Richard Watson**, clergyman, b. London, 1833. Educated at King Edward's School, Birmingham, and Pembroke College, Oxford. With Edward Burne-Jones, William Morris, and others, started the "Oxford and Cambridge Magazine" as an advocate of Pre-Raphaelite ideas. Curate at Lambeth, 1868, and later vicar of Warksworth and honorary canon of Carlisle. Author of "Christ's Com-

pany and other Poems," 1861; "Mano," 1883; "Odes and Eclogues," 1884; "Lyrical Poems," 1886; and "The Story of Eudocia and her Brothers," 1888.

**DOBELL, Sydney Thompson**, b. Cranbrook, Kent, 1824; d. 1874. Succeeded his father in the wine trade, but found time to produce several volumes of poetry, and a political pamphlet on reform in parliamentary elections. His first work, "The Roman," a dramatic poem, appeared 1850; followed by "Balder," 1854; "Sonnets of the War," in which he collaborated with Alexander Smith, 1855; "England in Time of War," 1856. In early days he used the pen-name of "Sydney Yendys."

**DOBSON, Henry Austin**, Civil Service, b. Plymouth, 1840. Educated in Wales and on the Continent. In 1856 received a clerkship in the Board of Trade, and has since remained in official life. In the early seventies he attracted attention by novel and charming lyrics in light but thoroughly poetic vein; and upon the issue of his first collection, "Vignettes in Rhyme, and Vers de Société," 1873, it was evident that a new and artistic master of "Society Verse" had arisen. From that time, advancing in both art and feeling, he has stood at the head of his own school. Is the foremost writer upon the mode of Queen Anne's time, and quite imbued with its atmosphere. Since 1873 has issued, in verse, "Proverbs in Porcelain," 1877; "Old World Idyls," 1883; "At the Sign of the Lyre," 1885; "Ballade of Beau Brocade," 1892. All of these have been brought out in select and elegant editions, both in England and America. As a prose writer he has given us *Lives of Hogarth, Fielding, Steele, and Goldsmith*, and various critical works. Cp. "Victorian Poets," pp. 273, 473.

**DODGSON, Charles Lutwidge**, clergyman and scholar, b. about 1833; d. 1898. Popularly known by his pseudonym "Lewis Carroll." Educated at Christ Church, Oxford. Entered the Church, but became a lecturer on mathematics. His first story for children, "Alice's Adventures in Wonderland," was published in 1865. Author also of "Phantasmagoria," a collection of poems and parodies, 1869; "Through the Looking-Glass," 1872; "The Hunting of the Snark," 1876; "Doublets," 1878; and "Rhyme and Reason," 1883.

**DOMETT, Alfred**, colonial statesman, b. Camberwell Grove, Surrey, 1811; d. London, 1887. Studied at St. John's College, Cambridge. Was called to the bar, 1841. Went to New Zealand in 1842, and remained there for thirty years, during which time he held important political offices. Published his first book of poems in 1833. Some of his verses, which appeared in "Blackwood's Magazine" in 1837, attracted a great deal of attention. "Ranolf and Amohia" was issued in 1872; and "Flotsam and Jetsam; Rhymes Old and New," 1877. He was thought to be the "Waring" of Browning's poem by that name.

**DOWDEN, Edward**, critic, b. Cork, 1843. Was graduated with honors at Trinity College, Dublin. A divinity student for two years, and, later, President of the Philosophical Society. At the age of twenty-four was appointed Professor of English Literature at Trinity. An accomplished student and editor of *Shakespeare*. His "Poems" appeared in 1877. "Studies in Literature," 1878, has been supplemented by a collection of more recent essays, "New Studies in Literature," 1895. One of the most important of his later works is the "Life of Percy Bysshe Shelley," in two volumes.

**DOWLING, Bartholomew**, b. Limerick, Ireland, 182-. Was clerk to the treasurer of the Corporation of Limerick. Resided for a time in the United States. Is known by his lyric, "The Brigade at Fontenoy," and by "The Revel." The latter poem has been erroneously attributed to Alfred Domett.

**DOWNING, Ellen Mary Patrick**, b. Cork, 1828; d. 1869. In her youth contributed to the "Nation," and was known as "Mary of the Nation."

**DOYLE, Sir Francis Hastings**, barrister, b. Nunappleton, Yorkshire, 1810; d. 1888. Educated at Eton and Christ Church, Oxford. Called to the bar, 1831. Held an appointment in the Customs, and was made Professor of Poetry at Oxford, 1867, occupying the chair for ten years. Published his first volume, 1840, selections from which were reprinted in "The Return of the Guards, and other Poems," 1866. His "Reminiscences" appeared in 1886.

**DUFFERIN, Helen Selina (Sheridan)**, Lady, afterwards Lady Gifford, granddaughter of Richard Brinsley Sheridan, and sister of the Hon. Mrs. Norton, b. 1807; d. 1867. Married Mr. Price Blackwood, who became Lord Dufferin in 1839, and died in 1841. She wrote many beautiful songs and lyrics. A posthumous collection of her poems, edited by her son, Lord Dufferin, has recently (1895) appeared.

**DUFFY, Sir Charles Gavan**, journalist, b. Cork, 1816. Editor and one of the founders of the "Nation." Joined the Irish Confederacy, a branch of the Young Ireland Party, in 1847. Went to Australia in 1856, where he held several important offices. Was knighted in 1877. (D. Nice, 1903.)

**DUTT, Toru**, b. Calcutta, 1856; d. Calcutta, 1877. In 1869, her father, a high-caste Hindu, took her with her sister Aru to Europe to study English and French. After visiting Italy and England she returned to her Indian home. In 1873. Her first book, "Sheaf Gleaned in French Fields," was published at Bhowanipore, 1876. The little volume of her poems, "Ancient Ballads and Legends of Hindustan," with a memoir by Edmund Gosse, came out in 1882.

**DUVAR, J. H.** — See *John Hunter-Duvar*.

**EDMESTON, James**, architect, b. Wapping, London, 1791; d. Homerton, 1867. A well-known writer of hymns. Published his

first volume of poems in 1817, and another in 1847, the latter being a select collection.

"**ELLIOT, GEORGE.**"—See *M. A. E. (Lewes) Cross*.

**ELLIOT, Lady Charlotte**, b. 1817. Daughter of Sir James Carnegie, and sister of the sixth earl of Southesk. Was married to F. F. Scrymgeour-Fotheringham in 1860. Her second husband was Frederick Boileau Elliot. Her "Medusa and other Poems" appeared in 1878.

**ELLIOTT, Charlotte**, b. Brighton, 1789; d. 1871. Became a confirmed invalid, but for many years edited "The Christian Remembrancer Pocket-Book," and contributed largely to and revised the "Invalid's Hymn Book."

**ELLIOTT, Ebenezer**, known as the "Corn Law Rhymers," b. Wasborough, Yorkshire, 1781; d. Argill Hill, 1849. Son of a poorly-paid clerk in an iron foundry, his opportunities for acquiring an education were limited. The beginning of his business career was a failure; but in 1821 he started as an ironworker in Sheffield, and in 1841 was able to retire to a small estate near Barnsley Hill, where he passed the remainder of his days. "Corn Law Rhymes," with "The Ranter," appeared in 1827; "The Village Patriarch," 1829. Was also a contributor to Bulwer's "New Monthly Magazine."

**EVANS, Sebastian**, barrister and journalist, b. Market Bosworth, Leicestershire, 1830. Was graduated at Emmanuel College, Cambridge, 1853. Received degree of LL.D., 1868. Editor of the "Birmingham Daily Gazette" for three years. Called to the bar, 1873, and some years later became editor of the "People," a conservative journal. "Brother Fabian's Manuscript and other Poems" was issued in 1865, and "In the Studio" in 1875.

**FABER, Frederick William**, churchman, b. Yorkshire, 1814; d. 1863. Educated at Harrow and Oxford. Entered the Church of England, but in 1845 became a Roman Catholic. Was received into the Oratory of St. Philip Neri, and in 1849 was appointed Superior of the Oratory at London. Published several prose works, but is known chiefly by his hymns, a complete edition of which appeared in 1862.

"**FATHER PROUT.**"—See *Francis Ma-honey*.

**FERGUSON, Sir Samuel**, scholar, b. Belfast, 1810; d. 1886. Educated at Trinity College, Dublin. Admitted to the Bar, 1836. Was made Deputy Keeper of the Records of Ireland, 1867, knighted in 1878, and elected President of the Royal Irish Academy, 1882. Author of "Lays of the Western Gael," 1865; "Congal," an epic poem, 1867, and of several articles on Irish antiquities.

**FIELD, Michael**, the Parnassian name of two unmarried ladies, aunt and niece, whose reserve is properly held in respect by the editorial guild. Authors of "Calirrhoe" and "Fair Rosamond," 1884; "The Father's Tragedy," etc., 1885; "Canute the Great," 1887; "The

Tragic Mary," 1890, and other vigorous poetic dramas, as well as the lyrical volumes entitled "Long Ago," 1889; "Sight and Song," 1892, and "Under the Bough," 1893.

**FITZGERALD, Edward**, b. Suffolk, 1809; d. Norfolk, 1883. Took a degree at Trinity College, Cambridge. His translations from the Spanish, the Greek, and the Persian, most of which were issued anonymously, reproduce the quality of the originals with such taste and poetic feeling as to be almost original works in themselves. His best known translations are "Euphranor, a Dialogue on Youth," 1851; "Polonius, a Collection of Wise Laws and Modern Instances," 1852; "Six Dramas of Calderon," 1853; and the "Rubáiyát of Omar Khayyám," his greatest work, 1859. A superb American edition of the Rubáiyát, illustrated by Elihu Vedder's imaginative series of designs, was brought out in 1884.

**FOX, William Johnson**, preacher and man of letters, b. Suffolk, 1786; d. 1864. Studied for the Orthodox ministry, and finally became a radical Unitarian pastor at Chichester, and at the celebrated Finsbury Chapel, London. Wrote for various periodicals and was an eloquent speaker. Greatly interested in questions of reform. A memorial edition of his works was published in twelve volumes, 1868.

**FRASER-TYTLER, C. C.**—See *Catherine C. Liddell*.

**GALE, Norman**, b. Kew, Surrey, 1862. Educated at Oxford and then took up teaching, but since 1892 has devoted his time almost entirely to literature. "A Country Muse" appeared in 1892, followed by "Orchard Songs" and "A Country Muse: Second Series," in 1893, and "A June Romance" (prose) and "Cricket Songs," 1894.

**GARNETT, Richard**, librarian, b. Lichfield, 1835. Became an assistant in the Library of the British Museum at the age of sixteen, and has risen to his present dignity of Keeper, and is widely known and esteemed. In 1883 the University of Edinburgh conferred upon him the degree of LL. D. His "Primula and other Poems" appeared in 1858; "In Egypt," 1859; "Iphigenia in Delphi," 1890; and "Poems," a collective edition, 1893. (D. London, 1906.)

**GILBERT, William Schwenck**, dramatist, b. London, 1836. Educated at Great Ealing and at King's College. Obtained a clerkship and afterwards became a barrister, but finally gave all his time to literature. Has collaborated with Sir Arthur Sullivan in the production of many popular light operas. Author of "Bab Ballads" and a number of dramas.

**GILFILLAN, Robert**, b. Dunfermline, 1798; d. Leith, 1850. The son of a master weaver, he was apprenticed to a cooper, but after acting as merchants' clerk for several years, finally became collector of police rates at Leith. Contributed to various Scotch periodicals and to the anthology, "Whistle Binkie." A collection of his works, with a prefatory biography, was published after his death in 1851.



**GILL, Frances Tyrrell**, Victoria, Australia. No collection of her poems has been made, although she contributed much to Australian periodicals.

**GILLINGTON, Alice E.**, b. Cheshire. Is the daughter of a clergyman, and has passed much of her life in the south of England. Conjointly with her sister she published "Poems" in 1892. Is a frequent contributor to periodicals in England and the United States.

**GILLINGTON, M. C.**—See *Mary C. Byron*.

**GOODCHILD, John Arthur**, physician, b. 1851. Educated at the Philberds, Maidenhead, and St. George's Hospital. Practiced medicine at Ealing, and for the past fifteen years at Bordighera, Italy. Has published three series of "Somnia Medici," the first appearing in 1884. "Lyrics and Tales in Verse" was issued in 1893.

**GORDON, Adam Lindsay**, b. Fayal in the Azores, 1833; d. 1870. Son of a distinguished English officer. After receiving a college education and developing a somewhat wild and adventurous spirit, he left England in 1853 for South Australia. There he was a trooper in the mounted police, and afterwards followed various occupations, but without continued success. About 1867 he settled in Melbourne, and was considered "the best amateur steeple-chase rider in the colonies." Here he published his first book, "Sea Spray and Smoke Drift," 1868. His racy ballads of the bush and turf made him the most striking figure among the Australian poets. Disappointment and exposure undermined his health, and in a fit of despair he died by his own hand. Collective editions of his poems, with a memoir, are published in London and Melbourne.

**GOSSE, Edmund (William)**, critic and literary historian, b. London, 1849. Son of Philip Henry Gosse, the naturalist. Was assistant librarian at the British Museum, 1867, and after 1875 translator to the Board of Trade. Elected Clark Lecturer in English Literature at Trinity College, Cambridge, and during the season of 1884-85 delivered the Lowell Lectures in the United States. Mr. Gosse is a Norse scholar, and an authoritative writer upon Scandinavian literature. Is actively engaged in critical journalism. Has published "Madrigals, Songs and Sonnets," 1870; "On Viol and Flute," 1873; "King Erik," a drama, and "New Poems," 1879; "Firdausi in Exile, and other Poems," 1886; "In Russet and Silver," 1894.

**GRAVES, Alfred Perceval**, Civil Service, b. Dublin, 1846. Son of the Bishop of Limerick. Educated in England and at Trinity College, Dublin. Has held various positions in the Civil Service, London. His "Songs of Killarney" was published in 1873; "Irish Songs and Ballads," 1882; "Songs of Irish Wit and Humor," 1894; "The Irish Song Book," 1894.

**GRAY, David**, b. Kirkintulloch, 1738; d.

1861. His home was on the banks of the Luggie, the little stream celebrated in his poem. In 1800 he went to London, but met with disappointments, and, his health failing, he went home to die. "The Luggie and other Poems," including a series of sonnets, "In the Shadows," was published after his death, with an introduction by Lord Houghton.

**GREENWELL, Dora (Dorothy)**, b. on the family estate, Greenwell Ford, Lanchester, Durham, 1821; d. Clifton, 1882. Remained at Greenwell Ford until 1848. Afterwards resided at Northumberland, Durham, and London. Contributed to the "Contemporary Review." Author of several books of poetry, among which are "Carmina Crucis," 1871, and "Songs of Salvation," 1873.

**GRIFFIN, Gerald**, novelist, b. Limerick, 1803; d. Cork, 1840. Went to London at the age of nineteen. In 1827 published his first volume of Irish stories, "Holland Tide." This was followed by another series of tales and by his novel, "The Collegians." Joined the order of the Christian Brothers in 1838. After his death his works were brought together in a uniform edition.

**HAKE, Thomas Gordon**, anatomist, b. Leeds, 1809; d. 1894. Educated at Christ's Church School, London, and studied medicine at Edinburgh, the University of Glasgow, and in France. Became a specialist in comparative osteology, and wrote a number of treatises on that and kindred subjects. Published "Madeline and Other Poems," 1871; "Parables and Tales," 1872; "New Symbols," 1876; "Legends of the Morrow," 1879; "Maiden Ecstasy," 1880; "The Serpent Play," 1883; "The New Day," a book of sonnets, 1890.

**HALL, Christopher Newman**, clergyman, b. Maidstone, Kent, 1816. Graduate of London University, Pastor of Albion Chapel, Hull, and of Surrey Chapel, London. Often visited America. His church tower was named "Lincoln," after the Emancipator. (D. London, 1902.)

**HALLAM, Arthur Henry**, b. London, 1811; d. Vienna, 1833. Son of Henry Hallam, historian, and comrade of Tennyson, who commemorated him in "In Memoriam." Took his degree at Trinity College, Cambridge, 1832. Author of some noteworthy essays and of poems which were to have been published with those of the friend who afterward became his elegist.

**HAMERTON, Philip Gilbert**, artist and art-critic, b. Laneside, Lancashire, 1834; d. Boulogne-sur-Seine, 1894. Educated at Burnley and Doncaster Grammar Schools, and prepared for Oxford but did not matriculate. Studied art in Paris, and in 1861 took up a permanent residence in France. In 1869 founded "The Portfolio," which he edited until his death. His "Etching and Etchers," 1868, has never been supplanted as an authority on the art of etching. Author, also, of "The Intellectual Life," 1873; "The Graphic Arts," 1882; "Human Intercourse," 1884; "Land

scape," 1885; "Man in Art," 1893. His early volume of poetry, "The Isles of Loch Awe," appeared in 1851.

**HANMER, John**, 1st Lord, politician, b. 1809; d. Knotley Hall, near Tunbridge Wells, 1881. Educated at Eton and Christ Church, Oxford. An advocate of political reform. Published "Fra Cipolla and Other Poems," 1839; "Sonnets," 1840.

**HARPUR, Charles**, government service, b. New South Wales, 1817; d. 1868. Educated at the Government School. Originally a squatter and farmer, he was appointed to the gold commissioniership at Ararat in 1858. Published a volume of sonnets in 1840, and an edition of his poems appeared in 1883.

**HARRISON, S. Frances ("Seranus")** b. Toronto, Canada, of Irish parentage. In 1879 was married to Mr. J. W. F. Harrison, an English professor of music. She has contributed to Canadian periodicals for a number of years, using the pseudonym "Seranus." In addition to her poems, "Pine, Rose, and Fleur de Lys," 1890, she has compiled an anthology of the Canadian poets, and has produced a volume of short stories.

**HARTLEY, John**, a Yorkshire miner, whose volume of poems was published in 1872. His poem, "To a Daisy," was given to the present editor from memory by Mr. David Christie Murray.

**HAVERGAL, Frances Ridley**, daughter of the Rev. W. H. Havergal, b. Astley, 1836; d. Swana, South Wales, 1879. A fine musician and linguist. Contributed to religious periodicals, and has published several little volumes of hymns and verse.

**HAWKER, Robert Stephen**, clergyman, b. Plymouth, 1804; d. Plymouth, 1875. Educated at Pembroke College, Oxford. A stalwart and heroic character. In 1834 became Vicar of Morwenstow, a lonely parish on the Cornish coast. His "Echoes from Old Cornwall" appeared in 1845; "Cornish Ballads," in 1869. Joined the Roman Catholic Church shortly before his death. His poetical works, memoir, etc., were published in 1879.

**HEAVYSEGE, Charles**, journalist, b. Yorkshire, 1816; d. Montreal, 1869. A wood-carver by trade, and mainly self-educated. Emigrated to Montreal, 1853, where he became a writer for the press. "Saul: a Drama in three Parts," appeared in 1857, and impressed Nathaniel Hawthorne, then consul at Liverpool, to such an extent that he brought it to the notice of the "North British Review," in which it was reviewed at length in 1858. Heavysege's "Ode on Shakespeare" and "Jephtha's Daughter" were published in 1855.

**HERVEY, Thomas Kibble**, editor, b. Paisley, 1799; d. Kentish Town, London, 1859. Studied law, but soon adopted a literary career. Went to London about 1820. Contributed to the "Art Journal," and edited the "Athe-

næum" for several years. His poems were collected and published, with a memoir, by his widow, in 1866.

**HICKEY, Emily Henrietta**, b. Wexford County, Ireland, 1845. Contributed to the "Cornhill Magazine," "Academy," and other periodicals. "A Sculptor and Other Poems" appeared in 1881, and in the same year she assisted in founding the Browning Society. "Verse Tales, Lyrics and Translations" was published in 1889, and "Michael Villiers, Idealist, and Other Poems," in 1891.

**HINKSON, Katharine (Tynan)**, b. Dublin, 1861. Educated at the Dominican Convent of St. Catherine of Siena, Drogheda. Published her first book, "Louise de la Vallière and other Poems," 1885. "Shamrocks" appeared in 1887; "Ballads and Lyrics," in 1892; and "Cuckoo Songs," in 1894. Contributes to leading journals in England and the United States.

**HOME, F. Wyville**, b. Edinburgh, 1851. Author of "Songs of a Wayfarer," 1878; "Lay Canticles and Other Poems," 1883; "The Wrath of the Fay," 1887.

**HOOD, Thomas**, journalist, b. London, 1799; d. London, 1845. Studied engraving, but, that profession disagreeing with his health, he turned his attention to literature. Was employed as sub-editor on the "London Magazine," and his early work comprised examples of nearly all the styles of composition in which he afterward excelled. The two series of "Whims and Oddities" appeared 1826-27, and were followed by the now entirely forgotten "National Tales." Then came the "Plea of the Midsummer Fairies," the dramatic romance "Lamia," "Tylney Hall," and many exquisite songs and ballads. "Miss Kilmansegg," a lyrical extravaganza, is the best example of his serio-comic style. "The Song of the Shirt" and "The Bridge of Sighs" are everywhere familiar. Was editor successively of the "Gem" and the "New Monthly Magazine." Afterwards established "Hood's Magazine," and published the "Comic Annual." He had the faculty of blending mirth and pathos in his poetry as in his life, his own experience being a struggle against poverty and ill health, which he maintained with cheerful fortitude. In 1854 a monument was erected above his grave in Kensal Green, adorned with bas-reliefs suggested by "The Dream of Eugene Aram" and "The Bridge of Sighs," and inscribed with the legend, "He sang the Song of the Shirt." Cp. "Victorian Poets," chap. iii.

**HORNE, Herbert P.**, architect, b. London, 1864. About 1882, began the study of art with Selwyn Image, and with him, in 1886, started the "Hobby Horse," but afterwards assumed the sole editorship of that magazine. An expert with relation to printing and the decoration of books. "Diversi Colores," a small volume of verse, appeared in 1891.

**HORNE, Richard Hengist** (originally Hen

rv), dramatist and poet, b. London, 1803; d. Margate, 1884. An adventurous wanderer of the purely English type of Trelawny, Domett, and Oliphant. Spent years in Australia and other lands, and served in the Mexican army during the war with the United States. In his old age settled down in London, poor in means, but a picturesque and impressive figure. He began his literary career in 1828, with a poem in the "Athenæum," and developed virile, almost Elizabethan, dramatic genius as a poet. He was throughout life a prolific, uneven writer of prose and verse, but among his superior dramas are "Cosmo de' Medici," 1837; "The Death of Marlowe," 1837; "Gregory VII," 1840; "Judas Iscariot," 1848; "Prometheus the Fire-Bringer," 1864. His still famous allegorical epic of "Orion" was first issued at the price of a farthing. In 1844, conjointly with Mrs. Browning and Robert Bell, he published "A New Spirit of the Age," a series of critical essays. It was after his visit to Australia that he styled himself "Hengist." Mrs. Browning's letters to him were published in two volumes, 1877. [E. C. S.]

**HOUGHTON, Richard Monckton Milnes**, Lord, parliamentarian, b. London, 1809; d. Vichy, 1885. Educated at Trinity College, Cambridge, where he formed friendships with Tennyson, Hallam, Trench, and others. Entered Parliament in 1837, and during his political career took an active part in leading movements of the time. Was raised to the peerage by Lord Palmerston in 1863. He was always ready to befriend young writers and artists, and gathered about him a circle of the most brilliant men of the day. Published several volumes of travel on the Continent, and "Poems of Many Years," 1838; "Memorials of Many Seasons," 1840; "Poetry for the People," 1840; "Poems, Legendary and Historical," 1844; "Palm Leaves," 1844; "Life and Letters of Keats," 1848.

**HOWITT, William and Mary**, miscellaneous writers. William b. Derbyshire, 1792; d. Rome, 1879. Mary (Botham) b. Coleford, in the Forest of Dean, about 1799; d. Rome, 1888. Married in 1820, and worked together in a kind of literary partnership. Published their first volume of poems, "The Forest Minstrel," in 1823, followed by "The Desolation of Eyam," 1827. William Howitt was the author of "The Book of the Seasons," 1831, and "The Homes and Haunts of the British Poets," 1847. Mrs. Howitt translated the works of Frederika Bremer into English, and wrote a number of children's stories.

**HUNTER-DUVAR, John**, b. England, 1830. Has lived most of his life in Canada. For a time held an appointment in the Canadian Civil Service. His prose and verse have appeared in English and American periodicals, and he has made a number of translations. Published "De Roberval," a drama of early Canadian romance, 1888; "The Triumph of Constaney," 18—; "Annals of the Court of Oberon," 1895.

**HUXLEY, Thomas Henry**, scientist, b. Ealing, Middlesex, 1825; d. Eastbourne, Sussex, 1895. In 1846 took the diploma of the Royal College of Surgeons, and entered the royal navy as assistant surgeon. Rose to eminence as a biologist, and has held many important professorships. Was a strong supporter of the Darwinian theory, and the comrade of Tyndall and Spencer. Author of scientific works of the highest grade. President of the Royal Society, 1873-85. The following lines, written by Mrs. Huxley, have been carved upon his tombstone, in compliance with his own request:

And if there be no meeting past the grave,  
It all is darkness, silence, yet 't is rest.  
Be not afraid, ye waiting hearts that weep,  
For God still giveth His beloved sleep.  
And if an endless sleep He wills — so best!

**IMAGE, Selwyn**, artist, b. about 1850. Educated at Brighton College and Marlborough, and took a degree at New College, Oxford, 1872. Was ordained in the same year, and continued in orders until 1880, when he gave up clerical work altogether and began the study of art. With Mr. Herbert Horne, he started the "Hobby Horse," 1886.

**INGELOW, Jean**, b. Boston, Lincolnshire, about 1830. In addition to her poetical works, has written several popular novels, and some stories for children. Published "A Rhyming Chronicle of Incident and Feeling," 1850; a first series of "Poems" in 1863, which instantly won the public affection in both England and America, and was followed by others in 1865, 1867, 1879, 1881, and 1886. Died, London, 1897.

"**INGOLDSBY, Thomas**." — See *Richard Harris Barham*.

**INGRAM, John Kells**, political economist, b. Newry, near Belfast, 1823. Fellow and professor of Trinity College, Dublin. His poem, "Ninety-Eight," first appeared in the Dublin "Nation." (D. 1907.)

**JAMESON, Anna Brownell**, b. Dublin, 1794; d. Ealing, Middlesex, 1860. Eldest daughter of D. Brownell Murphy, a miniature-painter. Became a governess at the age of sixteen, and in 1825 married Robert Jameson. In 1846 she visited Italy to collect material for her "Sacred and Legendary Art."

**JAPP, Alexander Hay**, journalist and critic, b. Forfarshire, Scotland, 1840. Educated at the University of Edinburgh. Became a contributor to Scottish journals, but removed to London, where he formed connections with "Good Words" and the "Sunday Magazine." Has been an industrious and successful writer, signing the pseudonym, "H. A. Page," to many of his most important works. Among his prose books are "Three Great Teachers of our Time," "Thomas De Quincey: his Life and Writings," and "Hours in my Garden." His latest volumes in verse are "Circle of the Year, a Sonnet Sequence," privately printed in 1893, and "Dramatic Pictures, English Rispetti, Sonnets, and Other Verse," 1894. (D. 1905.)

**JOHNSON, E. Pauline**, b. on the Grand

river Indian Reserve, Ontario, 1862. Daughter of the head chief of the Mohawks, her mother being an Englishwoman. Has written verse for English and American journals, a collection of which is announced for publication in England.

**JONES, Ebenezer**, agitator, b. Islington, 1840; d. Brentwood, 1890. Was reared in a Calvinistic atmosphere, but being of a passionate nature, found restraint most irksome. Took a clerkship in 1837, and at the same time began his literary work, which he pursued under difficulties. Issued his book of poems, "Studies in Sensation and Event," in 1843, but subsequently devoted himself to prose writing on political subjects.

**JONES, Ernest Charles**, barrister, b. Berlin, Germany, 1819; d. Manchester, 1868. Educated at St. Michael's College, Lüneburg. Called to the Bar in London, 1844. Sacrificed the best years of his life to writing and speaking in behalf of social reform, and, in 1848, was imprisoned for two years on a charge of sedition. Author of "The Battle Day," 1855; "The Emperor's Vigil and other Waves of War," 1856; "Corydon and Other Poems," 1860.

**JOYCE, Robert Dwyer**, physician and journalist, b. Glensheen, County Limerick, 1830; d. Dublin, 1883. Went to the United States in 1866, and took up his residence in Boston, where he practised medicine and wrote continually. A sturdy balladist and legendary poet. His "Ballads of Irish Chivalry" were first collected into a volume in Boston, 1872. These were followed in the eighties by "Deirdre," an Irish epic, and "Bland," the former of which brought its author into general repute.

**KEBLE, John**, divine, b. Fairford, 1792; d. Bournemouth, 1866. Educated at Oxford. Became a college tutor, and afterward accepted a curacy. Was professor of Poetry at Oxford, 1831-41. Vicar of Hursley from 1835 until his death. Author of several prose works in addition to "The Christian Year," 1827; "Lyra Innocentium," 1845; and "Poems," issued after his death. Was a leader in the High Church movement, afterwards called Tractarianism. Keble College, Oxford, founded after his design, now bears his name.

**KELLY, Mary Eva (Mrs. Kevin O'Doherty)**, b. Galway, and now living in Australia. Was one of the regular contributors to the "Nation."

**KEMBLE, Frances Anne**, actress, b. London, 1809; d. 1893. Daughter of Charles Kemble, the actor, and niece of Mrs. Siddons. Began to write for the stage at an early age. Appeared first as Juliet, at the Covent Garden Theatre, 1809. Made a professional tour of America in 1832. Married Mr. Pierce Butler, of South Carolina, and was divorced in 1839. Lived in the United States for twenty years, and then took up her residence in England. Was a frequent prose writer, and published two volumes of verse.

**KENDALL, Henry Clarence**, government service, b. New South Wales, 1841; d. near

Sydney, 1882. Held an appointment at one time in the Civil Service, wrote for the press, and occupied several mercantile positions. In 1881 was made Inspector of Forests. Published "Leaves from an Australian Forest," 1869, and "Songs from the Mountains," 1880. His collected poems, with a memoir by Alexander Sutherland, were issued in London.

**KENDALL, May**, b. Bridlington, Yorkshire, 1861. Author of "From a Garret," "White Poppies," "Such is Life," "Dreams to Sell," 1887; "Songs from Dreamland," 1894.

**KENT, William Charles Mark** (known as Charles Kent), journalist, b. London, 1823. Educated at Prior Park and Oscott Colleges. Editor of "The Sun" and the "Weekly Register." Was called to the Bar, Inner Temple, 1859. His collected "Poems" appeared in 1870.

**KENYON, John**, b. Jamaica, 1784; d. Cowes, 1856. Educated at Peterhouse, Cambridge. Took up his residence at Woodlands, Somerset, where he made the acquaintance of Coleridge, Wordsworth, Southey, Lamb, and other noted authors. He was a distant relative of Elizabeth Barrett, and first made her acquainted with the poetry of Browning and with the poet himself, and afterward remained the beloved friend of both, bequeathing six thousand guineas to Mrs. Browning, and four thousand to her husband. His "Poems for the most part Occasional" appeared in 1838; "A Day at Tivoli, with Other Verse," 1849. [E. C. S.]

**KING, Harriet Eleanor (Hamilton)**, b. Edinburgh, 1840. Daughter of Admiral W. A. B. Hamilton. In 1863 married Mr. Henry S. King. Author of "Aspromonte," 1869; "The Disciple," 1873; "Book of Dreams," 1883.

**KINGSLEY, Charles**, clergyman and novelist, b. Holne Vicarage, Devonshire, 1819; d. Eversley, 1875. Educated at Clifton and at Magdalene College, Cambridge. Ordained in 1842, and became rector of Eversley in 1844. An active worker in the cause of social reform, he became one of the most conspicuous leaders of the Chartist movement, and, in 1843, published his novel, "Alton Locke," an exposition of the aims and views of Chartism. Was made canon of Chester in 1869, and canon of Westminster in 1873. Of his poetical works, "The Saint's Tragedy" was published in 1848, and "Andromeda and Other Poems," in 1858. Author of literary essays and of many noted prose works, of which "Yeast," 1851, "Hypatia," 1853, "Glaucus, or the Wonders of the Shore," 1855, "Westward Ho!" 1855, "The Water-Babies, a Book for Children," 1863, and "Prose Idylls," 1873, are, perhaps, the best known.

**KIPLING, Rudyard**, romancer and balladist, b. Bombay, 1865. Educated in England, but returned to India and went on the staff of the "Lahore Civil and Military Gazette," and contributed to the Indian daily press until 1889, when he went to England, and quickly achieved

a reputation throughout the English-speaking world by his dramatic and original tales and poems of Anglo-Indian life. Married Miss Balestier, sister of Wolcott Balestier, and took up a residence in the United States, where he now lives. His first volume of verse, "Departmental Ditties," appeared in 1886, and "Plain Tales from the Hills" in 1888. "Soldiers Three" and "Barrack Room Ballads" were published in America in 1891. Has written two novels, in one of which, "The Naulahka," he collaborated with Wolcott Balestier. "The Jungle Book," 1894, is a unique and imaginative production, and immediately became a favorite with young and old.

**KNOX, Isa** (Craig), b. Edinburgh, 1831. Took an active interest in social science. Her Ode on Burns won the place in the competition on the occasion of the Burns Centenary. Was married to her cousin, Mr. John Knox, of London. Published her first book of poems in 1856. "Songs of Consolation" appeared in 1874.

**LAING, Alexander, b. Brechin, Scotland, 1787; d. Brechin, 1857.** Engaged in the business of flax-dressing, and afterwards became a pedler. Contributed to local newspapers and to "Smith's Scottish Minstrels," "Harp of Kenfrewshire," and "Whistle Binkie." Published a collection of his poems, called "Wayside Flowers," in 1846.

**LAMPMAN, Archibald,** Civil Service, b. Western Ontario, 1861. The son of an Anglican clergyman. Educated and took a degree at the University of Trinity College, Toronto. In 1883 received an appointment in the Civil Service at Ottawa, where he has since remained. His "Among the Millet and Other Poems" was published in 1888. His lyrics appear in the leading American magazines. (D. Ottawa, 1899.)

**LANDOR, Walter Savage, b. Warwick, 30 Jan., 1775; d. Florence, Italy, 17 Sept., 1864.** Was a classical enthusiast of a very genuine type, and held a unique position in literature. Never popular in the sense of being widely read by the common people, he is known better as a prose-writer than as a poet. Spent the latter years of his life in Italy. As an epigrammatist in verse, a writer of elegant bits of satire, elegy, gallantry, and social rhyme, he had no master in the English tongue. He was a man of impetuous temper, which involved him in unfortunate quarrels and complications, but all through his life he showed nobility of sentiment and great powers of tenderness and sympathy. He was an ardent Republican, devoted to liberty, and scornful of tyranny in all forms. Author of "Imaginary Conversations," 1824; "Pericles and Aspasia," 1836; "The Citation of William Shakespeare," 1834; and the "Pentameron," 1837. His plays include "Andrea of Hungary," "Giovanna of Naples," and "Fra Rupert." His Latin poetry, "Poemata et Inscriptiones," was published in 1847. In the same year, the exquisite "Hellenics" also appeared, and his last book, "Heroic Idyls," was issued in 1863. His Life, written at great length

by John Forster, 1867-69, is the detailed record of a restless, versatile, in some respects heroic, and wonderfully prolonged, literary career. Cp. "Victorian Poets," chap. ii.

**LANG, Andrew,** critic and essayist, b. 1844. Educated at St. Andrew's University, and Balliol College, Oxford. Was made a Fellow of Merton, 1868. He has made notable translations of Homer, Theocritus, and the Greek Anthology, and, in prose, has written numerous biographical and critical essays. Author of "Ballads and Lyrics of Old France," 1872; "XXII Ballades in Blue China," 1880; "Helen of Troy," 1882; "Rhymes à la Mode," 1884; "Grass of Parnassus," 1888; also of several books of fairy tales; "Letters to Dead Authors," 1886; "Myth, Ritual, and Religion," 1887; and is in the front rank of the most active and authoritative English men of letters.

**LANGHORNE, Charles Hartley, b. Berwick-on-Tweed, 1818; d. 1845.** Educated at Glasgow University and Oxford. Was studying law at the time of his premature death.

**LAYCOCK, Samuel, b. Marsden, Yorkshire, 1825; d. Blackpool, 1893.** Was employed in a mill, but began writing verse in his youth. Published "Lancashire Rhymes; or Homely Pictures of the People," 1864; "Lancashire Songs," 1866; "Lancashire Poems, Tales and Recitations," 1875. Shortly before his death, brought out a collective edition of his works.

**LEAR, Edward,** artist, b. Holloway, London, 1812; d. San Remo, 1888. Resided in Italy for a number of years. Painter of animals and landscape. Published several volumes of catching "Nonsense Verse."

**LEE-HAMILTON, Eugene, b. London, 1845.** Educated in France and Germany, and went to Oxford in 1864. Entered the diplomatic service, but while Secretary of Legation at Lisbon, 1873, a cerebro-spinal disorder developed, and from that time until recently, when his condition is somewhat improved, he has been unable to leave his couch. He is a half-brother of Miss Violet Paget ("Vernon Lee"). In addition to several other volumes of verse, he has published "The Fountain of Youth," 1891, and "Sonnets of the Wingless Hours," 1894. (D. 1907.)

**LEFROY, Edward Cracroft,** clergyman, b. Westminster, 1855. Related to Jane Austen and Sir John Franklin. His two sisters were married to Charles and Alfred Tennyson. Educated at Blackheath School and Keble College. Entered the church, and held curacies at Lambeth, Truro, and other places, until 1882. Author of "Echoes of Theocritus and other Sonnets," 1885. D. 1891.

**LE GALLIENNE, Richard, b. Birkenhead, 1865.** Educated at the Liverpool College. Entered upon a business career, but soon gave it up for the profession of letters. Has done successful work in prose as well as verse. His first volume of poetry was privately printed in 1887. Later works are "Volumes in Folio,"

1889; "George Meredith: some Characteristics," 1890; "The Book-Bills of Narcissus," 1891; "English Poems," 1892; "Prose Fancies," 1894. He has also edited an edition of William Hazlitt's "Liber Amoris," 1893.

**LEIGHTON, Robert**, merchant, b. Dundee, 1822; d. Liverpool, 1869. Resided chiefly at Ayr.

**LEVY, Amy**, novelist, b. Clapham, 1861; d. London, 1889. Her parents were of the Jewish faith. Educated at Brighton and Newnham College. Was of a melancholy temperament, and died by her own hand. Her "Xantippe and Other Poems" was published in 1881, a great part of the volume reappearing in "A Minor Poet and Other Verse," 1884. "Reuben Sachs," a novel, and the volume of verse, "A London Plane Tree," came out in 1889.

**LIDDELL, Catherine C. (Fraser-Tyler)**, b. 1848. Married Mr. Edward Liddell. Is author of "Songs in Minor Keys," published in 1881.

**LIGHTHALL, W. D.**—See *W. D. Schuyler-Lighthall*.

**LINDSAY, Blanche Elizabeth (FitzRoy) Lady**, b. 1844. Daughter of the Rt. Hon. Henry FitzRoy, second son of the 3d Lord Southampton, and of Hannah Meyer, daughter of the late Baron Nathan-Meyer Rothschild. In 1864 married Sir Coutts Lindsay, Bart., of Balcarres, the founder of the Grosvenor Gallery, and a painter. She is a successful prose writer, and an accomplished musician and painter in water-colors. Published, in verse, "Lyrics," 1890; "A Child's Dream," and "A String of Beads," 1893.

**LINTON, William James**, b. London, 1812. Noted as a wood-engraver, a political agitator, and a man of letters. He did much to advance wood-engraving in America, where he lived for some years, and he contributed largely to literature both in prose and verse. In 1854 he founded "The English Republic," a periodical devoted to social science. "Claribel and Other Poems" was published in 1865; "A History of Wood Engraving in America," 1882; "Poems and Translations," 1889. He edited "Golden Apples of Hesperus," 1882; and a superb work, "The Masters of Wood Engraving," 1889. Linton had a notable career, having participated in the Corn Law, Irish, and Italian struggles, and was always in the van as a Radical. From his private press, the "Appledore," at New Haven, Conn., he issued frequent metrical brochures, and published his "Reminiscences," 1894. Died in that city, 1898.

**LITTLE, Lizzie M.** Author of "Persephone, and Other Poems," 1884.

**LOCKER-LAMPSON, Frederick**, b. near London, 1821; d. at his place, "Rowfant," Sussex, 1895. Clerk and précis writer in the Admiralty for a number of years. Added the surname Lampson to his own after the death of Sir Curtis Lampson, Bart., of Rowfant, father

of his second wife. He made a rare collection of books, manuscripts, and autographs. His daughter, now Mrs. Augustine Birrell, was first married to Lionel Tennyson, son of the Laureate. Published "London Lyrics" in 1862, and "Patchwork" (prose and verse), 1879, and edited the "Lyra Elegantiarum," 1867.

**LOGAN, John E.**, insurance adjuster, b. Hamilton, Canada, 1852; about twenty years later removed to Montreal, where, with the exception of a few years, spent in the Canadian Northwest, he has since lived. Under the pseudonym of "Barry Dane" he has contributed a number of poems to the newspapers and periodicals, but they have never been published in book form.

**LOVER, Samuel**, novelist and painter, b. Dublin, 1797; d. Jersey, 1868. Was successful as a miniature painter, and became a member of the Irish Academy of Arts. Wrote several very popular ballads of Irish peasant life, which he set to music of his own composition. Went to London, where he was very popular. Illustrated his prose works with his own etchings. "Songs and Ballads" appeared in 1839, and "Handy Andy," an Irish novel, in 1842.

**LOWE, Robert**, Viscount Sherbrooke, statesman, b. Nottinghamshire, England, 1811; d. London, 1892. Educated at Winchester and University College, Oxford. Went to Australia in 1843, where he held legislative positions; returned to London in 1851. Prominent figure in English politics; was Chancellor of the Exchequer, 1868-1873, and Home Secretary, 1873-1874. "Poems of Life" appeared in London, 1855.

**LYALL, Sir Alfred Comyns, K. C. B.**, b. Coulston, Surrey, 1835. Educated at Eton; and entered the Indian civil service, in which he has held offices of high distinction. Has published a book of religious and social studies relating to Asia; a Biography of Warren Hastings, and a volume of poems, "Verses Written in India," 1889.

**LYTE, Henry Francis**, clergyman, b. Ednam, near Kelso, Scotland, 1733; d. Nice, 1847. Educated at Trinity College, Dublin. Entered the ministry of the Church of England in 1815. Changed parishes several times, but finally became "perpetual curate" of Lower Brixham, Devonshire. Published "Poems, chiefly Religious," 1833, and "Spirit of the Psalms," 1834. An eclectic volume of his poems was brought out in 1868.

**LYTTON, Edward, Lord (Edward George Earle Lytton Bulwer-Lytton)**, novelist, dramatist, and parliamentarian, b. London, 1803, d. 1873. During his earlier literary career he was popularly known as "Bulwer." The most fertile and brilliant, after Sir Walter Scott, of the romantic school of novelists. Of his many, and often overwrought, romances, "The Last Days of Pompeii," 1834, and "Rienzi," 1835, will always have a place in English literature. In later years, his novels took on

a more intellectual tinge, as is seen in "The Caxtons," 1850, and "My Novel," 1853. Like Disraeli, he wrote to his dying day, and found a world of readers, "Kenelm Chillingly" and "The Parisians," both 1873, rivalling Beaconsfield's "Lothair" and "Endymion." He was graduated at Cambridge, 1826; was in Parliament 1831-41, 1852-66, and an ambitious orator; was Lord Rector of Glasgow University, 1836, and Colonial Secretary, under Lord Derby, 1858. Raised to the peerage, 1866. His eagerness for fame, and his versatile gifts and industry, were always in evidence. As a dramatist and playwright he succeeded well,—"The Lady of Lyons," 1838, and "Richelieu," 1838, still holding the stage. Since industry and ambition cannot make a poet, Bulwer's intense longing to obtain a lyric crown was of no avail. His "New Timon," a satire, 1846, brought him cause for regret. His epic, "King Arthur," 1848, and "The Lost Tales of Miletus," 1866, showed few traces of the divine fire. His dramatic verse, after all, was his best metrical work; but in addition to the extract from "Richelieu," and the song given in this Anthology, it is but just to reprint the following stanzas which have passion and lyrical quality.

[E. C. S.]

## ABSENT YET PRESENT

As the flight of a river  
That flows to the sea,  
My soul rushes ever  
In tumult to thee.

A twofold existence  
I am where thou art;  
My heart in the distance  
Beats close to thy heart.

Look up, I am near thee,  
I gaze on thy face;  
I see thee, I hear thee,  
I feel thine embrace.

As a magnet's control on  
The steel it draws to it,  
Is the charm of thy soul on  
The thoughts that pursue it.

And absence but brightens  
The eyes that I miss,  
And custom but heightens  
The spell of thy kiss.

It is not from duty,  
Though that may be owed,—  
It is not from beauty,  
Though that be bestowed;

But all that I care for,  
And all that I know,  
Is that, without wherefore,  
I worship thee so.

Through granite it breaketh  
A tree to the ray,  
As a dreamer forsaketh  
The grief of the day,

My soul in its fever  
Escapes unto thee;

O dream to the griever,  
O light to the tree!

A twofold existence  
I am where thou art;  
Hark, hear in the distance  
The beat of my heart!

**LYTTON, Earl of (Edward Robert Bulwer-Lytton)**, diplomatist, b. London, 1831, d. Paris, 1891. Son of Edward, Lord Lytton. Educated at Harrow and Bonn. Began his diplomatic career as attaché at Washington, D. C. and was subsequently connected with the British legations in most of the important European capitals. Appointed Viceroy to India in 1876, and advanced in the peerage as Earl of Lytton and Viscount Knebworth, 1880. Scholar, diplomatist, magistrate, courtier, and man of letters, he touched life at many points. "Clytemnestra, the Earl's Return, and Other Poems" appeared in 1839 under the pseudonym of "Owen Meredith," followed by "The Wanderer, A Collection of Poems in Many Lands," 1838; "Lucile, a Poem," 1860; "Fables in Song," 1874; "Speeches of Edward, Lord Lytton, with a Memoir," 1874; and "Glenavril, or the Metamorphoses," 1885. Among his later poetical works, "Orval, or the Fool of Time," 1869, reflects the Polish mystical school. "King Poppy," 1892, is a brilliant satire.

**MCCRAE, George Gordon**, government service, b. Scotland. Holds an appointment in the civil service in Victoria. Contributes to the Australian periodicals but has never published his collected poems. Has embodied many of the legends of the aborigines in verse, of which "Mamba, the Bright-eyed" and "The Story of Balladeadro," both published in 1867, are the best known.

**McGEE, Thomas D'Arcy**, journalist, b. Carlingford, Ireland, 1825; killed at Ottawa, Canada, 1868. Emigrated to America, 1842, and became editor of the Boston "Pilot." Returned to Ireland in 1845 to edit the "Freeman's Journal," but soon became connected with "The Nation." During the riots in 1848, he was obliged to flee to America, and here for nine years published "The New York Nation." In 1857 moved to Montreal, and soon entered the Canadian Parliament. While going home from a night session, he was assassinated for his opposition to the Fenians.

**MACAULAY, Thomas Babington**, Lord, historian, b. in Rothley Temple, Leicestershire, 1800; d. Kensington, 1859. Displayed remarkable precocity, reading incessantly from the age of three, and possessed unique powers of memory throughout life. He was generous and devoted to his sisters, and died unmarried. Was noted in Parliament, and spent three years and a half in India as a member of the supreme council. "The History of England" was his greatest literary achievement, although he was the author of many brilliant essays, published mostly in the "Edinburgh Review," and then collected into volumes. His poetry consists of the "Lays of Ancient Rome" and other bal-

**lads.** He became a peer in 1857. He was buried in Westminster Abbey, 9 Jan., 1860. His grave is in the Poets' Corner, at the foot of Addison's statue.

**MacCARTHY, Denis Florence,** b. Dublin, 1817; d. 1882. Educated at Trinity College; called to the Bar, but devoted himself mainly to literature. Contributed to "The Nation." Professor of Poetry in the Irish Catholic University. Translated several of Calderon's dramas into English verse. A collective edition of his own poems appeared in 1884.

**MACDONALD, Frederika Richardson.** Author of "Nathaniel Vaughan, Priest and Man," 1874; "Puck and Pearl; Wanderings of two English Children in India," 1886.

**MACDONALD, George,** novelist, b. Huntley, Aberdeenshire, 1824. Took his degree from King's College, Aberdeen. Studied for the ministry, and was first pastor of an Independent church at Arundel, for a short time. Joined the Church of England and settled in London, devoting himself to literature. "Within and Without," a dramatic poem, was published in 1856; "A Hidden Life," 1857; and "The Disciples and Other Poems," 1867. Author of many novels. (D. London, 1905.)

**MACKAIL, John William,** author of "Thermopylæ: Newdigate Verse," 1881; and "Virgil's Æneid in English Prose," 1885. As a poet, associated with Rev. H. C. Beeching and Mr. J. B. B. Nichols in the production of "Love in Idleness," 1883, and "Love's Looking-glass," 1891.

**MACKAY, Charles,** journalist and song writer, b. Perth, 1814; d. 1889. Issued his first volume of poems in 1834. While sub-editor of the "Morning Chronicle" published "The Hope of the World." Afterwards editor of the "Glasgow Argus," and "The Illustrated London News," and founder of the "London Review." Lectured in the United States, 1857-58, and during the Civil War was New York correspondent of the "Times."

**MACKAY, Eric,** b. London, 1851. Son of the late Dr. Charles Mackay. Educated in Scotland, and afterwards passed a number of years in Italy. Has published "Love Letters of a Violinist," 1885; followed by "Gladys the Singer," and "A Lover's Litanies." His "Nero and Actæa," a dramatic work, appeared in 1891. Died in London, 1898.

**MACLEOD, Fiona.** -- See *William Sharp*.

**MAGINN, William,** b. Cork, 1793; d. Walton-on-Thames, 1842. Attended Trinity College, Dublin, when but ten years of age, and received the degree of LL. D. at the age of twenty-three. Was connected with "Blackwood's" and "Fraser's." His irregular habits stood in the way of a success proportionate to his genius. Author of a series of Homeric Ballads.

**MAHONY, Francis Sylvester** ("Father

Prout"), priest and humorist, b. Cork, 1805; d. Paris, 1866. Was ordained as a priest, but in 1837 adopted the profession of literature. Contributed to "Fraser's" and other periodicals, and collected his magazine articles in a volume entitled "The Reliques of Father Prout." A brilliant author, witty and sarcastic.

**MAIR, Charles,** b. 1840, Province of Ontario. Educated at Queen's University, Kingston. His letters to Canadian journals from the Northwest Territory gave the first impetus to immigration to that region. He took an active part in putting down the insurrections led by Louis Riel. Engaged in the fur-trade for a time, but is now occupied solely with literary work. "Dreamland and other Poems" was issued in 1868, and "Tecumseh," a drama, in 1886.

**MANGAN, James Clarence,** b. Dublin, 1803; d. 1849. Received a common school education, and at the age of fifteen entered a solicitor's office. Here he remained for several years, the sole support of the family, working early and late. In 1830, began contributing remarkable translations to Dublin periodicals and obtained a position in Trinity College Library. Continued his translations and wrote some odes for "The Nation." Dissipation enfeebled his constitution, and he succumbed to an attack of cholera.

**MARSTON, John Westland,** dramatist, b. Boston, Lincolnshire, 1819; d. 1890. Studied law, but relinquished it for literature. His first play, "The Patrician's Daughter," was written when he was twenty-two years of age. "Strathmore" appeared in 1849, and was followed by several other dramas. In 1888, published "Recollections of our Recent Actors." For many years led the life of a London editor, contributor, and man of letters.

**MARSTON, Philip Bourke,** b. London, 1850; d. London, 1887. Only son of Dr. Westland Marston, and godson of Dinah Maria Mulock (Mrs. Craik). It was to him she addressed her poem "Philip, My King." Notwithstanding his blindness, caused by an injury to his eyes when he was a young child, he began to dictate verses from his early youth. The loss through death of his betrothed (Miss Nesbit), his two sisters, his brother-in-law, Arthur O'Shaughnessy, and his friend, Oliver Madox Brown, all occurred within the space of a few years. Rossetti encouraged his genius, and said of some of his verse that it was "worthy of Shakespeare in his subtlest lyrical moods." "Song-Tide and Other Poems" was issued in 1871, and was followed by "All in All" in 1875, and "Wind Voices," 1883. A collection of all his poems was edited with a memoir by his devoted friend, Mrs. Louise Chandler Moulton, in 1892.

**MARTIN, Arthur Patchett,** journalist, b. Woolwich, England, 1851, and taken to Australia in 1852. Educated at Melbourne University. Held an appointment in the civil service for a time. Was one of the founders of the



"Melbourne Review," and its editor for six years. Author of "A Sweet Girl Graduate" and "An Easter Omelette," 1878; "Fernshawe," a volume of prose and verse, published in Australia in 1881, and republished in London, 1885; and "The Withered Jester, and other Verses," 1895.

**MARTINEAU, Harriet**, b. Norwich, 1802; d. 1876. An advocate of free thought and social reform, and a voluminous writer on political economy, history, and biography. Contributed to the "Monthly Repository" and the "Daily News."

**MARZIALS, Frank T.**, b. Lille, France, 1840. At an early age entered the English war office, where he still remains. Has written various biographies. Edited the Academy series of "Great Writers," and has contributed articles on art and French literature to leading periodicals. His poetical writings are included in "Death's Disguises," 1889.

**MARZIALS, Théophile Julius Henry**, musician and composer, b. 1850. Of French descent. "The Passionate Dowsabellia," a pastoral poem, was first printed privately in 1872. It was included in "A Gallery of Pigeons and Other Poems," published in 1873. Has composed many artistic and captivating songs.

**MASSEY, Gerald**, b. Tring, Hertfordshire, 1828. Began to work in a silk factory when a mere lad. Edited "The Spirit of Freedom" at the age of twenty-one, and in the following year became one of the secretaries of the "Christian Socialists." Brought out his first volume of poems in 1850. Has lectured upon psychological subjects, and of late years has been engaged in forming societies to promote spiritualism and socialism. "My Lyrical Life," published in 1890, contains selections from his four previously published works.

**MEREDITH, George**, novelist, b. Hampshire, 12 Feb., 1828. Studied in Germany and was prepared for the law, but took up literature instead. He published "Poems" in 1851; "The Shaving of Shagpat," 1856; "The Ordeal of Richard Feverel," 1859; "Evan Harrington," 1861; "Modern Love," a volume of poems, 1862; "Emilia in England," 1864; "Rhoda Fleming," 1865; "Vittoria," 1867; "The Adventures of Harry Richmond," 1871; "Beauchamp's Career," 1876; "The Egoist," 1879; "The Tragic Comedians," 1881; "Poems and Lyrics of the Joy of Earth," 1883; "Diana of the Crossways," 1885; "Ballads and Poems of a Tragic Life," 1887; "A Reading of Earth," 1888; "Lord Ormont and his Aminta," 1894.

"**MEREDITH, Owen.**"—See *Robert, Earl of Lytton*.

**MERIVALE, Herman Charles**, dramatist and novelist, b. London, 1839. Educated at Harrow and Oxford. Called to the Bar in 1864, at the Inner Temple. Edited "Annual Register" for ten years. Author of several successful plays. "The White Pilgrim and Other

Poems" was published in 1883; "Florien and Other Poems," 1884.

**MEYNELL, Alice** (Thompson), b. London. Educated at home, and spent much of her childhood in Italy. In 1875 brought out a volume of poems, "Preludes," which was illustrated by her sister, Lady Butler. Married Mr. Wilfred Meynell, editor of "Merry England," in 1877. Since then has written chiefly prose, and published a book of essays, "The Rhythm of Life," in 1893; "The Color of Life," 1896; "The Children," 1896; "The Flower of the Mind, an Anthology," 1898.

**MILLER, Thomas**, novelist, b. Gainsborough, 1807; d. London, 1874. While employed as a basket-maker, published his first book of verse, "Songs of the Sea Nymphs," 1832. "A Day in the Woods" (verse) appeared in 1836. Contributed to the annuals and the "London Journal," and wrote a number of books for children.

**MILLER, William**, b. Bridgegate, Glasgow, Scotland, 1810; d. 1872. Followed the trade of wood-turner at Glasgow. Contributed to "Whistle Binkie," and published "Scottish Nursery Songs and Other Poems," 1863. The charm of his poems of children made them so popular that he has been called by Robert Buchanan the "Laureate of the Nursery."

**MILMAN, Henry Hart**, divine, b. London, 1791; d. Sunninghill, 1868. Educated at Oxford; ordained in 1816, and became a curate at Reading. Professor of Poetry at Oxford for ten years; rector of St. Margaret's, Westminster, 1835, and dean of St. Paul's, 1849. Author of several poetical and historical works, the most important of the latter being "The History of Latin Christianity," 1854-55.

**MILNES, Richard Monckton**. As the bearer of this name the author of "The Brook-Side," before his elevation to the peerage, achieved his reputation as a writer of verse and prose, and performed most of his literary work. See *Lord Houghton*.

**MITFORD, John**, clergyman and editor, b. 1781; d. 1859. In 1814 edited Gray's works, and in 1851, those of Milton. Also edited Parrell's works for the "Aldine Poets." A collection of his own verse, entitled "Miscellaneous Poems," appeared in 1858.

**MOIR, David Macbeth**, physician, b. Musselburgh, 1798; d. Dumfries, 1851. Granted a surgeon's diploma from University of Edinburgh, 1816. Contributed to "Blackwood's;" published "Legends of Genevieve, with Other Tales and Poems," 1824. Author of several prose works. After his death a collection of his poems was published, edited by Thomas Aird.

**MONKHOUSE, Cosmo**, art critic, b. Lon-

don, 1840. Educated at St. Paul's School. At the age of seventeen he secured a position in the Board of Trade, where he still remains, and is now assistant secretary for finance. In 1865 published "A Dream of Idleness and other Poems," and twenty-five years later, "Corn and Poppies," the volume containing his best lyrical work. Has written the life of Turner in the "Great Artists" series, and the life of Leigh Hunt in the "Great Writers" series. Is well known as an authoritative writer on art and letters. (D. 1901.)

**MONSELL, John Samuel Bewley**, clergyman, b. St. Columb's, Londonderry, Ireland, 1811; d. Guildford, Surrey, 1875. Was graduated from Trinity College, Dublin, 1832. Rector of Ramoan, chancellor of Connor, and rector of St. Nicholas', Guildford, Surrey. His poems are nearly all of a religious nature. Many of them appeared in "Hymns of Love and Praise for the Church's Year," 1863.

**MONTGOMERY, Eleanor Elizabeth**, b. New Zealand, and lives there on a cattle ranch. Employs the pseudonym of "The Singing Shepherd." Author of "Songs of the Singing Shepherd," issued in Wanganui, New Zealand, 1885.

**MONTGOMERY, James**, journalist, b. Ayrshire, Scotland, 1771; d. 1854. Spent most of his life in Sheffield, where he edited a liberal newspaper. In addition to devotional poems he wrote "The Wanderer in Switzerland;" "The West Indies," a poem against the slave trade; "The World before the Flood;" "Greenland;" and "The Pelican Island."

**MOODIE, Susanna Strickland**, b. Reydon Hall, Suffolk, England, 1803; d. Toronto, Canada, 1885. Sister of Agnes Strickland. Married John Wedderburn Dunbar Moodie, ex-naval officer, and traveller and author of several books on Holland, South Africa, and settlers' life in Canada. She came to Canada with Mr. Moodie, and resided for many years in Toronto. Author of "Enthusiasm and Other Poems," 1829; "Roughing it in the Bush, or Life in Canada," 1832; "Life in the Clearings versus the Bush," 1853. Also wrote several novels.

**MORRIS, Sir Lewis**, b. in Caermarthen, 1833. Educated at Sherborne School and Jesus College, Oxford, where he was awarded the Chancellor's prize in 1855, and the English Essay prize in 1858. Called to the Bar in 1861, and practised for many years. In 1881 he stood in the Liberal interest for the Caermarthen Boroughs, but retired before election. Contested the Pembroke Boroughs in 1886, but was defeated. Is an Honorary Fellow of Jesus College, a Knight of the Order of the Saviour (Greece), and a Justice of the Peace for his native county. In 1890 his collected poetical "Works" appeared in one volume. This included the three series of "Songs of Two Worlds," "Epic of Hades," "Gwen," "Ode of Life," "Songs Unsung," "Gycia," and

"Songs of Britain." "A Vision of Saints" also appeared in 1890. He was knighted by the Queen in 1895.

**MORRIS, William**, decorative artist, b. Walthamstow, 1834. Educated at Marlborough and Exeter College, Oxford, and studied architecture under George Edmund Street. Established "The Oxford and Cambridge Magazine." Made a special study of artistic design and founded the firm of Morris, Marshall, Faulkner & Co., which is now conducted under his name alone, and which produces materials used in fine art decoration. More recently has established the Kelmecott Press, from which costly reprints, in the highest style of Caxton's art, are issued. Among his many publications are "The Defence of Guenevere and Other Poems," 1858; "The Life and Death of Jason," 1867; "The Earthly Paradise," 1868-70; "Love is enough," 1873; "A Tale of the House of the Wolfings," 1889. In collaboration with Eiríkr Magnússon he has begun a translation of the Icelandic Sagas, the first volume of which was published in 1891. Of late years he has been an ardent advocate of social reform, often lecturing to the working classes. In poetry Chaucer was his master, but he is unrivalled in the strength, learning, and felicity with which he has reproduced the Germanic and Norse legends in his affluent English verse. In art, beginning with Pre-Raphaelite affiliations, he has practically applied the secrets of beauty throughout the range of decorative construction. Cp. "Victorian Poets," ch. x. D. London, 1896. [E. c. s.]

**MULHOLLAND, Rosa**, novelist, b. Belfast. Has contributed to the "Cornhill" and "All the Year Round," and has written a number of novels and tales. Published a volume of poems in 1886. Now Lady Gilbert.

**MULOCK, Dinah Maria**.—See *D. M. Craik*.

**MUNBY, Arthur Joseph**, barrister, b. in the Wapentake of Bulmer, Yorkshire, 1828. His London quarters are in the Temple, and he resorts for a country life to his farm in Surrey. A truly pastoral lyricist and idyllist, delighting in the simple lives of the English peasantry and farm and house servants, which he realistically depicts. His "Dorothy," written in elegiac verse, became a favorite in England and America, 1880. He had previously published "Verses New and Old," 1865. Author, also, of "Vestigia Retrorsum," 1891; "Vulgar Verses," mostly dialect poems (under the pseudonym of "Jones Brown"), 1891; "Susan," 1893. [E. c. s.]

**MURRAY, George**, educator, b. London, England. Was graduated with honors at Oxford. Went to Montreal and was made classical master of the High School. He has made a number of metrical translations from the French. Author of "Verses and Versions," 1891.

**MYERS, Ernest**, classicist, b. Keswick, 1844. Educated at Cheltenham College and at Balliol College, Oxford. Was a Fellow of

Wadham College and classical lecturer there and at Balliol. Younger brother of Frederic W. H. Myers. Author of "The Puritans," 1869; "Poems," 1870; "The Defence of Rome and Other Poems," 1880; "The Judgment of Prometheus and Other Poems," 1886. He collaborated with Andrew Lang and W. Leaf in the "Translation of the Iliad," published in 1883.

**MYERS, Frederic William Henry**, investigator, b. Keswick, 1843. Son of Rev. Frederic Myers, author of "Catholic Thoughts." Educated at Cheltenham College and at Trinity College, Cambridge. Inspector of Schools for a number of years, and assisted in establishing the "Psychical Research Society." "St. Paul" appeared in 1865; "Poems," 1870; "The Renewal of Youth," 1882. Is also a prose-writer, and was part author of "Phantasms of the Living," 1886. (D. Rome, 1901.)

**NADEN, Constance Caroline Woodhill**, b. Edgbaston, 1858; d. London, 1889. Author of "Songs and Sonnets of Springtime," 1881, and "The Modern Apostle and Other Poems," 1887.

**NEWMAN, John Henry**, Cardinal, theologian, b. London, 1801; d. Birmingham, 1890. Was graduated with honor from Trinity College, 1820. Fellow of Oriel College, and afterwards tutor at the same. Vice-principal of St. Alban's under Dr. Whately; incumbent of St. Mary's, Oxford. One of the leaders of the Tractarian movement. Left the Church of England and joined the Church of Rome in 1845. Was created a Cardinal Deacon by the Pope in 1879. Published two volumes of verse, and contributed to the "Lyra Apostolica." An eminent master of English prose, and the author of several theological and historical works.

**NICHOL, John** scholar, b. Montrose, 1833; d. 1894. Son of John Pringle Nichol, the astronomer. Took his degree, with honor, from Balliol College, Oxford, 1859. Became Professor of English Literature in Glasgow University; received the degree of LL. D. from the University of St. Andrews, 1873. Besides critical and other works, he published "Hannibal: an Historical Drama," 1873; and "The Death of Themistocles, and Other Poems," 1881.

**NICHOLS, J. B. B.** Associated with Rev. H. C. Beeching and J. W. Mackail in the authorship of "Love in Idleness," 1883, and "Love's Looking-glass," 1891.

**NICOLL, Robert**, b. Auchtergaven in Perthshire, 1814; d. 1837. While engaged in humble employments he trained himself for a literary career. Became editor of the "Leeds Times," a Liberal weekly. Published "Poems and Lyrics" in 1835.

**NOEL, Hon. Roden Berkeley Wriothesley**, b. 1834; d. Maintz, 1894. Son of the Earl of Gainsborough (second creation). His childhood was passed at Exton Park, Rutlandshire.

Much of his descriptive poetry was the result of his visit to his grandfather Lord Roden's beautiful place in Ireland. Took his degree from Cambridge, and travelled extensively in the East. Author of "Beatrice and Other Poems," 1868; "The Red Flag," 1872; "A Little Child's Monument," 1881; and "A Modern Faust," 1888. In prose is known as a critic, biographer, and philosopher.

**NORTON, Caroline Elizabeth Saral (Sheridan)**, afterwards **Lady Stirling-Maxwell**, b. 1808; d. 1877. Daughter of Thomas Sheridan, and granddaughter of Richard Brinsley Sheridan. In 1827 she married Mr. George Norton, but the union was an unhappy one. She wrote several successful novels. Of her poetry, "The Sorrows of Rosalie" appeared in 1829; "The Undying One," in 1831; "The Child of the Island," in 1845, and "The Lady of la Garaye," in 1863. She married Sir William Sterling-Maxwell three months before her death.

**O'LEARY, Ellen**, b. Tipperary, 1831; d. Dublin, 1889. Contributed to various Irish publications, and with her brother John O'Leary was active in the Fenian movement of 1864. After 1885 she made her home in Dublin. A collected edition of her poems was published, with a memoir, in 1890.

**O'SHAUGHNESSY, Arthur William Edgar**, b. London, 1844 (as given in his own M.S.); d. London, 1881. Connected with the British Museum, first holding a subordinate position in the Library, and afterwards being transferred to the Department of Natural History. Married Eleanor, the daughter of Dr. Westland Marston and sister of the blind poet, Philip Bourke Marston. "An Epic of Women" appeared in 1870; "Lays of France" in 1872; and "Music and Moonlight" in 1874. His posthumous poems, "Songs of a Worker," were published in 1881. A selection from his poems, edited by his friend, Mrs. Moulton, appeared in 1894.

**PALGRAVE, Francis Turner**, critic, b. 1824. Son of Sir Francis Palgrave, historian. Took his degree from Balliol College in 1847, and was elected Fellow of Exeter College. From 1850 to 1855 was vice-principal (under Dr. Temple, subsequently bishop of London) of the Training College at Kneller Hall. Became one of the secretaries of the Committee of Council on Education; and afterwards professor of Poetry at Oxford. In 1878, was created an honorary LL. D. of Edinburgh. Editor of admirable collections of poetry, and author of "Lyrical Dreams," 1871, and "The Vision of England," 1881. Died in London, 1897.

**PARKER, Gilbert**, b. Canada, 1862. Educated at the University of Trinity College, Toronto, and was afterwards a lecturer there in English literature. Studied for the Church, but owing to a severe illness went to the South Seas, where he joined the staff of the "Sydney Morning Herald," and was special commis-

sioner for that paper in the South Seas. Has published "Pierre and His People," 1892; "Mrs. Falchion," 1893; "The Translation of a Savage," 1894; "A Lover's Diary," 1894; "The Trail of the Sword," 1895. Well known in the United States by his novels, and a prominent contributor to American magazines.

**PARNELL, Frances Isabel (Fanny),** b. 1854; d. 1882. Sister of Charles Stewart Parnell and granddaughter of Charles Stewart, the historic commander of the U. S. frigate "Constitution." Her poems have never been collected.

**PATMORE, Coventry Kearsley Deighton,** b. Woodford, 1823. In 1844 brought out his first volume of poems; in 1847, became assistant librarian in the British Museum. Published "The Angel in the House," "The Betrothal," 1854, and "The Espousals," 1856. After his wife's death he retired from the Museum and has since lived at Hastings. "The Unknown Eros" appeared in 1877; "Amelia," and a collected edition of his poems, in 1878. Edited "The Children's Garland" in the Golden Treasury Series. D. Lynton, 1896.

**PATON, Sir Joseph Noel,** painter, b. Dunfermline, 1821. Studied at the Royal Academy, London. Twice succeeded in securing the prize at the Westminster Hall competitions; appointed Queen's Limner for Scotland, 1865; knighted in 1867, and made LL. D. of Edinburgh University in 1876. "Poems by a Painter" appeared in 1861, and "Spindrift" in 1867.

**PAYNE, John,** solicitor, b. 1842. Published "A Masque of Shadows," 1870; "Intaglios," 1871; "Songs of Life and Death," 1872; "Lautrec," 1878; and "New Poems, 1880." Translated, for the Villon Society, Villon's Poems, the "Thousand Nights and One Night," and "The Decameron." Is a most learned scholar, and a master of English prose, to which a skilful archaic quality lends artistic effect.

**PEACOCK, Thomas Love,** novelist, b. Weymouth, 1785; d. Lower Halliford, 1866. One of the best classical scholars of his time, though self-educated. Became the intimate friend of Shelley, and was his executor. Was connected with the India House as chief examiner from 1819 to 1856. Wrote several novels, of which "Headlong Hall," published in 1815, was the first. "Rhododaphne," a long poem, appeared in 1818; "Nightmare Abbey," in 1818; "Maid Marian," in 1822; "Gryll Grange," in 1860.

**PFEIFFER, Emily (Davis),** b. Wales, 1841; d. 1890. Daughter of Mr. R. Davis of Oxfordshire, an officer in the army. Lack of means prevented her receiving a systematic education. After a tour abroad she married Mr. Pfeiffer, a rich German merchant who settled in London. Though suffering for years from ill-health, she wrote, chivalrously encouraged by her husband, many volumes of poetry,

and contributed articles on "Woman's Work" to the "Contemporary Review."

**POLLOCK, Sir Frederick,** 3d Bart., barrister, b. 1845. Eldest son of Sir William Frederick Pollock, Bart. Fellow of Trinity College, Cambridge, 1868. Made Corpus Prof. Jur., Oxford, 1883, and Prof. of Common Law, Inns of Court, 1884. Also editor of the "Law Quarterly Review" and author of various legal works. Has written a book on Spinoza, and in verse, the witty "Leading Cases Done into English," 1876, from which "The Six Carpenters' Case," given in this Anthology, is taken.

**POLLOCK, Walter Herries,** editor, b. London, 1850. Brother of the preceding. Graduated from Trinity College, Cambridge, 1871. Called to the bar at the Inner Temple, 1874. Has lectured at the Royal Institution, London, and other places. Long the editor of the "Saturday Review." In addition to a volume of lectures and a novel, he has published "Verses of Two Tongues," "The Poet and the Muse," translated from A. de Musset, and "Songs and Rhymes," 1882.

**PRAED, Winthrop Mackworth,** parliamentarian, b. London, 1802; d. 1839. Entered Eton in 1814, and Trinity College, Cambridge, 1821. While at Eton, he published the "Etonian," and at both institutions was noted for his brilliant scholarship. The elegant and gifted pioneer of modern society-verse. Contributed to the "Quarterly Magazine." Entered Parliament in 1830. An edition of his poems was brought out by Rev. Derwent Coleridge, 1864.

**PROBYN, May.** Author of "Poems," 1881; "A Ballad of the Road and Other Poems," 1883; and works of fiction. Her verse was well received by the public. It is understood that, having entered an order of the Roman Catholic Church, for a time she ceased to write, but a new volume of her poetry has been announced.

**PROCTER, Adelaide Anne,** b. London, 1825; d. 1864. Daughter of Bryan Waller Procter, "Barry Cornwall." Her verses were first published over the signature of "Mary Berwick," and were sent to her father's friend, Charles Dickens, then editor of "Household Words." The success of her efforts led her to disclose her identity. She became a Roman Catholic and was indefatigable in charitable work. An enlarged edition of "Legends and Verses" was issued in 1861. "A Chaplet of Verses" appeared in 1862, and a complete edition of her poems, with an introduction by Charles Dickens, was issued not long after her death.

**PROCTER, Bryan Waller,** barrister, b. London, 1787; d. London, 1874. Educated at Harrow. He was called to the bar in 1831. Held the post of Commissioner of Lunacy from 1831 to 1861. His first work was published under the pen-name of "Barry Cornwall." Author of "Dramatic Scenes and Other Poems," 1819; "Mirandola," a play that had a successful run at Covent Garden, 1821; "A Sicilian

Story," 1821; "Flood of Thessaly," 1823; "English Songs," 1832; and memoirs of Shakespeare, Lamb, and others. A natural and exquisite song-writer, associated in literary annals with our traditions of Lamb, Hunt, Lauder, Keats, Shelley, and the post-Georgian school. Cp. "Victorian Poets," chap. iii.

**QUILLER-COUCH, Arthur Thomas**, romancer, b. Bodwin in Cornwall, 1863. Educated at Clifton College and Trinity College, Oxford. Has published "The Splendid Spur," 1889; "The Delectable Duchy," 1893; "Green Bays" and "The White Moth" (verse), 1893.

**RADFORD, Dollie**, b. 1858. Author of "A Light Load," 1891; "Songs and other Verses," 1895. Was Miss Dollie Maitland before her marriage to the well-known writer Ernest Radford.

**RANDS, William Brighty**, b. 1823; d. 1880. Wrote under the pseudonyms of "Henry Holbeach," "Matthew Browne," and "Timon Fielding." Was reporter in the Committee Rooms of the House of Commons. Wrote "The Literary Lounger" in the "Illustrated Times"; contributed to other periodicals. "Lilliput Levee" appeared in 1864; "Chaucer's England," in 1869; "Lilliput Lectures," in 1871.

**RHYS, Ernest**, editor, b. London, 1859. Educated at schools in Bishop Stotford and Newcastle-on-Tyne. Became a mining engineer, and followed his profession in County Durham, but after awhile devoted himself to letters. Having resided as a boy in South Wales, he has paid special attention to the translation of Welsh literature. Editor of the "Camelot Series," sixty-five volumes, 1885-90, of popular reprints and translations. Author of "The Great Cockney Tragedy," 1891; "A London Rose and Other Rhymes," 1894; "Life of Sir Frederick Leighton, P. R. A.," 1895. Member of the Rhymers' Club, and a contributor to its "First" and "Second Books," 1893-94.

**ROBERTS, Charles George Douglas**, professor, b. New Brunswick, 1860. The son of a clergyman, he was educated at home under his father's instruction, and at the University of New Brunswick. Was made head master of Chatham Grammar School in 1879. Two years later edited the Toronto "Week" for a short time. In 1885 became professor of Modern Literature in King's College, Windsor, N. S. Author of "Orion and Other Poems," 1880; "In Divers Tones," 1887; "Songs of the Common Day," 1893. Has now resigned his professorship to devote himself more freely to literature. He has been an influential leader of the new and promising Canadian group of writers.

**ROBERTS, Jane Elizabeth Gostwycke**, b. Westcock, New Brunswick. Sister of C. G. D. Roberts.

**ROBINSON, A. Mary F.**—See *A. M. F. Darmesteter*.

**RODD, Rennell**, diplomatist, b. 1858. His poem on Sir Walter Raleigh won for him the

Newdigate prize at Oxford, in 1880. Appointed to the Berlin Embassy in 1884, and afterwards connected with the Legation at Athens. In addition to "Feda and Other Poems," 1886, has published some volumes of verse and two prose works.

**ROPES, Arthur Reed**, b. near London, 1859. Son of an American merchant, who settled in England, and nephew of John C. Ropes, the writer on military history. Fellow of King's College, Cambridge, 1884-90. Published "Poems" in 1884, and has since written lyrics for the stage under the name of "Adrian Roos." Edited, also, selections from the letters of Lady Mary Wortley Montagu.

**ROSCOE, William Caldwell**, b. Liverpool, 1823; d. 1859. Took his degree at University College, London, 1843. Called to the Bar, 1850, but owing to ill-health he was obliged to give up practice. His "Poems and Essays," in two volumes, were edited with a memoir, by his brother-in-law, Richard Holt Hutton, after his death.

**ROSSETTI, Christina Georgina**, b. London, 1830; d. London, 1894. Daughter of Gabriel Rossetti, an Italian political exile and distinguished student of Dante, and sister of Dante Gabriel Rossetti. In the front rank of modern women poets. Her later work is devotional in sentiment, and consists chiefly of poetical commentaries on religious subjects. Collective editions of her poems have been published in England and America. Author of "Goblin Market and Other Poems," 1842; "The Prince's Progress and Other Poems," 1866; "Sing-Song, a Nursery Rhyme-book," 1872; "Annus Domini, a Collect for Each Day of the Year," 1874; "A Pageant and Other Poems," 1881; "Letter and Spirit, Notes on the Commandments," 1883; "Time Flies, a Reading Diary," 1885.

**ROSSETTI, Dante Gabriel (Gabriel Charles Dante)**, painter, b. London, 1828; d. Westgate-on-Sea, 1882. Son of Gabriel Rossetti and brother of Christina Rossetti. Educated at King's College School; studied art at the Royal Academy Antique School and in Ford Madox Brown's studio. He was confessedly the leader and exemplar of the Pre-Raphaelite School, both in painting and poetry. In 1850, with the assistance of a few associates of the Pre-Raphaelite Brotherhood, he founded "The Germ," which was the organ of the order, and in which "The Blessed Damozel" appeared in 1850. His pictures are distinguished by the same subtle quality that marks his verse, and exercised as great an influence in art as the latter did in literature. His "Early Italian Poets," a translation, appeared in 1861; "Poems," in 1870; "Dante and His Circle," also a translation, in 1874; and "Ballads and Sonnets," in 1881. Cp. "Victorian Poets," chap. x and p. 439.

**ROSSLYN, 4th Earl of, Francis Robert St Clair Erskine**, b. 1833; d. 1890. Published his "Sonnets" in 1883.

**RUSKIN, John**, critic and virtuoso, and Slade Professor of Fine Arts at Oxford, b. London, 8 Feb., 1819; d. Brentwood, near Coniston, 20 Jan., 1900. Educated at Oxford, where he took the Newdigate prize in 1829. Devoted himself to art, and in 1843 published the first volume of "Modern Painters," which work finally consisted of five volumes, illustrated by himself. Besides many noble books on the fine arts, composed in his fervent and cumulative style, he published two architectural treatises. His writings often involved a criticism of life, from an idealist's point of view, and bore upon social problems. Under the title "Praeterita," 1885-1889, he issued what is practically his autobiography.

**RUSSELL, George William** ("A. E."), b. Durgan, a town in the North of Ireland, 1867. Moved to Dublin with his family at the age of ten. Formed the acquaintance of a group of literary people, of which W. B. Yeats and Katharine Tynan were conspicuous members. He studied art for a short time. His poems have been published under the initials "A. E." "Homeward Songs by the Way" was reissued in the United States, 1895.

**RUSSELL, Percy**, Australian journalist and poet, now living in London. Author of "King Alfred and Other Poems," 1880; "My Strange Wife," 1886.

**SAVAGE-ARMSTRONG, George Francis**, b. County Dublin, 1845. Educated at Trinity College, Dublin. Professor of History and English Literature in Queen's College, Cork, and a professor of the Queen's University, Ireland. Edited the works of his deceased brother, Edmund J. Armstrong, with a biography. Made Litt. D., Queen's University, 1882, and is a Fellow of the Royal University of Ireland. Author of many poetical works, among which are "Poems, Lyrical and Dramatic," 1879; "Ugone, a Tragedy," 1870; "The Tragedy of Israel" (a trilogy), 1872-76; "Stories of Wicklow," 1886; "One in the Infinite," 1891. An edition of all his poetry, in 10 volumes, was issued in 1892. (D. 1906.)

**SCHUYLER-LIGHTHALL, William Douw**, advocate, b. Hamilton, Ontario, 1857. Published several volumes on Canadian national life. "Thoughts, Moods, and Ideals," a small book of verse, was printed for private circulation in 1887. He also edited "Songs of the Great Dominion," 1889.

**SCOTT, Clement William**, dramatist and dramatic critic, b. Hoxton, London, 1841. Son of Rev. William Scott. Educated at Marlborough College, Wiltshire. Appointed to a clerkship in the War Office, 1860, and in 1879 retired on a pension. Has contributed to many of the leading English periodicals. Became dramatic critic to the London "Daily Telegraph" in 1879. "Lays of a Londoner" appeared in 1882; "Lays and Legends," in 1888. Is the author of several successful plays, among which are "The Cape Mail," "Odette," and

"Sister Mary," in which he collaborated with Wilson Barrett. (D. London, 1904.)

**SCOTT, Duncan Campbell**, b. Ottawa, 1862. Lived in Ottawa, and subsequently in Quebec, until 1879, when he entered the Indian Department of the Civil Service, and is now chief clerk of that department. He published "The Magic House" in 1893.

**SCOTT, Frederick George**, clergyman, b. 1861. In charge of a church at Drummondville, Quebec. Author of "The Soul's Quest," 1888, and "My Lattice and Other Poems," 1894.

**SCOTT, William Bell**, painter and etcher, b. near Edinburgh, 1811; d. Ayrshire, 1890. Educated at the Edinburgh High School and studied art at the Government Academy and the British Museum. Established a Government art school at Newcastle, 1844. His early poems appeared in the Edinburgh magazines. "Poems of a Painter" was published in 1854, and "A Poet's Harvest Home" in 1882. His personal reminiscences, largely concerned with the Pre-Raphaelite group of poets and painters, were published after his death.

**SHAIRP, John Campbell**, critic, b. Linsithgowshire, 1819; d. 1885. Educated at Glasgow and Oxford. Assistant professor at Rugby and afterward professor of Humanity at the University of St. Andrews. In 1864 published a volume of poems, "Kilmahoe, a Highland Pastoral," and in 1868, "Studies in Poetry and Philosophy." Principal of the united college of St. Salvador and St. Leonard in the University of St. Andrews. Elected Professor of Poetry at Oxford in 1877.

**SHANLY, Charles Dawson**, journalist, b. Dublin, Ireland, 1811; d. Florida, U. S., 1875. Educated at Trinity College, Dublin. Went to Canada and finally to New York, where he wrote regularly for the newspapers and magazines, but is claimed as a Canadian poet.

**SHARP, William**,<sup>1</sup> author and critic, b. Garthland Place, Scotland, 1856. Educated at the University of Glasgow. In youth was intimate with Dante Rossetti, whose biography he wrote, 1882, as also that of Browning in after years. His travels have been extensive, including a sojourn in Australia, and visits to Continental Europe, Northern Africa, and the United States. His earliest book of poetry was "The Human Inheritance, Transcripts from Nature, and Other Poems," 1882. Since this have appeared: "Earth's Voices," 1884; "Romantic Ballads," 1888; "Sospiri di Roma," 1891; "Flower of the Vine," 1892, an American reprint of the last two works; and "Vistas," 1894, weirdly symbolic dramas, but of an individual cast. Has written several novels, etc., and is editor of the "Canterbury Poets" series. (D. Sicily, 1905.)

**SIGERSON, Dora**, b. Dublin, 187-. Daughter of Dr. George Sigerson, the writer and balladist. Author of "Verses," 1893. Now Mrs. Clement Shorter.

<sup>1</sup> See Addenda, p. 710.

**SIMMONS, Bartholomew, b.** Kilworth, Ireland, 18—; d. 1850. Obtained a situation in the Excise Office, after removing to London. Contributed to various magazines. Published "Legends, Lyrics, and Other Poems," 1843.

**SINNETT, Percy F., b.** Norwood, South Australia, 18—; d. North Adelaide, at the age of twenty-two. He wrote a number of political poems. "The Song of the Wild Storm-Waves" was written, when he was eighteen, on the loss of the "Tararua."

**SKIPSEY, Joseph, b.** near North Shields, 1832. Much of his life, since his seventh year, has been spent in the coal-pits, at hard physical labor. "A Book of Miscellaneous Lyrics," published in 1878, attracted the attention of the Pre-Raphaelite poets. In 1886, "Carols from the Coalfields," was issued, and in 1892, "Songs and Lyrics."

**SLADEN, Douglas Brooke Wheelton, man of letters, b.** London, 1856. Studied at Cheltenham and Oxford, went to Australia, 1879, and for a time was professor of History in the University of Sydney. From 1882 to 1890 he published many volumes of poems, among them: "Frithjof and Ingebjorg," 1882; "Australian Lyrics," 1883, 1888; "A Poetry of Exiles," 1884; "A Summer Christmas," 1885; "In Cornwall and Across the Sea," 1885; "Edward the Black Prince" (drama), 1886; "The Spanish Armada," 1888. Editor of Australian and Canadian Anthologies, which have been of service to the present work. An extensive traveller and industrious writer, he latterly has paid more attention to prose, his books "The Japs at Home," and "On the Cars and Off" (Canadian travel), 1894, having been well received, — to which he has added a novel, "A Japanese Marriage," 1895. Is honorary secretary of the Authors' Club, London.

**SMEDLEY, Menella Bute, b.** 1820; d. 1877. Her delicate health made it necessary for her to reside for many years at Tenby, a seacoast town. She published three volumes of verse, many of the poems in "Child-World" and "Poems Written for a Child," and several successful prose tales.

**SMITH, A. C., clergyman.** Was in charge of a Presbyterian church in Victoria, Australia, but afterward moved to Queensland.

**SMITH, Alexander, b.** Kilmarnock, 31 December, 1829; d. 1867. While he was a pattern designer at Glasgow, some of his verse was published in the "Glasgow Citizen" and afterwards in the "British Critic." In 1852 "The Life Drama" came out and made a sensation. (See *W. E. Aytoun*.) He became secretary to the University of Edinburgh in 1854. Edited an edition of Burns, and with Mr. Sidney Dobell wrote "Sonnetts on the Crimean War." "City Poems" appeared in 1857; "Edwin of Deira," in 1861.

**SMITH, Walter C., clergyman, b.** 1824. Since 1876 has been pastor of the Free High Church, Edinburgh. Author of the following

books of poetry, some of which have passed through several editions: "Olrig Grange," "Borland Hill," "Hilda," "Raban," "Bishop Walk and Other Poems," also of "North Country Folk," 1883; "Kildrostan, a Dramatic Poem," 1884; "A Heretic," 1891.

**SOUTHESK, Earl of, (Sir James Carnegie, 6th Earl of Southesk, Scotland, and Baron Balnharard, U. K.), b.** 1827. Author of "Herminius: a Romance," 1862; "Jonas Fisher: a Poem in Brown and White," 1876; "Meda Maiden," 1877; "The Burial of Isis, with Other Poems," 1884.

**STANLEY, Arthur Penrhyn, divine, b.** Alderly, Cheshire, 1815; d. London, 1881. Educated at Rugby and Oxford, where he was distinguished for scholarship. For twelve years tutor in the University. Canon of Canterbury and of Christ Church, and Professor of Ecclesiastical History at Oxford. In 1863 was appointed to the Deanery at Westminster, and in the same year married Lady Augusta Bruce, daughter of the 7th Earl of Elgin. Published several prose works but no collected edition of his poems.

**STEPHEN, James Kenneth, "J. K. S.," b.** 1859; d. London, 1892. Son of Sir James Fitzjames Stephen. Educated at Eton and at King's College, Cambridge. A Fellow of King's, and for a time tutor of Prince Albert Victor. Called to the Bar at the Inner Temple, 1884. Author of "International Law and International Relations," 1885; "Lapsus Calami," 1891, which reached its fourth edition in the same year; and "Quo, musa, tendis?" 1891.

**STEPHENS, James Brunton, instructor, b.** Linlithgowshire, Scotland, 1835. Emigrated to Queensland, 1866. At one time head master in one of the State schools. Author of "Miscellaneous Poems," 1880; "Convict Once and Other Poems," 1885.

**STERLING, John, b.** Kames Castle in Bute, 1806; d. 1844. Educated at Glasgow University and Trinity College, Cambridge. For a time editor of the "Athenaeum." Ordained curate in 1834, but owing to ill-health soon gave up his orders. Published "Poems" in 1839, and "Strafford," a drama, in 1843. After his death his essays and tales were collected and edited by Archdeacon Hare. The memoir prefixed to these caused Thomas Carlyle, who was his intimate friend, to write the "Life of John Sterling."

**STEVENSON, Robert Louis Balfour, novelist, b.** Edinburgh, 1850; d. in Samoa, 1894. Grandson of Robert Stevenson, an eminent engineer. His people having been engineers to the Board of Northern Lighthouses for three generations, he was at first trained for the same profession. Called to the bar in 1875, but after a short practice abandoned it. Owing to ill-health, much of his time was spent in travelling, until he finally built for himself a picturesque tropical home near Apia, in the

**Samoa Islands.** The best of his prose romances and his eminence among recent writers of fiction are familiar to all readers of English literature. In verse he published "A Child's Garden of Verses," 1885; "Underwoods," 1887; "Ballads," 1890. The noble Edinburgh edition of his Complete Works, in 20 volumes, was just beginning to appear at the time of his lamented death.

**SWAIN, Charles,** song-writer, b. Manchester, 1803; d. 1874. Was an engraver in his native place. Contributed to the "Literary Gazette," and published "Metrical Essays," 1827; "The Mind and Other Poems," 1831; "Dramatic Chapters and Other Poems," 1847; "English Melodies," 1849; "The Letters of Laura d'Auverne and Other Poems," 1853; besides several later volumes of verse.

**SWINBURNE, Algernon Charles,** b. Pimlico, 5 April, 1837. Son of Admiral Swinburne, and on his mother's side, grandson of the 3d Earl of Ashburnham. Educated at Balliol College, Oxford, where he contributed to "Undergraduate Papers," edited by John Nichol. Left Oxford, 1860, without taking his degree, but is distinguished for his command of the Greek and Latin tongues, and the languages and literatures derived from them. Like Shelley, was from the first devoted to liberty and republicanism. The friend and eulogist of Landor, Mazzini, and Hugo, he has been the lyrical of revolutionary struggles in Italy and other lands, though impulsively patriotic where British supremacy is at stake. His early plays, "The Queen Mother" and "Rosamond," appeared in 1860. "Atalanta in Calydon," a classical drama, 1865, displayed his unrivalled rhythmical genius, and of itself placed him at the head of the new poets. "Poems and Ballads," 1866, a collection of his lyrics to that date, excited the criticism of moralists, and the poet defended himself in the pamphlet, "Notes on Poems and Reviews." Titles of various later poetical works are as follows: "Ode on the Proclamation of the French Republic," 1870; "Songs before Sunrise" (a majestic series of lyrics), 1871; "Songs of Two Nations," 1875; "Eretheus" (another *nova antica*), 1876; "Poems and Ballads." Second and Third Series, 1878, 1889; "Songs of the Spring-Tides," 1880; "Tristram of Lyonesse," 1882; "A Century of Rondels," 1883; "A Midsummer Holiday," etc., 1884; "Marino Faliero" (drama), 1885; "Astrophel and Other Poems," 1894. His trilogy of Mary Stuart consists of three dramas: "Chastelard," 1865; "Bothwell," 1874; "Mary Stuart," 1881. Author, also, of many learned, critical, often controversial, literary essays and studies, written in a swift and eloquent style. Though Mr. Swinburne is of a somewhat delicate physique, no modern writer has surpassed him in the extent and vigor of his printed works. Since the deaths of Tennyson and Browning, he has been, in the common judgment of his guild, the poet best qualified by genius and achievements to

inherit the laureateship. Cp. "Victorian Poets," ch. xi, and pp. 434-439. [E. C. S.]

**SYMONDS, John Addington,** critic and essayist, b. Bristol, 1840; d. Rome, 1893. Educated at Harrow and at Balliol College, Oxford, and was made Fellow of Magdalen, 1862. Although a life-long sufferer from nervous maladies which forced him to travel continually in search of a fostering climate, his activity in literary work was unflagging, and he produced sketches of travel, biographies, critical studies in art and literature, and several volumes of verse. A biography of him has been compiled from his journal and letters by his friend Horatio F. Brown. Among his poetical works are "The Sonnets of Michael Angelo and Campagna," 1878; "Animi Figura," 1882; "Wine, Women, and Song," a collection and translation of the songs of the mediæval Latin students, 1884. His great prose work is the "Renaissance Work in Italy," 1875-86.

**SYMONS, Arthur,** critic, b. Wales, 1865. A contributor to the "Academy" and other periodicals. Published "Days and Nights," 1889; "Silhouettes," 1892.

**TAYLOR, Sir Henry,** b. 1800; d. 1886. He went to sea as a midshipman in 1814, but left the service at the end of the voyage. In 1823 he entered the civil service at the Colonial Office, London. In consideration of his official work and as a reward for his achievements in literature, he was made a Knight Commander of the Order of St. Michael and St. George in 1869. He published "Isaac Comnenus" in 1827; "Philip Van Artevelde," 1834; "Edwin the Fair," 1842; "Poems," 1845; "The Eve of the Conquest and other Poems," 1847; "Notes from Books," 1849; "A Sicilian Summer," 1850; "St. Clement's Eve," 1862; and his notable Autobiography in 1886.

**TAYLOR, Tom,** dramatist, b. Sunderland, 1817; d. 1880. Educated at the Universities of Glasgow and Cambridge. Author of "The Ticket-of-Leave Man," and a series of historical plays. Editor of "Punch," 1874-80, and art critic to the "Times" and "Graphic."

**TENNYSON, Alfred,** 1st Lord ("Baron Tennyson, of Aldworth, Surrey, and Farringford, Freshwater, Isle of Wight," *Burke's Peerage*, 1892), — poet-laureate of England, and chief of the Victorian composite or "idyllic" school, — b. Somersby, Lincolnshire, 6 August, 1809; d. Aldworth House, Haslemere, Surrey, 6 October, 1892. Through his father, Rev. G. C. Tennyson, Rector of Somersby, he was of ancient Norman lineage. To a secluded and observant life in youth, passed with his poet-brothers in Lincolnshire and near the sea, we owe much of the landscape, atmosphere, and truth to nature, of his poetry, and its exquisitely idyllic, rather than dramatic, characteristics. With Charles Tennyson, he brought out the "Poems by Two Brothers," now so rare, in 1827. Entering Trinity College, Cambridge, 1828, he there became attached to Arthur Henry



Hallam, against whom as a competitor he won the Newdigate Prize by his poem, "Timbuctoo," 1829. During his college years he wrote much verse (some of which first saw the light half a century later), and published "Poems, Chiefly Lyrical," 1830, in which volume his distinctive quality was indicated. It was, however, the "Poems," 1832-33, that more clearly bore the signs of coming greatness, and included some of his still most cherished pieces. On the whole, this volume was Pre-Raphaelite, and, though it preceded the rise of the group known by that name, equalled in the archaic beauty of certain ballads the extreme reach afterward attained by poets who could not follow Tennyson's advance to the higher and broader domains of song. The poet left Cambridge without his degree, about March, 1831, and certainly not yet appreciated by critics and the public, — to whom he made no further appeal until 1842, when the two-volume edition of his "Poems," containing so many of his finest lyrics and idylls, brought him universal recognition. In 1845 he was awarded a yearly pension of £200 by the Queen. His next works were "The Princess," 1847, and "In Memoriam," 1850. The masterpiece last named, an elegiac poem in memory of Hallam, is at the highest mark of its author's mature wisdom and genius; it reflects the utmost advance of speculative religious thought and scientific research at the date of its production, and is both the sweetest and the noblest intellectual poem of the typical "Victorian Epoch." Wordsworth having passed away, the laureateship was awarded to Tennyson in 1850, and by these two masters that office was reinvested with a dignity which had been unknown by it since the Elizabethan age. The laureate's "Ode on the Death of the Duke of Wellington," and other national lyrics, were included with "Maud and Other Poems," 1855. Of his epical romances, "Idylls of the King," begun with the early "Morte d'Arthur," four parts appeared in 1859, and brought him to the height of renown. The series was finally completed in 1885. In 1855 Oxford gave him the degree of D. C. L., and he was elected, 1859, to an honorary fellowship of his own college, Trinity, Cambridge. Was made F. R. S. in 1865. The most noted of his later volumes, other than dramatic, are: "Enoch Arden," 1864; "Ballads and Other Poems," 1880; "Tiresias and Other Poems," 1885; "Locksley Hall, Sixty Years After," 1886; "Demeter and Other Poems," 1889; "The Death of Cennone," etc., 1892. Several of these books exhibit much of the lyrical freshness and beauty of his earlier song, reinforced by imagination, wisdom, and mental power. But throughout his work the expression of the "master-passion" is at most one of reserve, and there is a lack of the gift to combine and put in action types of human personality. It was not strange, then, that his repeated efforts to compose enduring dramas were unsuccessful, judged by the standard of his other productions. His successive plays, of course, were skillfully arranged and

intellectually wrought, and some of them, brought out by Irving, had every advantage of the English stage; but they were the tours-de-force of a perfect artist, and essentially undramatic, from first to last of the following series: "Queen Mary," 1875; "Harold," 1876; "The Falcon" and "The Lover's Tale," 1879; "The Cup," 1881; "The Promise of May," 1882; "Becket," 1884; "The Foresters," 1892. In 1884, Tennyson was raised to the peerage. No conferred title could increase his name and fame, but his new station, in view of his liberal conservatism and intensely English allegiance, and as the logical recognition of genius, — whether military, political, or creative, — in a monarchical country, was one plainly within his liberties to accept for himself and his inheritors. After many years' residence at Farringford, Isle of Wight, — near which a beacon is to be erected by English and American subscribers, — he died at Aldworth, full of honors such as no English poet had received before him. He was buried, 12 October, 1892, near the grave of Chaucer, in Westminster Abbey the fit resting-place of a bard and laureate, "certainly to be regarded, in time to come, as all in all, the fullest representative of the refined, speculative, complex Victorian age." *Cp. F. Tennyson, C. Tennyson Turner, A. H. Hallam.* See, also, "Victorian Poets," chh. v and vi, and pp. 417-424. [E. C. S.]

**TENNYSON, Charles.** — See *Charles Tennyson Turner*.

**TENNYSON, Frederick, b. Louth, 1807** An elder brother of Alfred Tennyson. Educated at Eton and Trinity College, Cambridge. Married an Italian girl and lived in Florence but returned to England in 1839 and took up residence in Jersey. Author of "Days and Hours," 1854; "The Isles of Greece," 1890 "Daphne and Other Poems," 1891; "Poems of the Day and Year," 1895. Died in London, 1892.

**THACKERAY, William Makepeace,** one of the two greatest Victorian novelists, b. C. Cutha, 1811; d. London, 1863. After his early childhood in India, was sent to England, and to the Charterhouse School; then passed a year at Trinity, Cambridge, but left without a degree, wishing to become an artist. His knack as a draughtsman, however, and his student life in Paris, combined merely to aid him in his literary career upon which circumstances, and the bent of his true genius, were soon to stand him. As Dickens made his novels profit by youthful acquaintance with low life, and by his service as a law-clerk and newspaper-reporter so Thackeray's novels of society would have been impossible but for his good birth and breeding, his touch of university and studio life and his travel on the Continent. As an author he began by contributing to "Fraser's," 1837-42, a series of writings, among which the "Yellowplush Papers," and the really powerful "Luck of Barry Lyndon," of themselves would place him among the foremost of modern satirists. He also wrote for "Punch," wherein it

"Ballads of Policeman X." appeared, 1842. In fact, beside his ability to illustrate his story effectively, if faultily, with drawings of his own, he had equally a turn for verse, was a born balladist, and his poems—avowedly "minor" pieces—are delightful with the mirth and tenderness of his rich nature. In 1855, he gathered them, from his own books and from various periodicals, into a little volume published simultaneously in England and America. Was the first editor of the "Cornhill," 1859-62. Of his greater work in fiction, the masterpieces are: "Vanity Fair," 1848; "Pendennis," 1850; "Henry Esmond," 1852; "The Newcomes," 1854 [E. C. S.]

**THOM, William**, the "Inverary poet," b. Aberdeen, 1798; d. Dundee, 1848. For many years a weaver in humble circumstances. The publication of a poem in the "Aberdeen Herald," 1841, called attention to his talent. Through the influence of friends he visited London, where he was warmly received. Published "Rhymes and Recollections of a Handloom Weaver" in 1844.

**THOMPSON, Francis**, b. about 1859. Was educated at a Catholic college and was urged by his family to become a medical student. Believing that literature offered the only suitable career for him, he left home and underwent great privations in the pursuit of his chosen calling. His poetry was collected and published in 1894 under the title of "Poems," and was followed by another volume, "Sister-Songs: an Offering to Two Sisters," 1895. (D. 1908.)

**THOMSON, James**, b. Port Glasgow, 1834; d. London, 1882. He was assistant schoolmaster at an army station, and later a clerk in a solicitor's office. Subsequently he visited the United States in the interests of a mining company and, returning in a short time from that mission, he went to Spain as the representative of the "New York World" during the Carlist insurrections. A singular, but undoubted genius, whose life and death were infelicitous, but who has left his mark on English verse. Author of "The Doom of a City," 1857; "Sunday at Hampstead," 1863; "Sunday up the River," 1868; "The City of Dreadful Night," 1874; "Vane's Story," 1880; "Insomnia," 1882. Cp. "Victorian Poets," pp. 435-437.

**THORNBURY, George Walter**, man of letters, b. 1828; d. 1876. Son of a London solicitor. When seventeen, contributed a series of prose articles to the "Bristol Journal." Published his first volume of verse, "Lays and Legends, or Ballads of the New World," in 1851. This was followed by one or two prose works, after which he spent some time in travelling, in the East. In 1857, issued his best volume of poetry, "Songs of the Cavaliers and Roundheads," and in 1875, "Legendary and Historic Ballads." His prose writings were continuous.

**TODHUNTER, John**, physician, b. Dublin, 1839. Educated at Trinity College, Dublin,

and at Paris and Vienna. Took his medical degree in 1866, but is chiefly devoted to letters. Professor of English Literature at Alexandra College, Dublin, from 1870 to 1874. Among his published works are "Laurella and Other Poems," 1876; "Forest Songs," 1881; "Helena in Troas," a drama, 1886; "The Banshee and Other Poems," 1888.

**TOMSON, Graham R.**—See *Rosamund Marriott Watson*.

**TOWNSHEND, Chauncey Hare**, b. 1800; d. 1868. Educated at Trinity Hall, Cambridge, and took the degree of M. A. in 1824. Author of "Jerusalem," 1828; "Sermons in Sonnets, with Other Poems," 1851; "The Shell Gates," 1859.

**TRENCH, Richard Chenevix**, divine, b. Dublin, 1807; d. 1886. Was educated at Harrow and Cambridge. Dean of Westminster and Archbishop of Dublin, 1864-1884. Author of "The Study of Words," 1851; "English, Past and Present," 1855; and other prose works. His poems were collected and published in 1865.

**TURNER, Charles Tennyson**, clergyman, b. 1808; d. Cheltenham, 1879. Elder brother of Alfred, Lord Tennyson. In 1827, "Poems by Two Brothers," written by himself and Alfred, was published. He was graduated at Trinity College, Cambridge, 1832; and ordained in 1835. Became vicar of Grasby. Married Louisa Sellwood, sister of Lady Tennyson, in 1836. In 1835, by the death of his great-uncle, Samuel Turner, he succeeded to the estate of Caistor and took the name of Turner. An authoritative collection of his sonnets was published in 1880, after his death.

**TYNAN, Katharine**.—See *Katharine Tynan Linkson*.

**TYRWHITT, Reginald** (or Richard?) St. John, clergyman, b. about 1826. Was graduated at Oxford, 1849. Vicar of St. Mary Magdalen, Oxford, 1858-72. Author of several works upon symbolic art, etc., and of "Free Field Lyrics, chiefly Descriptive," 1888.—Owing to the lateness with which the foregoing notes were obtained, the spirited hunting-ballad by this poet is somewhat out of chronological order, among the selections from Victorian "Balladists and Lyrists." D. Oxford, 1895.

**VEITCH, John**, philosopher and critic, b. Peebles, near Edinburgh, 1829; d. there, 1894. Educated at the Grammar School and the University of Edinburgh. Professor of Logic, Metaphysics, and Rhetoric, in the University of St. Andrews, and afterwards of Logic in Glasgow University. Prose writer and author of "The Tweed and Other Poems," 1875; "Merlin and Other Poems," 1889.

**VELEY, Margaret**, b. 1843; d. 1887. Daughter of Augustus Charles Veley, a solicitor in Braintree, Essex. Began writing verse at an early age. Contributed both prose and poetry to the leading periodicals of London and Amer-

ica. Her poems were collected and published in 1880, with a biographical preface by Leslie Stephen.

"VIOLET FANE." — See *Lady Currie*.

**WADDINGTON, Samuel**, b. Boston Spa, Yorkshire, 1844. Took his degree from Brasenose College, Oxford, 1865. Obtained an appointment at the Board of Trade. In 1881, published "English Sonnets by Living Writers." His first book of original verse appeared in 1884, entitled "Sonnets and Other Verse."

**WADE, Thomas**, dramatist, b. 1805; d. Jersey, 1875. Issued his first volume of verse in 1825. Was a friend of W. J. Linton, and one of the band of radicals and poet-reformers who flourished in 1836-50. Wrote several dramas, some of which were played with success at Covent Garden. Edited "The British Press" and contributed to "The National" and other periodicals. Issued "Mundi et Cordis Carmina," a collection of poems, in 1835; "The Contention of Death and Love," "Helena," "The Shadow-Seeker," 1837; "Prothanasia," 1830.

**WALKER, William Sidney**, scholar and critic, b. Pembroke, South Wales, 1795; d. 1846. Educated at Eton and at Trinity College. When but seventeen wrote an epic poem, "Gustavas Vasa." Later, he edited a "Corpus Poetarum Latinorum." His Shakespearean notes appeared in 1854 and 1860, and his "Poetical Remains" in 1852.

**WALLER, John Francis**, barrister, b. Limerick, 1810; d. 1894. Author of a number of poems, but is more widely known as a critic and essayist.

**WARREN, John Leicester**. — See *Lord De Tabley*.

**WATSON, Rosamund Marriott** ("Graham B. Tomson"), b. London, 1860. Under the latter designation she gained her repute as the author of "The Bird-Bride, a Volume of Ballads and Sonnets," published in 1889; "A Summer Night and Other Poems," 1891; "After Sunset," 1895. Has edited several anthologies. This poet announces that hereafter her writings will appear with the signature, "Rosamund Marriott Watson." Has contributed to English and American periodicals under the name of "R. Armytage."

**WATSON, William**, b. Burley-in-Wharfedale, 1858. The latter part of his childhood and early manhood were spent near Liverpool. In 1875 some of his poems appeared in "The Argus," a Liverpool periodical. "The Prince's Quest and Other Poems" was published in 1890. "Epigrams" was issued in 1884. In 1885, he contributed to the "National Review" a sonnet-sequence, "Ver Tenebrosum." Came into high repute through his stately and imaginative poems on Wordsworth, Shelley, and Tennyson, the last of which is reprinted in this Anthology. His collected "Poems" appeared

in 1893, followed by "Odes and Other Poems," 1894.

**WATTS (DUNTON), Theodore**, critic, b. St. Ives, 1836. Trained as a naturalist, but afterwards studied law, and passed his examination in 1863. Has resided chiefly in London. Intimately associated with D. G. Rossetti and others of the Pre-Raphaelites, and now a devoted friend and companion of Mr. Swinburne. Contributed articles to the "Encyclopædia Britannica," expounding the principles of the "Romantic movement," the Nature of Poetry, etc. Contributed to the "Nineteenth Century" and the "Examiner," and is leading critic of the "Athenæum" in poetry and the arts. Author of "The Coming of Love," 1897; "Aylwin," 1898; "Christmas at the Mermaid," 1901.

**WAUGH, Edwin**, "the Laureate of Lancashire," b. Rochdale, 1818; d. 1890. A printer and bookseller, who finally devoted himself to literature, and won regard by the truth to nature of his poems in the Lancashire dialect, and by his local tales and sketches. Author of "Lancashire Sketches," "Poems and Lancashire Songs," etc., and much other prose and verse. His complete works, in 10 volumes, were published 1881-83.

**WEATHERLY, Frederic Edward**, barrister, b. Portishead, 1848. Published his first volume of verse, "Muriel and Other Poems," 1870. Took his degree from Brasenose College, Oxford, 1871. Called to the Bar, 1887. Many of his lyrics have been set to music by leading composers and are very popular. He has also written librettos, and several books for children.

**WEBSTER, Augusta (Davies)**, b. Poole, Dorsetshire, 1840; d. 1894. Daughter of Vice-Admiral George Davies. In 1860 published "Blanche Lisle and Other Poems," using the pseudonym "Cecil Home." In 1863 married Mr. Thomas Webster, Fellow and Law Lecturer of Trinity College, Cambridge, but now a solicitor in London. "A Woman Sold and Other Poems" appeared in 1867. Author of several metrical dramas, and of some fine translations of Greek tragedies. "In a Day," a drama, appeared in 1882.

**WEIR, Arthur**, banker, b. Montreal, 1864. Educated at Montreal High School and McGill University. Held editorial positions on Canadian newspapers for several years, and then became an analytical chemist, but gave up science to enter his father's bank. "Fleurs de Lys" appeared in 1887, and "The Romance of Sir Richard, Sonnets, and Other Poems" in 1890.

**WELCH, Sarah**. Lives in Adelaide, South Australia, and is a nurse in hospitals. Author of "The Dying Chorister, and the Chorister's Funeral," 1879.

**WELDON, Charles**, 18—-1856. In Linton and Stoddard's "English Verse," Weldon is set down as an Englishman, whose poems ap-

peared over the signature "O. O." in the New York "Tribune," 1850-56.

**WELLS, Charles Jeremiah**, b. 1800; d. Marseilles, 1879. In his youth became acquainted with the Keats brothers, and with R. H. Horne. In 1822 he published, anonymously, "Stories after Nature," and in 1824, "Joseph and His Brethren, a Scriptural Drama: in Two Acts," using the pseudonym "H. L. Howard." This was revived in 1876, with an introduction by Mr. Swinburne. Practised law early in life, and at one time held a professorship at Quimper. His closing years were passed at Marseilles.

**WESTWOOD, Thomas**, b. 1814; d. 1888. In youth became an intimate friend of Charles Lamb. Was enthusiastic on the subject of angling, and published in 1864 "The Chronicle of the Complete Angler." His first volume of verse, "Poems," appeared in 1840. In 1844 he removed to Belgium as a railway official. "Gathered in the Gloaming," issued in 1885, is a collection of poems previously printed.

**WETHERALD, Ethelwyn**, b. in Ontario, Can., of English Quaker parentage. Educated at a Friends' boarding-school in New York State, and at Pickering College, Ontario. She is a journalist, and has contributed poems and verse to periodicals in the United States and Canada. No collected volume of her works has yet been published.

**WHITE, Gleeson**, art editor, b. 1851. Now follows his profession in London, where he has been editor of "The Studio" and other select journals; but for a time resided in the United States, and conducted the N. Y. "Art Amateur." Writer of historical and critical papers on art, and a designer of book-plates, title-pages, etc. Is also a contributor to the Century Guild's "Hobby Horse," and has edited "Ballades and Rondeaux," a selection of poems by Dobson, Lang and others, with a chapter on the various ballad "forms," 1887.

**WHITEHEAD, Charles**, novelist, b. London, 1804; d. Melbourne, 1862. For a time was engaged in commercial pursuits, but finally resorted to literature, and gained the friendship of Charles Dickens. Published "The Solitary," a poem, 1831, and in 1834, "The Autobiography of Jack Ketch," a work of fiction, which includes "The Confession of James Wilson." His most important novel was "Richard Savage," 1842. A collective edition of his poems appeared in 1849. An admirable critical biography of Whitehead, by H. T. Mackenzie Bell, appeared in 1884, and since then has been revised for a new edition.

**WHITWORTH, William Henry**. In Sharp's "Sonnets of the Century" it is stated that Mr. Whitworth was head master in a large public school. Author of various sonnets which have been preserved.

**WILBERFORCE, Samuel**, divine, b. Clapham Common, 1805; d. 1873. Son of Wil-

liam Wilberforce; educated at Oxford. Ordained in 1828, and after several appointments became Bishop of Oxford and Winchester.

**WILDE, Jane Francesca Speranza** (Elgee), Lady, widow of Sir William Wilde, who died in 1869, an archaeologist of Dublin, and surgeon-oculist to the Queen. Contributed to "The Nation," as "Speranza." In addition to various prose works and translations from the French and German, has published "Ugo Bassi," 1857; and "Poems," 1864. D. 1896.

**WILDE, Oscar Fingall O'Flahertie** Wilde, dramatist, b. Dublin, 1856. Son of Sir William and Lady Wilde ("Speranza"). Educated at Trinity College, Dublin, and Magdalen College, Oxford, taking his Oxford degree in 1878. In both colleges excelled in prose and poetical composition, and was winner of the Newdigate prize at Oxford. Published his early "Poems" in 1881. Became "an apostle of artistic house decoration and dress reform," and the author of successful plays. "Salome," a drama in French, based on the story of Herod and Herodias, appeared in 1893. (D. Paris, 1900.)

**WILLIAMS, Sarah** ("Sadie"), b. London, 1841; d. 1868, while engaged in preparing her poems for publication. "Twilight Hours: A Legacy of Verse," was issued shortly after her death, and contained a prefatory memoir by the late Dean Plumptre.

**WILLS, William Gorman**, painter and dramatist, b. Kilkenny Co., Ireland, 1828; d. London, 1891. Educated at Trinity College, Dublin. Studied art at the Royal Irish Academy and acquired some reputation as a portrait-painter. Wrote a large number of dramas, the first of which, "The Man o' Airlie," was produced in 1867. "Charles I.," with Henry Irving in the title character, ran for two hundred nights at the "Lyceum" in 1872. Collaborated with Sydney Grundy and with Westland Marston.

**WOODS, James Chapman**, author of "A Child of the People and Other Poems," 1879; "Guide to Swansea and the Mumbles, Gower and Other Places," 1883; a lecture on "Old and Rare Books," 1885, and "In Foreign Byways," 1887.

**WOODS, Margaret L.**, daughter of Dean Bradley and wife of President Woods of Trinity College, Oxford. Author of "A Village Tragedy," 1887; "Lyrics and Ballads," 1889, "Ether Vanhomrigh," 1891; and "Vagabonds," 1894.

**WOOLNER, Thomas**, sculptor, b. Hadleigh, in Suffolk, 1825; d. London, 1892. Educated at Ipswich, and began to study sculpture in the studio of William Behnes, when but thirteen years of age. Exhibited his first model at the Royal Academy in 1843. His next, a group, "The Death of Boadicea," established his reputation. Contributed verse to "The Germ," the magazine published by the "Pre-Raphaelite Brotherhood." "My Beautiful

Lady" appeared in 1868; "Pygmalion" in 1881; "Silenus" and "Tiresias" in 1886.

**WORDSWORTH, Christopher**, divine, b. Braintree, Essex, 1807; d. 1885. Nephew of William Wordsworth, the laureate. Educated at Winchester School and at Trinity College, Cambridge. Canon of Westminster Abbey, and in 1869 appointed Bishop of Lincoln. Published a volume of poems, "The Holy Year."

**WRATISLAW, Theodore**, b. Rugby, 1871, of an old Bohemian family settled in England for a century. In 1892 he published two small books of verse, and in 1893, "Caprices."

**YEATS, William Butler**, critic, b. Sandymount, Dublin, 1866. Spent the greater part of his childhood at Sligo. Has contributed to the "National Observer," and other periodicals. Among his publications are "Fairy and Folk Tales of the Irish Peasantry," 1888; "Irish Tales," a volume of selections from the Irish novelists, issued in 1891; "John Sherman and Dhoya" (Pseudonym Library), 1891; "The Countess Kathleen," Cameo Series, 1892; and edited in conjunction with Mr. E. J. Ellis, "The Works of William Blake," 3 vols., 1893.

## ADDENDA

**BESANT, Sir Walter**, author, b. Portsmouth, 14 Aug., 1836. Educated at King's College, London, and later at Christ's College, Cambridge, where he graduated with honors. He soon became Senior Professor in the Royal College of Mauritius. A few years later ill health forced him to return to England, where he has since resided. He served as Secretary of the Palestine Exploration Fund until 1885, and then was made Hon. Secretary. His first work appeared in 1868: "Studies in Early French Poetry." In collaboration with the late Professor Palmer he wrote a "History of Jerusalem," 1871. In this same year he began his literary partnership with the late James Rice. The associates produced many novels, and two plays, one of which was enacted at the Court Theatre. Among Walter Besant's publications under his own name are: "The French Humorists," 1873; "Coligny," 1879; "The Revolt of Man;" "Dorothy Forster," 1884; "Armored of Lyonesse," 1890; "Beyond the Dreams of Avarice," 1895; "The City of Refuge," 1896; "The Rise of the British Empire," 1897. His world-famous novel "All Sorts and Conditions of Men," 1882, led to the founding and erection of the People's Palace in the East End of London. He is the editor of the series of biographies entitled "The New Pintareh," and of an extensive work, "The Survey of Western Palestine." In 1896 he was knighted. As Chairman and the leading spirit of the "Incorporated Society of Authors," Sir Walter's services to his own craft have been from first to last courageous and far-reaching. He is held in honor and affection by all professional writers of the English tongue. The charming lyric "To Daphne" is from his novel "Dorothy Forster," where it is attributed to the gallant Lord Derwentwater, who suffered in the cause of the Pretender, A. D. 1716. (D. Hampstead, Eng., 10 June, 1901.)

**DICKENS, Charles**, the great Victorian novelist of the common people, b. Landport, Portsmouth, 1812; d. Gadshill Place, near Rochester, 1870. "The Ivy Green" is given in this volume, as it originally appeared in the "Pickwick Papers." The more even but less spontaneous version, as set to music by Henry Russell, can be found in various song-books and collections.

In the notice of Lord Tennyson, p. 705, the designation of his title is taken from "Burke's Peerage," but its correctness may be open to question. Mr. Eugene Parsons, of Chicago, having instituted a search at Herald's College, finds "that the Patent, creating Alfred Tennyson, Esquire, a Baron of the United Kingdom by the name, style, and title of *Baron Tennyson of Aldworth in Sussex, and of Freshwater in the Isle of Wight*, is dated January 24, 1884.

Since the death of William Sharp, it has been announced that he and "Fiona Macleod" were the same person. The poems and other writings purporting to be the work of a Scottish woman thus named were in the front rank of those of the pioneers in the modern "Celtic revival," and contain possibly the most lasting memorials which Mr. Sharp produced. Among the publications bearing his pseudonym are: "Pharais: a Romance of the Isles," 1894; "The Mountain Lovers," 1895; "From the Hills of Dream," 1896; "The Washer of the Ford," 1896; "Other Studies in Spiritual History," 1900.

On January 1, 1896, Alfred Austin was appointed to the Laureateship, which office until then had remained vacant after the death of Lord Tennyson in 1892.

# INDEXES



## INDEX OF FIRST LINES

- A baby's feet, like sea-shells pink, 431.  
 A being cleaves the moonlit air, 513.  
 Abide with me! Fast falls the eventide, 173.  
 A blood-red ring hung round the moon, 643.  
 A boat, beneath a sunny sky, 479.  
 About Glenkindie and his man, 144.  
 Above yon sombre swell of land, 36.  
 Across the fields like swallows fly, 503.  
 Across the sea a land there is, 409.  
 A cypress-bough, and a rose-wreath sweet, 38.  
 Adieu to France! my latest glance, 640.  
 Afar the hunt in vales below has sped, 30.  
 A floating, a floating, 309.  
 A gallant fleet sailed out to sea, 640.  
 A golden gillyflower to-day, 402.  
 A good sword and a trusty hand! 40.  
 A happy day at Whitsuntide, 108.  
 Ah, be not vain. In yon flower-bell, 329.  
 Ah, bring it not so grudgingly, 602.  
 Ah, did you once see Shelley plain, 358.  
 Ah! I 'm feared thou 's come too soon, 501.  
 Ah! leave the smoke, the wealth, the roar, 495.  
 Ah! long ago since I or thou, 541.  
 Ah, love, the teacher we decried, 577.  
 Ah! not because our Soldier died before his  
     field was won, 250.  
 A ho! A ho! 39.  
 Ahoy! and O-ho! and it 's who 's for the ferry,  
     515.  
 Ah, sweet Kitty Neil, rise up from that wheel,  
     95.  
 Ah! thou, too, sad Alighieri, like a waning  
     moon, 369.  
 Ah what avails the sceptred race, 10.  
 A lane of elms in June; — the air, 622.  
 Alas, how soon the hours are over, 12.  
 Alas, that my heart is a lute, 336.  
 Alas, the moon should ever beam, 119.  
 Alas! who knows or cares, my love, 541.  
 A line of light! it is the inland sea, 254.  
 A little fair soul that knew no sin, 219.  
 A little gray hill-glade, close-turfed, with-  
     drawn, 652.  
 A little love, of Heaven a little share, 527.  
 A little while a little love, 398.  
 A little while my love and I, 295.  
 All beautiful things bring sadness, nor alone,  
     64.  
 All in the April evening, 575.  
 All June I bound the rose in sheaves, 359.  
 All my stars forsake me, 539.  
 All night I watched awake for morning, 556.  
 All other joys of life he strove to warm, 371.  
 All the storm has rolled away, 569.  
 All the world over, I wonder, in lands that I  
     never have trod, 262.  
 All things are changed save thee, — thou art  
     the same, 447.  
 All things journey: sun and moon, 155.  
 All things that pass, 378.  
 Alone I stay; for I am lame, 578.  
 A lonely way, and as I went my eyes, 294.  
 Although I enter not, 303.  
 A maid who mindful of her playful time, 339.  
 Ambitious Nile, thy banks deplore, 513.  
 Am I the slave they say, 90.  
 A moth belated, sun and zephyr-kist, 290.  
 "And even our women," lastly grumbles Ben,  
     235.  
 And if the wine you drink, the lip you press,  
     341.  
 And is the swallow gone, 73.  
 And so, like most young poets, in a flush, 140.  
 And thus all-expectant abiding I waited not  
     long, for soon, 387.  
 And truth, you say, is all divine, 583.  
 And we might trust these youths and maidens  
     fair, 158.  
 And you, ye stars, 226.  
 Anear the centre of that northern crest, 385.  
 Another night, and yet no tidings come, 452.  
 A pale and soul-sick woman with wan eyes,  
     534.  
 A pensive photograph, 601.  
 A place in thy memory, Dearest! 90.  
 A poet of one mood in all my lays, 538.  
 A poor old king with sorrow for my crown, 117.  
 Are you ready for your steeple-chase, Lorraine,  
     Lorraine, Lorraine, 311.  
 Are you tir'd? But I seem shameful to you,  
     shameworthy, 420.  
 Arise, my slumbering soul! arise, 92.  
 A roundel is wrought as a ring or a star-bright  
     sphere, 431.  
 Artemidora! Gods invisible, 7.  
 Art's use; what is it but to touch the springs,  
     672.  
 A seat for three, where host and guest, 503.  
 As fly the shadows o'er the grass, 101.  
 A shoal of idlers, from a merchant craft, 35.  
 As I came round the harbor buoy, 327.  
 As I came wandering down Glen Spean, 85.  
 Ask me no more: the moon may draw the  
     sea, 200.  
 As one dark morn I trod a forest glade, 192.  
 As one that for a weary space has lain, 497.  
 As one who strives from some fast steamer's  
     side, 390.



- As one would stand who saw a sudden light, 671.  
 As on my bed at dawn I mus'd and pray'd, 192.  
 A Sonnet is a moment's monument, 395.  
 A spade! a rake! a hoe! 121.  
 As ships, becalm'd at eve, that lay, 214.  
 As thro' the land at eve we went, 199.  
 A street there is in Paris famous, 303.  
 As yonder lamp in my vacated room, 60.  
 At a pot-house bar as I chanced to pass, 375.  
 At dinner she is hostess, I am host, 371.  
 A thousand miles from land are we, 20.  
 At husking time the tassel fades, 674.  
 Athwart the sky a lowly sigh, 560.  
 At Nebra, by the Unstrut, 297.  
 At night, when sick folk wakeful lie, 577.  
 At Paris it was, at the Opera there, 380.  
 At the midnight in the silence of the sleeptime,  
 365.  
 Awake, my heart, to be lov'd, awake, awake,  
 439.  
 Awake! — the crimson dawn is glowing, 187.  
 Awake thee, my Lady-love! 17.  
 Away, haunt thou not me, 214.  
 Aw'd by her own rash words she was still: and  
 her eyes to the seaward, 310.  
 A Widow, — she had only one, 466.  
 A woman's hand. Lo, I am thankful now, 672.  
 Ay, an old story, yet it might, 578.  
 "Aye, squire," said Stevens, "they back him  
 at evens, 617.  
 Back to the flower-town, side by side, 419.  
 Barb'd blossom of the guarded gorse, 290.  
 Beautiful Evelyn Hope is dead, 354.  
 Beautiful face of a child, 499.  
 Beautiful spoils! borne off from vanquish'd  
 death, 10.  
 Beauty still walketh on the earth and air, 168.  
 Because the shadows deepen'd verily, 446.  
 Because thou hast the power and own'st the  
 grace, 133.  
 Before I trust my fate to thee, 312.  
 Before us in the sultry dawn arose, 36.  
 Beloved, it is morn, 503.  
 Beloved, my Beloved, when I think, 132.  
 Below lies one whose name was traced in sand,  
 272.  
 Be mine, and I will give thy name, 79.  
 Beneath a palm-tree by a clear cool spring, 645.  
 Beneath the shadow of dawn's aerial cope,  
 428.  
 Beneath this starry arch, 125.  
 Be not afraid to pray — to pray is right, 57.  
 Be patient, O be patient! Put your ear against  
 the earth, 147.  
 Beside the pounding cataracts, 661.  
 Better trust all and be deceiv'd, 67.  
 Between the roadside and the wood, 665.  
 Between the showers I went my way, 579.  
 Between two golden tufts of summer grass,  
 511.  
 Beyond a hundred years and more, 230.  
 Beyond the smiling and the weeping, 177.  
 Beyond the vague Atlantic deep, 65.  
 Birds that were gray in the green are black in  
 the yellow, 668.  
 Blithe playmate of the Summer time, 644.  
 Blows the wind to-day, and the sun and the  
 rain are flying, 526.  
 Blow, wind, blow, 79.  
 Blythe bell, that calls to bridal halls, 16.  
 Bonnie Bessie Lee had a face fu' o' smiles, 150.  
 Boot, saddle, to horse, and away, 344.  
 Borgia, thou once wert almost too august, 15.  
 Both thou and I alike, my Bacchic urn, 332.  
 Brave as a falcon and as merciless, 491.  
 Break, break, break, 198.  
 Breath o' the grass, 548.  
 Brief is Erinna's song, her lowly lay, 498.  
 Bright Eyes, Light Eyes! Daughter of a Fay,  
 288.  
 Bring me my dead, 241.  
 Bring no jarring lute this way, 414.  
 Bring snow-white lilies, pallid heart-flushed  
 roses, 562.  
 Brother, thou art gone before us, 170.  
 Brown eyes, Straight nose, 476.  
 Build high your white and dazzling palaces,  
 676.  
 Bury the Great Duke, 200.  
 But now the sun had pass'd the height of  
 Heaven, 223.  
 But oh, the night! oh, bitter-sweet! oh, sweet!  
 142.  
 But the majestic river floated on, 223.  
 But wherein shall art work? Shall beauty  
 lead, 672.  
 But yesterday she played with childish things,  
 507.  
 Buzzing, buzzing, buzzing, my golden-belted  
 bees, 542.  
 By a dim shore where water darkening, 670.  
 By copse and hedgerow, waste and wall, 582.  
 Can it be right to give what I can give? 132.  
 Charles, — for it seems you wish to know, 485.  
 Cheeks as soft as July peaches, 78.  
 Chicken-skin, delicate, white, 487.  
 Child of a day, thou knowest not, 10.  
 Children indeed are we — children that wait,  
 284.  
 Christmas is here, 306.  
 City about whose brow the north winds blow,  
 669.  
 Colonos! can it be that thou hast still, 67.  
 Come and kiss me, mistress Beauty, 552.  
 Come, dear children, let us away, 224.  
 Come from busy haunts of men, 631.  
 Come here, good people great and small, 84.  
 Come hither, Evan Cameron! 44.  
 Come in the evening, or come in the morning,  
 99.  
 Come! in this cool retreat, 632.  
 Come into the garden, Maud, 207.  
 Come Micky and Molly and dainty Dolly, 315.  
 Come, Sleep! but mind ye! if you come with-  
 out, 16.  
 Comes something down with eventide, 72.  
 Come, stand we here within this cactus-brake,  
 542.  
 Comes the lure of green things growing, 653.  
 Come then, a song; a winding gentle song, 37.  
 Come while the afternoon of May, 607.

- Consider the sea's listless chime, 398.  
Cool, and palm-shaded from the torrid heat,  
513.  
Could ye come back to me, Douglas, Douglas,  
314.  
Count each affliction, whether light or grave,  
69.  
Countess, I see the flying year, 467.  
Count the flashes in the surf, 514.  
"Courage!" he said, and pointed toward the  
land, 194.  
Curious, the ways of these folk of humble and  
hardy condition, 244.  
Cursed by the gods and crowned with shame,  
535.
- Darby dear, we are old and gray, 510.  
Dark Lily without blame, 499.  
Day is dead, and let us sleep, 463.  
Day of my life! Where *can* she get? 486.  
Dead! One of them shot by the sea in the east,  
137.  
Dead. The dead year is lying at my feet, 506.  
Dead, with their eyes to the foe, 498.  
Dear child! whom sleep can hardly tame, 62.  
Dear Cosmopolitan, — I know, 490.  
Dear, did you know how sweet to me, 607.  
Dear Eyes, set deep within the shade, 590.  
Dear, had the world in its caprice, 358.  
Dear, let me dream of love, 501.  
Dear Lord, let me recount to Thee, 377.  
Death stands above me, whispering low, 16.  
Death, though already in the world, as yet, 383.  
Deep Honeysuckle! in the silent eve, 291.  
Dire rebel though he was, 26.  
Does the road wind up-hill all the way? 377.  
Dorothy goes with her pails to the ancient well  
in the courtyard, 243.  
Dost thou not hear? Amid dun, lonely hills,  
521.  
Dost thou remember, friend of vanished days,  
532.  
Doth it not thrill thee, Poet, 594.  
Down by the salley gardens my love and I did  
meet, 604.  
Down lay in a nook my lady's brach, 26.  
Do ye hear the children weeping, O my brothers,  
128.  
Do you recall that night in June, 328.
- England! since Shakespeare died no loftier day,  
186.  
Enough! we're tired, my heart and I, 130.  
Even thus, methinks, a city rear'd should be,  
68.
- Faint grew the yellow buds of light, 606.  
Fain would I have thee barter fates with me,  
565.  
Fair little spirit of the woodland mazes, 644.  
Faithful reports of them have reached me oft,  
650.  
Farewell, Life! my senses swim, 123.  
Farewell, my Youth! for now we needs must  
part, 574.  
Far off? Not far away, 495.  
Far out at sea — the sun was high, 35.
- Father! the little girl we see, 8.  
Father, who keepest, 653.  
Fear death? — to feel the fog in my throat,  
363.  
Fhairshon swore a feud, 46.  
Fill, comrades, fill the bowl right well, 638.  
Fingers on the holes, Johnny, 276.  
First time he kiss'd me, he but only kiss'd, 133.  
Fleet, fleet and few, ay, fleet the moments fly,  
493.  
Flower in the crannied wall, 211.  
Flower of the medlar, 515.  
Flowers I would bring if flowers could make  
thee fairer, 69.  
Fly far from me, 642.  
Forever with the Lord! 168.  
For our martyr'd Charles I pawn'd my plate,  
302.  
Forty Viziers saw I go, 331.  
Fourteen small brodered berries on the hem,  
505.  
Four years! — and didst thou stay above, 229.  
Fresh with all airs of woodland brooks, 514.  
Friends, whom she look'd at blandly from her  
couch, 7.  
From breakfast on through all the day, 524.  
From falling leaf to falling leaf, 603.  
From little signs, like little stars, 233.  
From out the grave of one whose budding years,  
191.  
From plains that reel to southward, dim, 659.  
From the bonny bells of heather, 525.  
From the recesses of a lowly spirit, 172.  
From this carved chair wherein I sit to-night,  
514.  
From where the steeds of Earth's twin oceans  
toss, 270.  
Frown'd the Laird on the Lord: "So, red-  
handed I catch thee, 364.
- Gamarra is a dainty steed, 21.  
Gaze not at me, my poor unhappy bird, 267.  
Gentle and grave, in simple dress, 240.  
Gently! — gently! — down! — down! 17.  
Get up, our Anna dear, from the weary spin-  
ning wheel, 96.  
Give me, O friend, the secret of thy heart, 557.  
Give me thy joy in sorrow, gracious Lord, 58.  
Give me thyself! It were as well to cry, 275.  
Glass antique, 'twixt thee and Nell, 125.  
God made my lady lovely to behold, 444.  
God spake three times and saved Van Elsen's  
soul, 657.  
God who created me, 554.  
God with His million cares, 586.  
God ye hear not, how shall ye hear me, 425.  
Goethe in Weimar sleeps, and Greece, 228.  
Go from me. Yet I feel that I shall stand, 131.  
Gold! Gold! Gold! Gold! 118.  
Gone art thou? gone, and is the light of day, 147.  
Good-by in fear, good-by in sorrow, 380.  
Gray o'er the pallid links, haggard and for-  
saken, 574.  
Gray Winter hath gone, like a wearisome guest,  
626.  
Green, in the wizard arms, 332.  
Green is the plane-tree in the square, 579.

Green leaves panting for joy with the great wind  
rushing through, 553.

Hack and Hew were the sons of God, 666.

Half a league, half a league, 203.

Half kneeling yet, and half reclining, 70.

Half loving-kindness and half disdain, 574.

Happy the man who so hath Fortune tried, 401.

Hark ! ah, the nightingale, 225.

Has summer come without the rose, 441.

Hast thou no right to joy, 399.

Have little care that Life is brief, 666.

Heart of Earth, let us be gone, 582.

He came to call me back from death, 533.

He came unlook'd for, undesir'd, 60.

He ceas'd, but while he spake, Rustum had  
risen, 221.

He crawls to the cliff and plays on a brink, 78.

He crouches, and buries his face on his knees,  
627.

He is gone : better so. We should know who  
stand under, 165.

He is the happy wanderer, who goes, 611.

Hence, rude Winter ! crabbed old fellow, 143.

Here doth Dionysia lie, 232.

Here I'd come when weariest, 497.

Here in the country's heart, 585.

Here let us leave him ; for his shroud the snow,  
292.

Here Love the slain with Love the slayer lies,  
545.

Here of a truth the world's extremes are met,  
545.

Here's the gold cup all bossy with satyrs and  
saints, 320.

Here's to him that grows it, 265.

Here, where precipitate Spring with one light  
bound, 10.

Here where the sunlight, 548.

Here where under earth his head, 299.

Her face is hushed in perfect calm, 535.

Her hair was tawny with gold, her eyes were  
purple with dark, 136.

He rises and begins to round, 373.

Her Master gave the signal, with a look, 246.

He sang so wildly, did the Boy, 71.

He sat among the woods ; he heard, 499.

He sat one winter 'neath a linden tree, 167.

He sat the quiet stream beside, 315.

He sendeth sun, he sendeth shower, 127.

He sought Australia's far-famed isle, 630.

He tripp'd up the steps with a bow and a smile,  
322.

He went into the bush, and passed, 629.

He who but yesterday would roam, 652.

He who died at Azan sends, 249.

He wrought at one great work for years, 558.

High grace, the dower of queens ; and there-  
withal, 395.

High grew the snow beneath the low-hung sky,  
647.

High on a leaf-cary'd ancient oaken chair, 64.

Hilloo, hilloo, hilloo, hilloo ! 674.

His kiss is sweet, his word is kind, 98.

His life was private ; safely led, aloof, 26.

Hist, hist, ye winds, ye whispering wavelets  
hist, 493.

Hold hard, Ned ! Lift me down once more, and  
lay me in the shade, 619.

Ho ! pretty page, with the dimpled chin, 304.

Ho, Sailor of the sea ! 365.

How do I love thee ? Let me count the ways,  
134.

How like her ! But 't is she herself, 579.

How like the leper, with his own sad cry, 192.

How little fades from earth when sink to rest,  
61.

How long, O lion, hast thou fleshless lain ? 191.

How many colors here do we see set, 278.

"How many ?" said our good Captain, 368.

How many summers, love, 20.

How many times do I love thee, dear ? 37.

How many verses have I thrown, 16.

How oft I've watch'd thee from the garden  
croft, 193.

How slowly creeps the hand of Time, 289.

How steadfastly she worked at it, 486.

How strange it is that, in the after age, 648.

How sweet the harmonies of afternoon ! 188.

How the leaves sing to the wind ! 658.

How would the centuries long asunder, 147.

I am lying in the tomb, love, 261.

"I am Miss Catherine's book" (the Album  
speaks), 305.

I am no gentleman, not I ! 86.

I am that which began, 428.

I am the spirit astir, 651.

I bend above the moving stream, 36.

I bloom but once, and then I perish, 274.

I came in light that I might behold, 528.

I cannot forget my Joe, 232.

I cannot sing to thee as I would sing, 531.

I charge you, O winds of the West, O winds  
with the wings of the dove, 522.

I come from nothing ; but from where, 538.

I come to visit thee agen, 8.

I come your sin-rid souls to shrive, 517.

I dance and dance ! Another faun, 520.

I do not ask, O Lord, that life may be, 313.

I do not dread an alter'd heart, 295.

I dream'd I saw a little brook, 267.

I dream'd that I woke from a dream, 164.

I drew it from its china tomb, 483.

If a leaf rustled, she would start, 587.

If all the harm that women have done, 571.

If all the world were right, 602.

If I could paint you, friend, as you stand there,  
542.

If I could trust mine own self with your fate,  
378.

If I desire with pleasant songs, 71.

If I forswear the art divine, 104.

If I leave all for thee, wilt thou exchange, 133.

If in the years that come such things should be,  
536.

If it were only a dream, 300.

If love were what the rose is, 417.

If not now soft airs may blow, 569.

If one could have that little head of hers, 351.

If only a single rose is left, 507.

If only in dreams may man be fully blest, 270.

I found a flower in a desolate plot, 66.

I found him openly wearing her token, 517.

If she be made of white and red, 592.  
 If she but knew that I am weeping, 442.  
 If the butterfly courted the bee, 476.  
 If there be any one can take my place, 378.  
 If there were dreams to sell, 37.  
 If thou wilt ease thine heart, 38.  
 If Transmigration e'er compel, 473.  
 If you be that May Margaret, 516.  
 I gave my life for thee, 183.  
 I give my soldier-boy a blade, 55.  
 I had a true-love, none so dear, 415.  
 I had found the secret of a garret-room, 139.  
 I have a strain of a departed bard, 166.  
 I have been here before, 397.  
 I have lov'd flowers that fade, 438.  
 I have stay'd too long from your grave, it seems, 441.  
 I have subdued at last the will to live, 258.  
 I have two sons, wife, 283.  
 I have wept a million tears, 606.  
 I heard last night a little child go singing, 134.  
 I heard the dogs howl in the moonlight night, 318.  
 I heard the voice of Jesus say, 176.  
 I hear the bells at eventide, 671.  
 I hear the low wind wash the softening snow, 650.  
 I held her hand, the pledge of bliss, 13.  
 I know not how to call you light, 231.  
 I know not of what we ponder'd, 469.  
 I know that these poor rags of womanhood, 296.  
 I learn'd his greatness first at Lavington, 70.  
 I leave thee, beauteous Italy! no more, 11.  
 I lift my heavy heart up solemnly, 131.  
 I like the hunting of the hare, 492.  
 I listen'd to the music broad and deep, 445.  
 I liv'd with visions for my company, 133.  
 I lov'd him not; and yet now he is gone, 11.  
 I love my Lady; she is very fair, 391.  
 I'm a bird that's free, 27.  
 I'm sittin' on the stile, Mary, 93.  
 I must not think of thee; and, tired yet strong, 539.  
 In a coign of the cliff between lowland and highland, 432.  
 In after days when grasses high, 491.  
 In Carnival we were, and supp'd that night, 252.  
 In Childhood's unsuspicious hours, 150.  
 In dim green depths rot ingot-laden ships, 505.  
 I never gave a lock of hair away, 132.  
 I never look'd that he should live so long, 25.  
 In green old gardens, hidden away, 296.  
 In his own image the Creator made, 16.  
 In mid whirl of the dance of Time ye start, 565.  
 In praise of little children I will say, 501.  
 In ruling woe what guerdon? Life runs low, 417.  
 In silence, and at night, the Conscience feels, 42.  
 In summer, when the days were long, 152.  
 In sunny girlhood's vernal life, 471.  
 "In teacup-times"! The style of dress, 484.  
 In the early morning-shine, 386.  
 In the earth — the earth — thou shalt be laid, 153.

In the golden morning of the world, 213.  
 In the heart of the white summer mist lay a green little piece of the world, 500.  
 In the high turret chamber sat the sage, 493.  
 In the royal path came maidens rob'd, 24.  
 In these restrained and careful times, 482.  
 In the still air the music lies unheard, 177.  
 In the white-flower'd hawthorn brake, 410.  
 In the wild autumn weather, when the rain was on the sea, 560.  
 In this May-month, by grace of heaven, things shoot apace, 439.  
 In this red wine, where Memory's eyes, 270.  
 In thy white bosom Love is laid, 569.  
 In torrid heats of late July, 496.  
 Into the Devil tavern, 321.  
 I rested on the breezy height, 668.  
 I rise in the dawn, and I kneel and blow, 605.  
 I said farewell, 637.  
 I sat at Berne, and watched the chain, 516.  
 I sat beside the streamlet, 328.  
 I sat unsphering Plato ere I slept, 274.  
 I sat upon a windy mountain height, 552.  
 I sat with Doris, the shepherd-maiden, 242.  
 I saw a new world in my dream, 477.  
 I saw a poor old woman on the bench, 246.  
 I saw in dreams a mighty multitude, 445.  
 I saw, I saw the lovely child, 293.  
 I saw old Autumn in the misty morn, 119.  
 I saw old Time, destroyer of mankind, 72.  
 I saw Time in his workshop carving faces, 656.  
 I see him sit, wild-eyed, alone, 546.  
 I see thee pine like her in golden story, 269.  
 I send my heart up to thee, all my heart, 346.  
 I sent my Soul through the invisible, 342.  
 I sit beside my darling's grave, 328.  
 Is it indeed so? If I lay here dead, 132.  
 Is it not better at an early hour, 16.  
 "Is not this Joseph's son?" — ay, it is He, 516.  
 I sought to hold her, but within her eyes, 537.  
 I sprang to the stirrup, and Joris, and he, 349.  
 Is this the man by whose decree abide, 564.  
 I still keep open Memory's chamber: still, 256.  
 I stood to hear that bold, 521.  
 I strove with none, for none was worth my strife, 15.  
 Italia, mother of the souls of men, 433.  
 I thank all who have lov'd me in their hearts, 133.  
 It hardly seems that he is dead, 585.  
 I think a stormless night-time shall ensue, 301.  
 I think on thee in the night, 75.  
 I thought it was the little bed, 319.  
 I thought of death beside the lonely sea, 671.  
 I thought once how Theocritus had sung, 131.  
 It is buried and done with, 274.  
 It is the season now to go, 524.  
 It little profits that an idle king, 196.  
 It may be we shall know in the hereafter, 611.  
 It once might have been, once only, 350.  
 I too remember, in the after years, 189.  
 Its edges foamed with amethyst and rose, 606.  
 Its masts of might, its sails so free, 156.  
 It was a day of sun and rain, 601.  
 It was her first sweet child, her heart's delight, 193.  
 It was not in the winter, 116.  
 It was the calm and silent night, 143.

I've taught thee Love's sweet lesson o'er, 18.  
 I, Virgin of the Snows, have liv'd, 253.  
 I wadna gi'e my ain wife, 79.  
 I wander'd by the brook-side, 66.  
 I was an English shell, 583.  
 I was a wandering sheep, 175.  
 I watch'd her as she stoop'd to pluck, 470.  
 I went a roaming through the woods alone, 273.  
 I will not have the mad Clytie, 115.  
 I will not let thee go, 437.  
 I will not rail, or grieve when torpid eld, 332.  
 I worship thee, sweet will of God! 178.  
 I would I had thy courage, dear, to face, 491.  
 I would not, could I, make thy life as mine, 442.  
 I would not give my Irish wife, 103.  
 I would that we were, my beloved, white birds on the foam of the sea, 604.  
 I write. He sits beside my chair, 501.  
 I write. My mother was a Florentine, 139.  
 I wrought them like a targe of hammered gold, 505.

Jesus, I my cross have taken, 174.  
 Joy that 's half too keen and true, 463.  
 Just as I am, without one plea, 169.  
 Just for a handful of silver he left us, 350.  
 Juxtaposition, in fine; and what is juxtaposition? 217.

Kathleen Mavourneen! the gray dawn is breaking, 301.

Keen was the air, the sky was very light, 444.  
 Kentish Sir Byng stood for his King, 343.  
 King Charles, and who'll do him right now, 344.

Lady Alice, Lady Louise, 403.  
 Lady and gentlemen fays, come buy! 18.  
 Lady Anne Dewhurst on a crimson couch, 236.  
 Last April, when the winds had lost their chill, 532.  
 Last night, among his fellow roughs, 302.  
 Last night the nightingale waked me, 516.  
 Lay me low, my work is done, 621.  
 Lead, Kindly Light, amid the encircling gloom, 59.

Lead us, heavenly Father, lead us, 170.  
 Leave me a little while alone, 263.  
 Let me at last be laid, 256.  
 Let me be with thee where thou art, 169.  
 Let time and chance combine, combine, 80.  
 Level with the summit of that eastern mount, 33.  
 Lie still, old Dane, below thy heap, 241.  
 Life and Thought have gone away, 194.  
 Life's not our own, — 't is but a loan, 76.  
 Light flows our war of mocking words, and yet, 227.

Light words they were, and lightly, falsely said, 214.

Like a huge Python, winding round and round, 545.

Like a musician that with flying finger, 231.  
 Like apple-blossom, white and red, 336.  
 Like crown'd athlete that in a race has run, 276.

Like souls that balance joy and pain, 198.  
 Lily on liquid roses floating, 72.

Little harp, at thy cry, 581.  
 Little Lettice is dead, they say, 520.  
 Lo, as some bard on isles of the Aegean, 291.  
 Lo, I am weary of all, 534.  
 Long ago, on a bright spring day, 533.  
 Long night succeeds thy little day, 47.  
 Long years their cabin stood, 147.  
 Look at me with thy large brown eyes, 314.  
 Look in my face; my name is Might-have-been, 397.

Lord Caesar, when you sternly wrote, 583.  
 Lord, for to-morrow and its needs, 175.  
 Lord, in thy name thy servants plead, 172.  
 Loud roared the tempest, 313.  
 Love, by that loosened hair, 666.  
 Love held a harp between his hands, and, lo! 442.

Love in my heart: oh, heart of me, heart of me! 549.

Love not, love not! ye hapless sons of clay! 94.  
 Love's priestess, mad with pain and joy of song, 427.

Love took my life and thrill'd it, 257.  
 Love we the warmth and light of tropic lands, 552.

Lo, what a golden day it is, 435.  
 Lo! where the four mimosas blend their shade, 16.

Low, like another's, lies the laurelled head, 565.

Maidens, kilt your skirts and go, 556.  
 Make me over, Mother April, 683.  
 Make thyself known. Sibyl, or let despair, 294.  
 Make way, my lords! for Death now once again, 504.

Man is permitted much, 59.  
 Many a hearth upon our dark globe sighs after many a vanish'd face, 211.

Many love music but for music's sake, 12.  
 Marian Drury, Marian Drury, 662.  
 Mellow the moonlight to shine is beginning, 95.  
 Melpomene among her livid people, 375.  
 Methinks the soul within the body held, 126.  
 Methought, as I beheld the rookery pass, 192.  
 Methought the stars were blinking bright, 326.  
 Mid April seemed like some November day, 497.

Mistress of gods and men! I have been thine, 146.

Monsieur the Curé down the street, 486.  
 Mother, I cannot mind my wheel, 12.  
 Mother wept, and father sigh'd, 329.  
 Move me that jasmine further from the bed, 463.

Mowers, weary and brown, and blithe, 498.  
 Music, music hath its sway, 636.  
 My body sleeps: my heart awakes, 380.  
 My days are full of pleasant memories, 266.  
 My fairest child, I have no song to give you, 311.

My Fair, no beauty of thine will last, 538.  
 My first thought was, he lied in every word, 355.  
 My God (oh, let me call thee mine, 181.  
 My good blade carves the casques of men, 197.  
 My hero is na deck'd wi' gowd, 151.

My hopes retire; my wishes as before, 15.  
 My life ebbs from me — I must die, 294.  
 My little boy at Christmas-tide, 262.  
 My little dear, so fast asleep, 602.  
 My little love, do you remember, 382.  
 My little son, who look'd from thoughtful eyes,  
     235.  
 My Lord Tomnoddy 's the son of an Earl, 468.  
 My love and I among the mountains strayed,  
     555.  
 My Love dwelt in a Northern land, 497.  
 My love he went to Burdon Fair, 277.  
 My masters twain made me a bed, 646.  
 My roof is hardly picturesque, 494.  
 My soul, asleep between its body-throes, 301.  
 My times are in thy hand! 180.  
  
 Naiads, and ye pastures cold, 498.  
 Nancy Dawson, Nancy Dawson, 592.  
 Nature, a jealous mistress, laid him low, 368.  
 Nature and he went ever hand in hand, 584.  
 Nay, Death, thou art a shadow! Even as light,  
     273.  
 Nearer, my God, to thee, 127.  
 Near where yonder evening star, 556.  
 News to the king, good news for all, 462.  
 Nigh one year ago, 161.  
 Nineteen! of years a pleasant number, 461.  
 No coward soul is mine, 154.  
 No, my own love of other years! 14.  
 None ever climbed to mountain height of song,  
     672.  
 Nor force nor fraud shall sunder us! O ye,  
     368.  
 No sleep like hers, no rest, 582.  
 Not a sound disturbs the air, 615.  
 Not greatly mov'd with awe am I, 236.  
 Not I myself know all my love for thee, 396.  
 Not 'mid the thunder of the battle guns, 615.  
 Not only that thy puissant arm could bind, 213.  
 Not on the neck of prince or hound, 586.  
 Not yet, dear love, not yet: the sun is high;  
     612.  
 Now glory to the Lord of hosts, from whom all  
     glories are, 29.  
 Now hands to seed-sheet, boys! 80.  
 Now has the lingering month at last gone by,  
     407.  
 Now heap the branchy barriers up, 652.  
 Now, sitting by her side, worn out with weep-  
     ing, 285.  
 Now the day is over, 183.  
 Now the rite is duly done, 49.  
 Now this is the Law of the Jungle — as old and  
     as true as the sky, 599.  
  
 O babbling Spring, than glass more clear, 488.  
 O bear him where the rain can fall, 111.  
 O blessed Dead! beyond all earthly pains, 148.  
 O 'bonnie bird, that in the brake, exultant, dost  
     prepare thee, 529.  
 O brothers, who must ache and stoop, 586.  
 O Child of Nations, giant-limbed, 649.  
 O'ch! the Coronation! what celebration, 52.  
 O Deep of Heaven, 't is thou alone art bound-  
     less, 651.  
 O'Driscoll drove with a song, 604.

O d'you hear the seas complainin', and com-  
     plainin', whilst it's rainin'? 609.  
 Of all the thoughts of God that are, 142.  
 Of all the wives as e'er you know, 508.  
 Of Heaven or Hell I have no power to sing, 404.  
 O, for the times which were, 382.  
 O friend, like some cold wind to-day, 536.  
 Often rebus'd, yet always back returning, 154.  
 Oh, a dainty plant is the Ivy green, 307.  
 Oh, aged Time! how far, and long, 67.  
 Oh, Bisham Banks are fresh and fair, 471.  
 Oh, East is East, and West is West, and never  
     the twain shall meet, 596.  
 Oh, England is a pleasant-place for them that 's  
     rich and high, 310.  
 Oh, fill me flagons full and fair, 561.  
 Oh! had you eyes, but eyes that move, 591.  
 Oh, happy, happy maid, 306.  
 Oh! ignorant boy, it is the secret hour, 23.  
 Oh, it is hard to work for God, 179.  
 Oh, I wad like to ken — to the beggar-wife says  
     I, 525.  
 Oh, lovely Mary Donnelly, it's you I love the  
     best, 317.  
 Oh, many a leaf will fall to-night, 271.  
 O hour of all hours, the most blest upon earth,  
     383.  
 Oh! that we two were Maying, 308.  
 Oh, there's mony a gate cawt ov cawr teawn-  
     end, 109.  
 Oh, to be in England now that April 's there,  
     351.  
 Oh, wha hae ye brought us hame now, my brave  
     lord, 83.  
 Oh, what shall be the burden of our rhyme, 434.  
 Oh! where do fairies hide their heads, 73.  
 Oh! wherefore come ye forth in triumph from  
     the north, 27.  
 Oh! why left I my hame? 81.  
 Oh, ye wild waves, shoreward dashing, 628.  
 Old England's sons are English yet, 461.  
 Old things need not be therefore true, 218.  
 O Life! that mystery that no man knows, 575.  
 O long ago, when Faery-land, 254.  
 O Lord of heaven, and earth, and sea! 175.  
 O Lords! O rulers of the nation! 152.  
 O Lord, thy wing outspread, 181.  
 O Love, if you were here, 447.  
 O Love! thou makest all things even, 127.  
 O Love, what hours were thine and mine, 205.  
 O Mary, go and call the cattle home, 309.  
 O may I join the choir invisible, 155.  
 O! Meary, when the zun went down, 106.  
 O Merope! and where art thou, 31.  
 O monstrous, dead, unprofitable world, 221.  
 O mother, mother, I swept the hearth, I set his  
     chair and the white board spread, 610.  
 O my Dark Rosaleen, 91.  
 On a starr'd night Prince Lucifer uprose, 374.  
 On Bellosguardo, when the year was young,  
     579.  
 On Calais Sands the gray began, 500.  
 Once, from the parapet of gems and glow, 505.  
 Once in a golden hour, 206.  
 Once ye were happy, once by many a shore, 661.  
 One asked of Regret, 693.  
 One face alone, one face alone, 60.

One moment the boy, as he wander'd by night,  
299.  
One more unfortunate, 122.  
One only rose our village maiden wore, 246.  
On gossamer nights when the moon is low, 608.  
On Helen's heart the day were night, 585.  
Only a touch, and nothing more, 316.  
On me and on my children, 455.  
On other fields and other scenes the morn, 650.  
On shores of Sicily a shape of Greece, 541.  
On through the Libyan sand, 297.  
O Paradise, O Paradise, 179.  
O pensive, tender maid, downcast and shy, 409.  
Ope your doors and take me in, 675.  
Or else I sat on in my chamber green, 139.  
O saw ye not fair Ines? 116.  
O shepherds! take my crook from me, 633.  
O singer of the field and fold, 488.  
O somewhere, somewhere, God unknown, 292.  
O sons of men, that toil, and love with tears,  
440.  
O supreme Artist, who as sole return, 141.  
O thou that cleavest heaven, 535.  
O thou to whom, athwart the perished days,  
530.  
O unhatch'd Bird, so high prefer'd, 472.  
Our bark is on the waters: wide around, 40.  
Our England's heart is sound as oak, 148.  
"Our little babe," each said, "shall be, 594.  
Our little bird in his full day of health, 191.  
Our night repast was ended: quietness, 145.  
Ours all are marble halls, 157.  
Out from the City's dust and roar, 486.  
Out of the frozen earth below, 389.  
Out of the golden remote wild west where the  
sea without shore is, 417.  
Out of the uttermost ridge of dusk, where the  
dark and the day are mingled, 607.  
Out of this town there riseth a high hill, 400.  
Outside the village, by the public road, 220.  
Over his millions Death has lawful power, 13.  
Over the sea our galleys went, 343.  
O wanderer in the southern weather, 603.  
Owd Pinder were a rackless foo, 110.  
O when the half-light weaves, 576.  
O where do you go, and what's your will, 580.  
O Wind of the Mountain, Wind of the Moun-  
tain, hear! 213.  
O wind, thou hast thy kingdom in the trees,  
520.  
O youth whose hope is high, 439.  
Pardon the faults in me, 376.  
Passing feet pause, as they pass, 266.  
Passion the fathomless spring, and words the  
precipitate waters, 331.  
Peace! what do tears avail? 20.  
Pitch here the tent, while the old horse grazes,  
371.  
Play me a march, low-ton'd and slow, 277.  
Pleasures lie thickest where no pleasures seem,  
126.  
Plunged in night, I sit alone, 656.  
Poets are singing the whole world over, 334.  
Poor old pilgrim Misery, 39.  
Poor wither'd rose and dry, 437.  
Princess of pretty pets, 472.

Proud and lowly, beggar and lord, 508.  
Proud word you never spoke, but you will  
speak, 14.  
Quick gleam, that ridest on the gossamer! 193.  
Quoth tongue of neither maid nor wife, 26.  
Rachel, the beautiful (as she was call'd), 22.  
Reign on, majestic Ville Marie, 649.  
Remain, ah not in youth alone, 13.  
Remember me when I am gone away, 376.  
Rest here, at last, 447.  
Rhaicos was born amid the hills wherefrom, &  
Riches I hold in light esteem, 153.  
Ride on! ride on in majesty! 171.  
Righ Shemus he has gone to France, and left  
his crown behind, 100.  
Rise! Sleep no more! 'T is a noble morn, 19.  
Rise up, my song! stretch forth thy wings and  
fly, 442.  
Roll on, and with thy rolling crust, 300.  
Round the cape of a sudden came the sea, 354.  
Row me o'er the strait, Douglas Gordon, 509.  
Sad is my lot; among the shining spheres, 231.  
Sad is our youth, for it is ever going, 69.  
Say, did his sisters wonder what could Joseph  
see, 236.  
Say, fair maids, maying, 496.  
Schelynaw Tower is fair on the brae, 323.  
Sea-birds are asleep, 260.  
Seamen three! what men be ye? 47.  
Seeds with wings, between earth and sky, 462.  
Seek not the tree of silkiest bark, 70.  
Seems not our breathing light, 293.  
See what a lovely shell, 208.  
Set in this stormy Northern sea, 549.  
Seven weeks of sea, and twice seven days of  
storm, 492.  
Shakespeare, thy legacy of peerless song, 545.  
Shall mine eyes behold thy glory, O my  
country, 537.  
Shall we not weary in the windless days, 574.  
She dared not wait my coming, and shall look,  
517.  
She gave her life to love. She never knew,  
507.  
She has a beauty of her own, 632.  
She has a primrose at her breast, 527.  
She is not fair to outward view, 57.  
She is not yet, but he whose ear, 621.  
She leads me on through storm and calm, 300.  
She lived where the mountains go down to the  
sea, 662.  
She passes in her beauty bright, 278.  
She sat and wept beside His feet; the weight,  
58.  
She sat beside the mountain springs, 329.  
She sits beneath the elder-tree, 547.  
She stands, a thousand-wintered tree, 614.  
She stood breast high amid the corn, 119.  
She turn'd the fair page with her fairer hand,  
368.  
She wanders in the April woods, 265.  
She wore a wreath of roses, 73.  
Ship, to the roadstead rolled, 488.  
Should I long that dark were fair, 155.

- Siccine separat amara mors, 554.  
 Sigh his name into the night, 569.  
 Silence. A while ago, 502.  
 Sing, I pray, a little song, 21.  
 Sing the song of wave-worn Coogee, Coogee in  
 the distance white, 625.  
 Singer of songs, do you know that your youth is  
 flying? 638.  
 Sister Simplicitie, sing, sing a song to me, 370.  
 Sit down, sad soul, and count, 21.  
 Sleep that like the couched dove, 91.  
 So, Freedom, thy great quarrel may we serve,  
 148.  
 Softly sinking through the snow, 445.  
 So I arm thee for the final night, 578.  
 So long he rode he drew aigh, 408.  
 Some clerks aver that as the tree doth fall, 384.  
 Some years ago, ere time and taste, 48.  
 So sweet love seem'd that April morn, 439.  
 Souless, colorless strain, thy words are the  
 words of wisdom, 331.  
 So when the old delight is born anew, 292.  
 Spare all who yield; alas, that we must pierce,  
 539.  
 Speak, quiet lips, and utter forth my fate, 532.  
 Speed on, speed on, good master, 634.  
 Spirit of Spring, thy coverlet of snow, 611.  
 Spirit of Twilight, through your folded wings,  
 612.  
 Spring it is cheery, 117.  
 Spring, summer, autumn, winter, 112.  
 Stand close around, ye Stygian set, 8.  
 Standing on tiptoe ever since my youth, 646.  
 Star Sirius and the Pole Star dwell afar, 379.  
 Still farther would I fly, my child, 616.  
 Still I am patient, tho' you're merciless, 23.  
 Still more, still more: I feel the demon move,  
 635.  
 Stop, mortal! Here thy brother lies, 112.  
 Summer dieth: — o'er his bier, 375.  
 Sunset and evening star, 212.  
 Surrounded by unnumber'd foes, 166.  
 Sweet and low, sweet and low, 199.  
 Sweetest sweets that time hath rifled, 568.  
 Sweet in her green dell the flower of beauty  
 slumbers, 17.  
 Sweet singer of the Spring, when the new  
 world, 257.  
 Take as gold this old tradition, 527.  
 Take back into thy bosom, earth, 123.  
 Take back your suit, 416.  
 Take me, Mother Earth, to thy cold breast, 58.  
 Take the world as it is! — there are good and  
 bad in it, 76.  
 Tears for my lady dead, 498.  
 Tears, idle tears, I know not what they mean,  
 199.  
 Tell me not of morrows, sweet, 463.  
 Tell me now in what hidden way is, 398.  
 Tell me, what is a poet's thought? 22.  
 Tell me, ye winged winds, 87.  
 Thaisa fair, under the cold sea lying, 462.  
 Thanks, thanks! With the Muse is always  
 love and light, 159.  
 Tha'rt welcome, little bonny brid, 110.  
 That's my last Duchess painted on the wall, 344.  
 That was a brave old epoch, 648.  
 The ancient memories buried lie, 434.  
 The auld wife sat at her ivied door, 460.  
 The bairnies cuddle doon at night, 502.  
 The baron hath the landward park, the fisher  
 hath the sea, 74.  
 The Barons bold on Runnymede, 112.  
 The bay is set with ashy sails, 669.  
 The bees about the Linden-tree, 315.  
 The bird's song, the sun, and the wind, 653.  
 The blessed damozel lean'd out, 392.  
 The Books say well, my Brothers! each man's  
 life, 247.  
 The breaths of kissing night and day, 570.  
 The broken moon lay in the autumn sky, 168.  
 The buds awake at touch of Spring, 545.  
 The Bulbul wail'd, "Oh, Rose! all night I  
 sing, 250.  
 The butterfly from flower to flower, 330.  
 The Chancellor mused as he nibbled his pen,  
 631.  
 The changing guests, each in a different mood,  
 396.  
 The characters of great and small, 467.  
 The chime of a bell of gold, 436.  
 The churchyard leans to the sea with its dead,  
 444.  
 The commissioner bet me a pony — I won, 616.  
 The crab, the bullace, and the sloe, 264.  
 The crimson leafage fires the lawn, 292.  
 The curtain on the grouping dancers falls, 607.  
 The curtains were half drawn, the floor was  
 swept, 376.  
 The day was lingering in the pale northwest,  
 637.  
 The dead abide with us! Though stark and  
 cold, 522.  
 The doors are shut, the windows fast, 654.  
 The dreamy rhymers' measur'd snore, 12.  
 The dule's i' this bonnet o' mine, 109.  
 The East was crowned with snow-cold bloom,  
 605.  
 The fair varieties of earth, 113.  
 The flame-wing'd seraph spake a word, 267.  
 The fray began at the middle-gate, 558.  
 The frost will bite us soon, 558.  
 The garden's passed. 'Tis forest now, 667.  
 The glint of steel, the gleam of brocade, 607.  
 The gray sea and the long black land, 354.  
 The great soft downy snow storm like a cloak,  
 676.  
 The ground I walk'd on felt like air, 259.  
 The hollow sea-shell, which for years hath  
 stood, 505.  
 The Iris was yellow, the moon was pale, 521.  
 The irresponsive silence of the land, 379.  
 The Jackdaw sat on the Cardinal's chair! 50.  
 The King with all his kingly train, 61.  
 The ladies of St. James's, 489.  
 The Ladies rose. I held the door, 233.  
 The lake comes throbbing in with voice of pain,  
 655.  
 The lark above our heads doth know, 533.  
 The lark is singing in the blinding sky, 167.  
 The last of England! O'er the sea, my dear  
 390.  
 The linnets in the rocky dells, 153.



- The lover of child Marjory, 662.  
 The loves that doubted, the loves that dis-  
 assembled, 555.  
 The men of learning say she must, 392.  
 The merry-go-round, the merry-go-round, the  
 merry-go-round at Fowey, 261.  
 The monument outlasting bronze, 239.  
 The moon-white waters wash and leap, 547.  
 The moorland waste lay hushed in the dusk of  
 the second day, 572.  
 The Mother of the Muses, we are taught, 16.  
 The mother will not turn, who thinks she hears,  
 396.  
 The mountain peaks put on their hoods, 640.  
 The mountain sheep are sweeter, 47.  
 The music had the heat of blood, 601.  
 The Musmee has brown velvet eyes, 251.  
 The nest is built, the song hath ceas'd, 150.  
 The night has a thousand eyes, 533.  
 The Northern Lights are flashing, 633.  
 Then saw they how there hove a dusky barge,  
 208.  
 Theocritus! Theocritus! ah, thou hadst plea-  
 sant dreams, 49.  
 The odor of a rose: light of a star, 276.  
 The old mayor climb'd the belfry tower, 324.  
 The old men sat with hats pull'd down, 321.  
 The orb I like is not the one, 77.  
 The play is done — the curtain drops, 306.  
 The Poem of the Universe, 153.  
 The poet stood in the sombre town, 511.  
 The point is turned; the twilight shadow fills,  
 659.  
 The poplars and the ancient elms, 514.  
 The pouring music, soft and strong, 292.  
 The primrose in the sheëde do blow, 107.  
 There be the greyhounds! lo'k! an' there's  
 the heäre! 107.  
 There came a soul to the gate of Heaven, 237.  
 The red tiled towers of the old Château, 667.  
 There falls with every wedding chime, 12.  
 There is a book, who runs may read, 171.  
 There is a flower I wish to wear, 16.  
 There is a green hill far away, 182.  
 There is an Isle beyond our ken, 547.  
 There is a safe and secret place, 174.  
 There is a singing in the summer air, 283.  
 There is a soul above the soul of each, 400.  
 There is a stream, I name not its name, 215.  
 There is delight in singing, though none hear,  
 13.  
 There is no land like England, 211.  
 There is no laughter in the natural world, 491.  
 There is no mood, no heart-throb fugitive, 275.  
 There is sweet music here that softer falls, 194.  
 There lies a little city leagues away, 651.  
 There never were such radiant noons, 564.  
 There's a joy without canker or cark, 496.  
 There the moon leans out and blesses, 532.  
 There they are, my fifty men and women, 359.  
 There was a gather'd stillness in the room, 146.  
 There was a lady liv'd at Leith, 54.  
 There was a time, so ancient records tell, 25.  
 There were four of us about that bed, 403.  
 There were ninety and nine that safely lay,  
 182.  
 There were three young maids of Lee, 509.  
 The roar of Niagara dies away, 255.  
 The rose is weeping for her love, 161.  
 The rose thou gav'st at parting, 77.  
 The rosy musk-mallow blooms where the sou'th  
 wind blows, 609.  
 The ruddy sunset lies, 670.  
 The sea is calm to-night, 226.  
 The sea! the sea! the open sea! 19.  
 These dreary hours of hopeless gloom, 158.  
 These little Songs, 319.  
 The skies have sunk, and hid the upper snow,  
 217.  
 The Sonnet is a fruit which long hath slept, 275.  
 The Sonnet is a world, where feelings caught,  
 275.  
 The soul of man is larger than the sky, 57.  
 The spell of Age is over all, 668.  
 The splendor falls on castle walls, 199.  
 The splendor of the kindling day, 378.  
 The Spring will come again, dear friends, 162.  
 The stream was smooth as glass, we said, 331.  
 The summer sun is falling soft on Carbery's  
 hundred isles, 97.  
 The sunset in the rosy west, 669.  
 The sun shines on the chamber wall, 322.  
 The sun strikes, through the windows, up the  
 floor, 135.  
 The swallow, bonny birdie, comes sharp twit-  
 tering o'er the sea, 83.  
 The swarthy bee is a buccaneer, 664.  
 The tale was this, 26.  
 The thing is but a statue after all, 457.  
 The time shall come when wrong shall end, 127.  
 The tomb of God before us, 308.  
 The tongue of England, that which myriads, 12.  
 The training-ship Eurydice, 391.  
 The unfathomable sea, and time, and tears, 524.  
 The vale of Tempe had in vain been fair, 57.  
 The victor stood beside the spoil, and by the  
 grinning dead, 335.  
 The villeins clustered round the bowl, 641.  
 The voice that breath'd o'er Eden, 172.  
 The wattles were sweet with September's rain,  
 630.  
 The white blossom's off the bog and the leaves  
 are off the trees, 506.  
 The wind flapp'd loose, the wind was still, 398.  
 The wind of death that softly blows, 675.  
 The wisest of the wise, 15.  
 The world, not hush'd, lay as in trance, 33.  
 They are waiting on the shore, 260.  
 They call her fair. I do not know, 149.  
 The year's at the spring, 348.  
 They found it in her hollow marble bed, 563.  
 They hasten, still they hasten, 655.  
 They look'd on each other and spake not, 410.  
 They mock'd the Sovereign of Ghaznin: one  
 saith, 250.  
 They rous'd him with muffins — they rous'd  
 him with ice, 478.  
 They say that Pity in Love's service dwells,  
 371.  
 They say that thou wert lovely on thy bier,  
 56.  
 They shot young Windebank just here, 593.  
 They told me, Heracleitus, they told me you  
 were dead, 232.

They told me in their shadowy phrase, 41.  
 They went to sea in a sieve, they did, 475.  
 They were islanders, our fathers were, 656.  
 Thick rise the spear-shafts o'er the land, 413.  
 This case befell at four of the clock, 474.  
 This I got on the day that Goring, 320.  
 This infant world has taken long to make! 164.  
 This is a spray the bird clung to, 364.  
 This is her picture as she was, 394.  
 This is the convent where they tend the sick,  
     560.  
 This is the glamour of the world antique, 434.  
 This is the room to which she came that day,  
     446.  
 This is the way we dress the Doll, 477.  
 This new Diana makes weak men her prey,  
     581.  
 This peach is pink with such a pink, 584.  
 This region is as lavish of its flowers, 641.  
 This relative of mine, 465.  
 This the house of Circe, queen of charms, 415.  
 Thou art not, and thou never canst be mine, 70.  
 Thou art the flower of grief to me, 247.  
 Thou art the joy of age, 163.  
 Thou didst delight my eyes, 438.  
 Though our great love a little wrong his fame,  
     539.  
 Though singing but the shy and sweet, 585.  
 Thou hast fill'd me a golden cup, 163.  
 Thou hast lost thy love, poor fool, 415.  
 Thou hast thy calling to some palace-floor, 131.  
 Thou only bird that singest as thou flyest, 400.  
 Thou that hast a daughter, 318.  
 Thou that once, on mother's knee, 240.  
 Thou tiny solace of these prison days, 504.  
 Thou too hast travell'd, little fluttering thing,  
     62.  
 Thou vague dumb crawler with the groping  
     head, 504.  
 Thou wert fair, Lady Mary, 67.  
 Thou whom these eyes saw never, say friends  
     true, 364.  
 "Thou wilt forget me." "Love has no such  
     word." 149.  
 Three fishers went sailing out into the West,  
     309.  
 Three of us afloat in the meadow by the swing,  
     523.  
 Three twangs of the horn, and they're all out  
     of cover, 333.  
 Through great Earl Norman's acres wide, 87.  
 Through laughing leaves the sunlight comes,  
     533.  
 Through storm and fire and gloom, I see it  
     stand, 103.  
 Through the seeding grass, 548.  
 Through thick Arcadian woods a hunter went,  
     405.  
 Thus said the Lord in the Vault above the  
     Cherubim, 600.  
 Thus then, one beautiful day, in the sweet, cool  
     air of October, 245.  
 Thy glory alone, O God, be the end of all that  
     I say, 658.  
 Thy greatest knew thee, Mother Earth; un-  
     sourd, 374.  
 Thy name of old was great, 553.

Thy voice is heard thro' rolling drums, 200.  
 Thy way, not mine, O Lord, 176.  
 Time has a magic wand, 466.  
 Tintadgel bells ring o'er the tide, 41.  
 'T is a stern and startling thing to think, 117.  
 'T is a world of silences. I gave a cry, 441.  
 'T is bedtime; say your hymn, and bid "Good-  
     night," 256.  
 'T is Christmas, and the North wind blows;  
     't was two years yesterday, 551.  
 'T is evening now! 176.  
 'T is sair to dream o' them we like, 80.  
 'T is They, of a veritie, 573.  
 To-day, what is there in the air, 516.  
 To murder one so young! 144.  
 To my true king I offer'd free from stain, 29.  
 Too avid of earth's bliss, he was of those, 565.  
 Too wearily had we and song, 569.  
 To sea, to sea! The calm is o'er, 38.  
 To soothe a mad king's fevered brain, 526.  
 To spend the long warm days, 592.  
 To thee, O father of the stately peaks, 624.  
 To the forgotten dead, 592.  
 To the Wake of O'Hara, 282.  
 To turn my volumes o'er nor find, 14.  
 Touch not that maid, 552.  
 Touch us gently, Time! 22.  
 To write as your sweet mother does, 14.  
 Tripping down the field-path, 76.  
 Trust thou thy Love: if she be proud, is she  
     not sweet? 157.  
 Twa race doon by the Gatehope-Slack, 579.  
 'T was a fierce night when old Mawgan died,  
     40.  
 'T was brillig, and the slithy toves, 478.  
 'T was but a poor little room: a farm-servant's  
     loft in a garret, 244.  
 'T was eve, and Time, his vigorous course pur-  
     suing, 33.  
 'T was evening, though not sunset, and the tide,  
     8.  
 'T was in mid autumn, and the woods were  
     still, 493.  
 'T was in the prime of summer time, 113.  
 'T was just before the hay was mown, 77.  
 'T was the body of Judas Iscariot, 279.  
 'T was the day beside the Pyramids, 322.  
 Twelve years ago, when I could face, 627.  
 Twist me a crown of wind-flowers, 379.  
 Twist thou and twine! in light and gloom, 40.  
 Twitched strings, the clang of metal, beaten  
     drums, 601.  
 Two gaz'd into a pool, he gaz'd and she, 379.  
 Two souls diverse out of our human sight, 428.  
 Two stars once on their lonely way, 593.  
 Two voices are there: one is of the deep, 572.  
 Two winged genii in the air, 149.  
 Two worlds hast thou to dwell in, Sweet, 567.  
 Tyre of the West, and glorying in the name,  
     59.  
 Under her gentle seeing, 283.  
 Under the wide and starry sky, 526.  
 Up from Earth's centre through the Seventh  
     Gate, 341.  
 Up into the cherry tree, 523.  
 Up, my dogs, merrily, 643.

- Upon a day in Ramadan, 248.  
 Upon St. Michael's Isle, 519.  
 Up the airy mountain, 317.  
 Up the dale and down the bourne, 17.  
  
 Vainly for us the sunbeams shine, 81.  
 Vanity, saith the preacher, vanity, 352.  
 Vasari tells that Luca Signorelli, 272.  
 Venice, thou Siren of sea-cities, wrought, 274.  
  
 Wailing, wailing, wailing, the wind over land  
 and sea, 209.  
 Wait but a little while, 584.  
 Wake! For the Sun who scatter'd into flight,  
 340.  
 Wales England wed; so I was bred, 581.  
 Was sorrow ever like unto our sorrow? 104.  
 Watchman, tell us of the night, 173.  
 Water, for anguish of the solstice: — nay, 397.  
 We are as mendicants who wait, 665.  
 We are born; we laugh; we weep, 20.  
 We are in love's land to-day, 420.  
 We are what suns and winds and waters make  
 us, 8.  
 We crown'd the hard-won heights at length, 63.  
 We do lie beneath the grass, 39.  
 Weep not! tears must vainly fall, 149.  
 Wee Willie Winkie rins through the town, 86.  
 We have been friends together, 93.  
 We have seen thee, O Love, thou art fair, 422.  
 Weird wife of Bein-y-Vreich! horo! horo! 219.  
 We lack, yet cannot fix upon the lack, 379.  
 Welcome, old friend! These many years, 10.  
 We'll a' go pu' the heather, 150.  
 We'll not weep for summer over, 446.  
 We meet 'neath the sounding rafter, 101.  
 We must pass like smoke or live within the  
 spirit's fire, 606.  
 Were I but his own wife, to guard and to guide  
 him, 106.  
 Were you ever in sweet Tipperary, where the  
 fields are so sunny and green, 105.  
 Werther had a love for Charlotte, 305.  
 We saw the swallows gathering in the sky, 371.  
 We shall lodge at the sign of the Grave, you  
 say, 611.  
 We stand upon the moorish mountain side, 65.  
 We stood so steady, 327.  
 West wind, blow from your prairie nest, 673.  
 We've fought with many men across the seas,  
 595.  
 We watch'd her breathing thro' the night, 116.  
 We were playing on the green together, 544.  
 "What are the bugles blowin' for," 595.  
 What are the Vision and the Cry, 648.  
 What cometh here from west to east a-wend-  
 ing? 413.  
 What curled and scented sun-girls, almond-  
 eyed, 512.  
 What days await this woman, whose strange  
 feet, 660.  
 Whate'er of woe the Dark may hide in womb,  
 270.  
 What holds her fixed far eyes nor lets them  
 range, 565.  
 What makes a hero? — not success, not fame,  
 27.  
  
 What might be done if men were wise, 88.  
 What of her glass without her? The blank  
 gray, 396.  
 What reckon we of the creeds of men, 646.  
 What sawest thou, Orion, thou hunter of the  
 star-lands, 576.  
 What saw you in your flight to-day, 674.  
 What shall my gift be to the dead one lying,  
 331.  
 What should a man desire to leave? 239.  
 What though thy Muse the singer's art essay,  
 332.  
 What voice did on my spirit fall, 216.  
 What was he doing, the great god Pan, 134.  
 What was't awaken'd first the untried ear,  
 56.  
 Wheer 'asta beän saw long and meä liggin' 'ere  
 aloän? 204.  
 When a' i'ther bairnies are hush'd to their  
 hame, 82.  
 When at close of winter's night, 472.  
 When do I see thee most, beloved one? 395.  
 Whene'er across this sinful flesh of mine, 58.  
 Whene'er there comes a little child, 262.  
 When first the unflowering Fern-forest, 557.  
 When from my lips the last faint sigh is blown,  
 68.  
 When Helen first saw wrinkles in her face, 14.  
 When He returns, and finds the world so drear,  
 284.  
 When I am dead and I am quite forgot, 557.  
 When I am dead, my spirit, 564.  
 When I was dead, my spirit turn'd, 376.  
 When I was sick and lay a-bed, 523.  
 When Letty had scarce pass'd her third glad  
 year, 193.  
 When, lov'd by poet and painter, 316.  
 When mirth is full and free, 59.  
 When my Clorinda walks in white, 591.  
 When my feet have wander'd, 177.  
 When on my country walks I go, 591.  
 When on the breath of autumn breeze, 74.  
 When our heads are bow'd with woe, 170.  
 When our two souls stand up erect and strong,  
 132.  
 When russet beech-leaves drift in air, 299.  
 When stars are in the quiet skies, 43.  
 When the dumb Hour, cloth'd in black, 212.  
 When the flush of a new-born sun fell first,  
 598.  
 When the hounds of spring are on winter's  
 traces, 421.  
 When the last bitterness was past, she bore, 564.  
 When the soul sought refuge in the place of  
 rest, 605.  
 When, think you, comes the Wind, 443.  
 When we are parted let me lie, 329.  
 When we were girl and boy together, 38.  
 When you and I have played the little hour,  
 673.  
 When you are dead some day, my dear, 568.  
 Where are the swallows fled, 312.  
 Where art thou gone, light-ankled Youth? 9.  
 Where Ausonian summers glowing, 56.  
 Where did you come from, baby dear? 164.  
 Where, girl with orchard and with olive-yard,  
 554.

Where lies the land to which the ship would go ?  
218.

Where shall we learn to die ? 180.

Where the thistle lifts a purple crown, 570.

Where wert thou, Soul, ere yet my body born,  
297.

Whethen is it yourself, Mister Hagan, 587.

Which is more sweet, — the slow mysterious  
stream, 504.

Which of the Angels sang so well in Heaven,  
370.

Whistling strangely, whistling sadly, whistling  
sweet and clear, 608.

White little hands, 265.

Whither is gone the wisdom and the power, 57.

Whither, O splendid ship, thy white sails  
crowding, 438.

Who calls me bold because I won my love, 277.

Who dreamed that beauty passes like a dream,  
604.

Whoever lives true life, will love true love, 141.

Who fears to speak of Ninety-Eight ? 102.

Who has not walk'd upon the shore, 437.

"Whom the gods love die young." The  
thought is old, 272.

Who remains in London, 281.

Whosoe'er had look'd upon the glory of that  
day, 388.

Who will away to Athens with me ? who, 3.

Why groaning so, thou solid earth, 156.

Why, having won her, do I woo ? 234.

Why, let them rail ! God's full anointed ones,  
673.

Why, when the world's great mind, 221.

Why will you haunt me unawares, 522.

Why wilt thou cast the roses from thine hair ?  
397.

Widow Machree, it's no wonder you frown, 89.

"Wild huntsmen ?" — 'T was a flight of swans,  
259.

Wild, wild wind, wilt thou never cease thy sigh-  
ing, 309.

Will there never come a season, 571.

With breath of thyme and bees that hum, 488.

With deep affection, 55.

Wither'd pansies faint and sweet, 390.

With fingers weary and worn, 120.

With half a heart I wander here, 524.

Within a low-thatch'd hut, built in a lane, 126.

Within the isle, far from the walks of men,  
32.

Within the unchanging twilight, 146.

Within this charmed cool retreat, 667.

With little white leaves in the grasses, 564.

With me along the strip of herbage strown,  
340.

With pipe and flute the rustic Pan, 485.

With purple glow at even, 654.

With rosy hand a little girl press'd down, 14.

With the Orient in her eyes, 666.

Word was brought to the Danish king, 94.

Would God my heart were greater ; but God  
wot, 422.

Would that the structure brave, the manifold  
music I build, 362.

Yea, love, I know, and I would have it thus,  
593.

Yea, Love is strong as life ; he casts out fear,  
336.

Year after year, 299.

Year after year I sit for them, 602.

Ye are young, ye are young, 594.

Yes, Cara mine, I know that I shall stand, 330.

Yes ; I write verses now and then, 15.

Yes, love, the Spring shall come again, 435.

Yes ! thou art fair, and I had lov'd, 149.

Yes ; when the ways oppose, 489.

Yet ah, that Spring should vanish with the  
rose, 342.

Yon silvery billows breaking on the beach, 269.

You ask for fame or power, 645.

You had two girls — Baptiste, 609.

You know, we French storm'd Ratisbon, 345.

You lay a wreath on murder'd Lincoln's bier,  
450.

You may give over plough, boys, 367.

You must be troubled, Asthore, 576.

Young Rory O'More courted Kathleen Bawn,  
88.

Young Sir Guyon proudly said, 254.

You promise heavens free from strife, 231.

Your ghost will walk, you lover of trees, 352.

Your pleasures spring like daisies in the grass,  
13.

Your tiny picture makes me yearn, 165.

You smil'd, you spoke, and I believ'd, 13.

You take a town you cannot keep, 69.



# INDEX OF TITLES

Abide with me.....	<i>Lyte</i>	173	Appeal, The.....	<i>Landor</i>	13
Abide with us.....	<i>Bonar</i>	176	Aretina's Song.....	<i>Sir H. Taylor</i>	27
Abnegation (from "Monna Innominata").....	<i>C. Rossetti</i>	378	Ars Victrix.....	<i>Dobson</i>	489
Aboriginal Mother's Lament, An.....	<i>Harpur</i>	616	Art (from "A Lover's Diary").....	<i>Parker</i>	672
Above St. Irénée.....	<i>D. Scott</i>	668	Asian Birds.....	<i>Bridges</i>	439
Abraham Lincoln.....	<i>T. Taylor</i>	450	Ask me no more.....	<i>A. Tennyson</i>	200
Absence.....	<i>Blaikie</i>	569	As Thro' the Land.....	<i>A. Tennyson</i>	199
Abt Vogler.....	<i>R. Browning</i>	362	As Yonder Lamp.....	<i>Whitehead</i>	60
Across the Fields.....	<i>Crane</i>	503	Atalanta in Calydon (extracts).....	<i>Swinburne</i>	421
Actea.....	<i>Rodd</i>	564	Atalanta's Defeat (from "The Earthly Paradise").....	<i>W. Morris</i>	407
Adieu.....	<i>T. Carlyle</i>	80	Atalanta's Victory (from "The Earthly Paradise").....	<i>W. Morris</i>	405
Adieu.....	<i>E. Montgomery</i>	633	At Fontainebleau.....	<i>Symons</i>	601
Adieu to France (from "De Robertval").....	<i>Hunter-Duvar</i>	640	At her Grave.....	<i>O'Shaughnessy</i>	441
Ad Majorem Dei Gloriam.....	<i>F. Scott</i>	658	At his Grave.....	<i>Austin</i>	263
Advice.....	<i>Landor</i>	14	At Home.....	<i>C. Rossetti</i>	376
Æolian Harp, An.....	<i>Field</i>	521	At Home in Heaven.....	<i>J. Montgomery</i>	168
Æsop.....	<i>Lang</i>	499	Athulf's Death Song.....	<i>Beddoes</i>	38
Ætate XIX.....	<i>Merivale</i>	461	At Husking Time.....	<i>Johnson</i>	674
Afoot.....	<i>C. Roberts</i>	653	At Last.....	<i>P. Marston</i>	447
After Construing.....	<i>Benson</i>	583	At Last.....	<i>Sir L. Morris</i>	256
After Death.....	<i>Parnell</i>	537	At Les Eboulements.....	<i>D. Scott</i>	619
After Death.....	<i>C. Rossetti</i>	376	At Stratford-on-Avon.....	<i>Bell</i>	545
After Death in Arabia.....	<i>Sir E. Arnold</i>	249	At the Cedars.....	<i>D. Scott</i>	669
After Summer.....	<i>P. Marston</i>	446	At the Church Gate.....	<i>Thackeray</i>	300
After the Battle.....	<i>Trench</i>	63	At the Grave of Dante Gabriel Rossetti.....	<i>Bell</i>	545
Afterwards.....	<i>Lady Currie</i>	296	At the Last.....	<i>P. Marston</i>	446
Agatha.....	<i>Austin</i>	265	Aurora Leigh (extracts).....	<i>E. Browning</i>	139
Age.....	<i>Garnett</i>	332	Australian Girl, An.....	<i>Castilla</i>	632
Age, The.....	<i>Clarke</i>	534	Autobiography, An.....	<i>Rhys</i>	581
Age of Wisdom, The.....	<i>Thackeray</i>	304	Autochthon.....	<i>C. Roberts</i>	651
Ah, bring it not.....	<i>Radford</i>	602	Autumn Flitting, An.....	<i>Cotterell</i>	494
Ah! yet consider it again.....	<i>Clough</i>	218	Autumn Memories.....	<i>Savage-Armstrong</i>	299
Akinetos (from "Orion").....	<i>R. Horne</i>	33	Aux Italiens.....	<i>Robert, Earl of Lytton</i>	380
"All Other Joys" (from "Modern Love").....	<i>G. Meredith</i>	371	Ave atque vale.....	<i>R. Watson</i>	574
All Souls' Night.....	<i>Sigerson</i>	610	Ave Imperatrix.....	<i>O. Wilde</i>	549
America.....	<i>Dobell</i>	368	Awake, my Heart!.....	<i>Bridges</i>	439
Amico Suo.....	<i>H. Horne</i>	591	Axe, The.....	<i>I. Crawford</i>	647
Amours de Voyage (extract).....	<i>Clough</i>	217	Baby.....	<i>G. Macdonald</i>	164
Ancient and Modern Muses, The.....	<i>Palgrave</i>	239	Babylonia (extract).....	<i>Robert, Earl of Lytton</i>	382
Andromeda (extract).....	<i>Kingsley</i>	310	Baby May.....	<i>Bennett</i>	78
Andromeda and the Sea-Nymphs (from "Andromeda").....	<i>Kingsley</i>	310	Baker's Tale, The (from "The Hunting of the Snark").....	<i>Dodgson</i>	478
And yet — and yet! (from "The Rubaiyat of Omar Khayyám").....	<i>FitzGerald</i>	342	Balder (extracts).....	<i>Dobell</i>	368
Angel at the Ford, The.....	<i>Dawson</i>	537	Balder Dead (extract).....	<i>M. Arnold</i>	223
Angel in the House, The (extracts).....	<i>Patmore</i>	233	Ballade of Playing Cards, A.....	<i>White</i>	526
Antiphony (from "The Earthly Paradise").....	<i>W. Morris</i>	410	Ballades.....	<i>Lang</i>	495
			Ballad: It was not in the Winter.....	<i>Hood</i>	116
			Ballad of a Bridal.....	<i>Bland</i>	561
			Ballad of Bouillabaisse, The.....	<i>Thackeray</i>	303
			Ballad of Dead Ladies, The.....	<i>D. Rossetti</i>	398

- Ballad of East and West, The... *Kipling* 506  
 Ballad of Heaven, A... *Davidson* 558  
 Ballad of Human Life... *Beddoes* 38  
 Ballad of Judas Iscariot, The... *Buchanan* 279  
 Ballad of Orleans, A... *Darmesteter* 558  
 Ballad of the Boat, The... *Garnett* 331  
 Ballad : Spring it is cheery... *Hood* 117  
 Ballad : The Auld Wife sat... *Calverley* 469  
 Banshee, The... *Todhunter* 332  
 Barons Bold, The... *Fox* 112  
 Bathers, The (from "The Bothie of  
 Tober-na-Vuolich")... *Clough* 215  
 Battle of La Frairie, The... *Schwyler-Lightshall* 648  
 Beauty... *Alex. Smith* 168  
 Beauty at the Plough (from "Dorothy")  
*Munby* 245  
 Bedtime... *Earl of Rosslyn* 256  
 Bees of Myddelton Manor, The... *Probyn* 542  
 Before and After... *O. M. Brown* 541  
 Beloved, it is Morn... *Hickey* 503  
 Below the Heights... *W. Pollock* 516  
 Be mine, and I will give thy Name  
*Bennett* 79  
 Beneath the Wattle Boughs... *Gill* 630  
 Between the Rapids... *Lampman* 659  
 Between the Showers... *Levy* 579  
 Birdcatcher's Song (from "The Para-  
 dise of Birds")... *Courthope* 472  
 Bird in the Hand, A... *Weatherly* 509  
 Bird's Song at Morning... *Dawson* 535  
 Bird's Song, the Sun, and the Wind,  
 The... *C. Roberts* 653  
 Birth and Death... *Wade* 126  
 Birth of Australia, The... *P. Russell* 615  
 Birth of Speech, The... *H. Coleridge* 56  
 Bishop orders his Tomb at Saint  
 Praxed's Church, The... *R. Browning* 352  
 Blackbird, The... *F. Tennyson* 188  
 Blackmores Maidens... *Barnes* 107  
 Black Wall-Flower, The... *Kemble* 66  
 Blessed Damsel, The... *D. Rossetti* 392  
 Bless the Dear Old Verdant Land  
*MacCarthy* 100  
 Blood Horse, The... *B. Procter* 21  
 Blood-Red Ring hung round the  
 Moon, A... *Logan* 643  
 Blue Closet, The... *W. Morris* 403  
 Board School Pastoral, A... *M. Kendall* 578  
 Boatman of Kinsale, The... *Davis* 98  
 Bonnie Bessie Lee... *Nicoll* 150  
 Book of Orm, The (extract)... *Buchanan* 285  
 Books (from "Aurora Leigh")  
*E. Browning* 139  
 Boot and Saddle... *R. Browning* 344  
 Bothie of Tober-na-Vuolich, The  
 (extract)... *Clough* 215  
 Bothwell (extract)... *Swinburne* 425  
 Brawn of England's Lay... *Hunter-Duvar* 641  
 Break, break, break... *A. Tennyson* 198  
 Breath of Avon, The... *Watts* 270  
 Brechva's Harp Song... *Rhys* 581  
 "Brides' Tragedy, The," Songs from  
*Beddoes* 39  
 Bridge of Sighs, The... *Hood* 122  
 Broken Music (from "The House of  
 Life")... *D. Rossetti* 396  
 Brook-Side, The... *Lord Houghton* 66  
 Buffalo Herds, The (from "Tecum-  
 seh")... *Mair* 642  
 Bugle Song... *A. Tennyson* 199  
 Builders, The... *E. Elliott* 112  
 Buoy-Bell, The... *Turner* 192  
 Burghers' Battle, The... *W. Morris* 413  
 Burial Hymn... *Milman* 176  
 Burial of Robert Browning, The... *M. Field* 518  
 Buried Life, The... *M. Arnold* 227  
 Burnt Lands... *C. Roberts* 650  
 Butterfly, The... *Skipsey* 330  
 Byron the Voluptuary... *W. Watson* 565  
 "By Solitary Fires" (from "Aurora  
 Leigh")... *E. Browning* 141  
 By the Salpêtrière... *Ashe* 266  
 Cadences... *Payne* 434  
 Cailleach Bein-y-Vreich... *Sharrp* 219  
 Caliph's Draught, The... *Sir E. Arnold* 248  
 Canada... *C. Roberts* 649  
 Canadian Folk-Song, A... *W. Campbell* 654  
 Canadian Hunter's Song... *Moodie* 633  
 Canoe, The... *I. Crawford* 646  
 "Canute the Great" (extract)... *M. Field* 517  
 Cardinal Manning... *De Vere* 70  
 Cardinal's Soliloquy, The (from "Riche-  
 lieu ; or the Conspiracy")... *Lord Lytton* 42  
 Carpe Diem... *T. Marzials* 516  
 Casa Guidi Windows (extracts)  
*E. Browning* 134  
 Casa's Dirge... *Moir* 81  
 Castle Ruins, The... *Barnes* 108  
 Cavalier Tunes... *R. Browning* 343  
 Celia's Home-Coming... *Darmesteter* 556  
 Celtic Cross, The... *McGee* 103  
 Champagne Rosé... *Kenyon* 72  
 Changeless... *Meynell* 538  
 Characterization, A... *Sir H. Taylor* 26  
 Charge of the Light Brigade, The  
*A. Tennyson* 203  
 Charles Lamb... *Beatty* 539  
 Charles the First (extract)... *Wills* 455  
 "Charles II" (extract)... *Sladen* 552  
 Charles II of Spain to Approaching  
 Death... *Lee-Hamilton* 504  
 Chartist Song... *Cooper* 127  
 Chastelard (extract)... *Swinburne* 422  
 Chateau Papineau... *Harrison* 667  
 Chess-Board, The... *Robert, Earl of Lytton* 382  
 "Childe Roland to the Dark Tower  
 came"  
*R. Browning* 355  
 Child of a Day... *Landon* 10  
 Child's Evening Hymn... *Baring-Gould* 183  
 Child's Portrait, A... *Dawson* 535  
 Choric Song (from "The Lotos-Eat-  
 ers")... *A. Tennyson* 194  
 Chorus of Spirits... *Darley* 17  
 Christie's Portrait... *Massey* 165  
 Christmas Hymn, A (New Style : 1875,  
 extract)... *Domett* 144  
 Christmas Hymn, A (Old Style : 1837)  
*Domett* 143  
 Christmas Letter from Australia, A  
*Sladen* 551  
 Christmas Song, A... *Bennett* 79  
 Churchyard, The... *Buchanan* 289

Circos.....	<i>Lord De Tabley</i>	415
City of Dreadful Night, The (extract)	<i>J. Thomson</i>	385
City of the End of Things, The.....	<i>Lampman</i>	661
Cockayne Country.....	<i>Darmesteter</i>	556
Coin of Pity, The (from "Modern Love").....	<i>G. Meredith</i>	371
Coleridge.....	<i>Watts</i>	269
Colonos.....	<i>Alford</i>	67
Combat, The (from "Sohrab and Rustum").....	<i>M. Arnold</i>	221
Come into the Garden, Maud. A. Tennyson		207
Companions.....	<i>Calverley</i>	469
Confused Dawn, The.....	<i>Schuyler-Lighthall</i>	648
Conquest, A.....	<i>W. Pollock</i>	517
Content.....	<i>Gale</i>	585
Conundrum of the Workshops, The.....	<i>Kipling</i>	508
Coogee.....	<i>H. Kendall</i>	625
Cornfields.....	<i>M. Howitt</i>	74
Country Faith, The.....	<i>Gale</i>	585
Country Kisses (from "Dorothy").....	<i>Munby</i>	244
Court Lady, A.....	<i>E. Browning</i>	136
Coves of Crail, The.....	<i>Sharp</i>	547
Cowslips.....	<i>Landor</i>	14
Cradle, The.....	<i>Dobson</i>	486
Crocus, The.....	<i>King</i>	389
Cromwell and Henrietta Maria (from "Charles the First").....	<i>Wills</i>	455
Crossing the Bar.....	<i>A. Tennyson</i>	212
Crossing the Blackwater.....	<i>Joyce</i>	327
Crusader Chorus (from "The Saint's Tragedy").....	<i>Kingsley</i>	308
Cry, A.....	<i>Clarke</i>	534
Cry of the Children, The.....	<i>E. Browning</i>	128
Cuddle doon.....	<i>Anderson</i>	502
Curé's Progress, The.....	<i>Dobson</i>	486
Curlew's Call, A.....	<i>J. Barlow</i>	587
Cynic of the Woods, The.....	<i>Martin</i>	631
Daisy.....	<i>F. Thompson</i>	570
Daisy, The.....	<i>Kodd</i>	564
Daisy, The.....	<i>A. Tennyson</i>	205
Dancers, The.....	<i>M. Field</i>	520
Darjah Barrow, A.....	<i>Palgrave</i>	241
Danny Deever.....	<i>Kipling</i>	595
Dante, Shakespeare, Milton (from "Balder").....	<i>Dobell</i>	369
Danube River, The.....	<i>Aidé</i>	328
Daphne, To.....	<i>Besant</i>	336
Darby and Joan.....	<i>Weatherly</i>	510
Dark, The (from "The Spanish Gypsy").....	<i>Cross</i>	155
Dark Glass, The (from "The House of Life").....	<i>D. Rossetti</i>	396
Dark Rosaleen.....	<i>Mangan</i>	91
Darwinism.....	<i>Darmesteter</i>	557
Daughters of Philistia (from "Olrig Grange").....	<i>W. Smith</i>	236
David Exorcising Malzah (from "Saul").....	<i>Heavysege</i>	635
Dawn and Dark.....	<i>Gale</i>	586
Dawn-Angels.....	<i>Darmesteter</i>	556
Day and Night Songs.....	<i>Allingham</i>	319
Day is Dead (from "Songs from Dramas").....	<i>Webster</i>	463
Dead, The.....	<i>Blind</i>	522

Dead Child, The.....	<i>G. Barlow</i>	507
Dead Church, The.....	<i>Kingsley</i>	309
Dead Coach, The.....	<i>Hinkson</i>	577
Dead Friend, A.....	<i>Gale</i>	585
Dead Letter, A.....	<i>Dobson</i>	483
Dead March, A.....	<i>Monkhouse</i>	277
Dead Singer, A.....	<i>Logan</i>	644
Dean's Consent, The (from "The Angel in the House").....	<i>Patmore</i>	233
Dear Old Toiling One, The.....	<i>Gray</i>	271
Death as the Fool.....	<i>F. Marzials</i>	493
Death as the Teacher of Love-Lore.....	<i>F. Marzials</i>	493
Death-Bed, The.....	<i>Hood</i>	116
Death-Child, The.....	<i>Sharp</i>	547
Death of Artemidora, The.....	<i>Landor</i>	7
Death of Hampden.....	<i>Beatty</i>	539
Death of Marlborough, The.....	<i>Thornbury</i>	322
Death's Alchemy.....	<i>Walker</i>	56
"Death's Jest-Book," Songs from.....	<i>Beddoes</i>	38
Deaths of Myron and Klydone (from "In a Day").....	<i>Webster</i>	463
Death Song, A.....	<i>W. Morris</i>	413
Death Undreaded.....	<i>Landor</i>	16
"De Gustibus".....	<i>R. Browning</i>	352
Deid Folks' Ferry.....	<i>R. Watson</i>	573
Departure of the Swallow, The.....	<i>W. Howitt</i>	73
De Profundis.....	<i>Hinkson</i>	575
De Roberval (extracts).....	<i>Hunter-Duvar</i>	638
De Rosis Hibernis.....	<i>Gosse</i>	513
Deserted City, The.....	<i>C. Roberts</i>	651
Deserted House, The.....	<i>A. Tennyson</i>	194
Deserter from the Cause, The.....	<i>Massey</i>	165
Dewdrop, The.....	<i>Skipsey</i>	329
Diana.....	<i>Rhys</i>	581
Didactic Poem, The.....	<i>Garnett</i>	331
Digger's Grave, The.....	<i>Welch</i>	630
Dinner Hour, The (from "Lucile").....	<i>Robert, Earl of Lytton</i>	383
Dirce.....	<i>Landor</i>	8
Dirge for Summer, A.....	<i>Evans</i>	375
Dirge: If thou wilt ease thine Heart.....	<i>Beddoes</i>	38
Dirge: We do lie beneath the Grass.....	<i>Beddoes</i>	39
Disciples, The (extract).....	<i>King</i>	388
Distraught for Merope (from "Orion").....	<i>R. Horne</i>	31
Domine, Cui sunt Pleiades Curæ.....	<i>C. Roberts</i>	653
Dominion of Australia, The.....	<i>J. B. Stephens</i>	621
Doom-Bar, The.....	<i>A. Gillington</i>	609
Doris: A Pastoral.....	<i>Munby</i>	242
Dorothy: A Country Story (extracts).....	<i>Munby</i>	243
Dorothy's Room (from "Dorothy").....	<i>Munby</i>	244
Doubting Heart, A.....	<i>A. Procter</i>	312
Douglas Gordon.....	<i>Weatherly</i>	509
Dover Beach.....	<i>M. Arnold</i>	226
Dover Cliff.....	<i>Home</i>	532
Dream, A.....	<i>Allingham</i>	318
Dream of Eugene Aram, The.....	<i>Hood</i>	113
Dream of the World without Death, The (from "The Book of Orm").....	<i>Buchanan</i>	285



Dream-Pedlary.....	Beddoes	37	Fairies, The.....	Allingham	317
Dream-Trust.....	F. Thompson	570	Fair Ines.....	Hood	116
Dressing the Doll.....	Rands	477	Fair Maid and the Sun, The.....	O'Shaughnessy	440
Dried-Up Fountain, The.....	Leighton	220	Fairy Thorn, The.....	Ferguson	96
Dule's i' this Bonnet o' mine, The.....	Waugh	109	Fairy Thrall, The.....	M. Byron	608
During Musio.....	Symons	601	Faith.....	Kemble	67
Dying.....	Noel	260	Fall of a Soul, The.....	Symonds	274
Earl Norman and John Truman.....	C. Mackay	87	Familiar Epistle, A.....	Dobson	490
Earth.....	Roscoe	231	Farewell.....	Symonds	274
Earthly Paradise, The (extracts).....	W. Morris	404	Farewell, A.....	Kingsley	311
Earth's Burdens.....	E. C. Jones	156	Farewell to Italy.....	Landon	11
Earth to Earth.....	M. Field	521	Farm on the Links, The.....	R. Watson	574
Echo from Willowood, An.....	C. Rossetti	379	"Father, The".....	Savage-Armstrong	300
Ecstasy.....	E. Mackay	531	Father Francis.....	W. Pollock	517
Edwin the Fair (extract).....	Sir H. Taylor	26	Featherstone's Doom.....	Hawker	40
Elegy.....	Bridges	438	Ferment of New Wine, The (from "Aurora Leigh").....	E. Browning	140
Elegy on William Cobbett.....	E. Elliott	111	Festus (extracts).....	Bailey	158
Elements, The.....	Newman	59	Fiesolan Idyl.....	Landon	10
Emigrant Lassie, The.....	Blackie	85	First Kiss, The.....	Gale	585
Empedocles on Etna (extract).....	M. Arnold	226	First Kiss, The.....	Watts	270
End of the Day, The.....	D. Scott	671	First or Last?.....	Veley	234
End of the Play, The.....	Thackeray	306	First Skylark of Spring, The.....	W. Watson	567
England.....	Newman	59	Flight from Glory, A.....	Lee-Hamilton	505
England (from "Aurora Leigh").....	E. Browning	141	Flight of Malzah, The (from "Saul").....	Hearysege	636
England and her Colonies.....	W. Watson	614	Flight of the Geese, The.....	C. Roberts	630
English Girl, An.....	Home	532	Fitch of Dunmow, The.....	Earl of Southesk	315
English Shell, An.....	Benson	583	Flos Florum.....	Munby	246
Envoy.....	Curman	666	Flower, The.....	A. Tennyson	246
Envoy (from "A Lover's Diary").....	Parker	673	Flower in the Crannied Wall.....	A. Tennyson	211
Envoy to an American Lady, An.....	Lord Houghton	65	Flower of Beauty, The.....	Darley	17
Eos (from "Orion").....	R. Horne	33	Flowers.....	Hood	115
Epicurean.....	Linton	150	Flowers I would bring.....	De Vere	69
Epicurean's Epitaph, An.....	De Vere	68	Fluttered Wings.....	C. Rossetti	378
Epigram on the Death of Edward Forbes.....	Dobell	368	Folk of the Air, The.....	Yeats	604
Epigrams.....	W. Watson	565	Fool's Revenge, The (extract).....	T. Taylor	448
Epilogue.....	R. Browning	365	Football-Player, A.....	Lefroy	542
Episode, An.....	Symonds	272	For a Copy of Theocritus.....	Dobson	488
Epitaph.....	R. Browning	364	For an Epitaph at Fiesole.....	Landon	16
Epitaph for a Sailor buried Ashore.....	C. Roberts	632	Foray of Con O'Donnell, The (extract).....	MacCarthy	101
Epitaph of Dionysia.....	Anonymous	232	Forby Sutherland.....	M'Crae	622
Epitaph on a Jacobite.....	Macaulay	29	Foreboding, A.....	Lady Currie	235
Erinna.....	Lang	498	Forecast, A.....	Lampman	630
Etruscan Ring, An.....	Mackail	554	Foreign Lands.....	Stevenson	523
Etsi Omnes, Ego Non.....	E. Myers	299	Forerunners (from "A Life-Drama").....	Alex. Smith	166
Etude Réaliste.....	Swinburne	451	"Foresters, The," Song in.....	A. Tennyson	211
Eurydice.....	Bourdillon	533	Forest Glade, The.....	Turner	192
Evelyn Hope.....	R. Browning	354	Forgotten Grave, The.....	Dobson	486
Eventide.....	Burbridge	72	Formosæ Puellæ.....	H. Horne	591
Eviction.....	Linton	147	Forsaken, The.....	Aidé	329
Execution of Montrose, The.....	Aytoun	44	Forsaken Garden, A.....	Swinburne	432
Exile's Devotion, The.....	McGee	104	Forsaken Merman, The.....	M. Arnold	224
Exile's Song, The.....	Gilfillan	81	For the Picture, "The Last of England".....	F. Mador Brown	390
Exit.....	W. Watson	565	Fortune's Wheel.....	Lord De Tabley	415
Expectation.....	Wratislav	607	Fragment of a Sleep-Song.....	Dobell	370
Face, A.....	R. Browning	351	From the Recesses.....	Bowering	172
Face, The.....	Ebenezer Jones	158	"Fuzzy-Wuzzy".....	Kipling	595
Fairy Foster-Mother, The.....	Buchanan	288	Gage d'Amour, A.....	Dobson	485
Fair Circassian, The.....	Garnett	331	Gallant Fleet, The (from "De Robert").....	Hunter-Duvar	640
			Garden Fairies.....	P. Marston	444

Gebir (extract).....	<i>Landon</i>	8	Honorio's Surrender (from "The Angel in the House").....	<i>Patmore</i>	233
Geist's Grave.....	<i>M. Arnold</i>	229	Hope and Fear.....	<i>Swinburne</i>	428
Genius.....	<i>R. Horne</i>	35	House of Life, The (extracts).....	<i>D. Rossetti</i>	395
Gibraltar.....	<i>Blunt</i>	492	House of the Trees, The.....	<i>Wetherald</i>	675
Gillyflower of Gold, The.....	<i>W. Morris</i>	402	How my Song of her began... ..	<i>P. Marston</i>	444
Girl of All Periods, The.....	<i>Patmore</i>	235	How's my Boy?.....	<i>Dobell</i>	365
Give a Rouse.....	<i>R. Browning</i>	344	"How they brought the Good News from Ghent to Aix".....	<i>R. Browning</i>	349
Given over.....	<i>Woolner</i>	392	How to read me.....	<i>Landon</i>	14
Giving to God.....	<i>C. Wordsworth</i>	175	How we beat the Favorite.....	<i>Gordon</i>	617
Glee for Winter, A.....	<i>Domett</i>	143	Humanity.....	<i>Dixon</i>	400
Glenkindie.....	<i>W. B. Scott</i>	144	Human Life.....	<i>De Vere</i>	69
Glory of Motion, The.....	<i>Tyrwhitt</i>	333	Hunter's Song, The.....	<i>B. Procter</i>	19
Golden Rowan.....	<i>Carman</i>	662	Hunting of the Snark, The (extract).....	<i>Dodgson</i>	478
Golden Text, The.....	<i>Cameron</i>	645	H. W. L.....	<i>Nichol</i>	255
Golden-Tressed Adelaide.....	<i>B. Procter</i>	21	Hymn.....	<i>Adams</i>	127
Good-By.....	<i>C. Rossetti</i>	380	Hymn for the Sixteenth Sunday after Trinity.....	<i>Milman</i>	170
"Good-Night, Babette!".....	<i>Dubson</i>	486	Ianthe's Troubles.....	<i>Landon</i>	13
Gordon.....	<i>E. Myers</i>	297	Ideality.....	<i>H. Coleridge</i>	57
Grave-Digger's Song (from "Prince Lucifer").....	<i>Austin</i>	264	Ideal Memory.....	<i>Dunson</i>	536
Great Breath, The.....	<i>G. Russell</i>	606	I die, being Young.....	<i>Gray</i>	272
Greek Idyl, A.....	<i>Collins</i>	315	Idylls of the King (extract).....	<i>A. Tennyson</i>	208
Greeting, A.....	<i>P. Marston</i>	442	Iena's Song (from "Tecumseh").....	<i>Mair</i>	642
Hack and Hew.....	<i>Carman</i>	666	If All the World.....	<i>Radford</i>	602
Half-Waking.....	<i>Alingham</i>	319	If I desire.....	<i>Burbidge</i>	71
Hamadryad, The.....	<i>Landon</i>	3	If only thou art True.....	<i>G. Barlow</i>	507
Hans Christian Andersen.....	<i>Gosse</i>	513	"If she be made of White and Red".....	<i>H. Horne</i>	592
Happy Wanderer, The.....	<i>Addeshaw</i>	611	If she but knew.....	<i>O'Shaughnessy</i>	442
Harvest-Home Song.....	<i>Davidson</i>	558	If you were here.....	<i>P. Marston</i>	447
Has Summer come without the Rose?.....	<i>O'Shaughnessy</i>	441	I gave my Life for thee.....	<i>Haverгал</i>	183
Haymakers' Song, The.....	<i>Austin</i>	265	Il Fior degli Eroi ci Furor.....	<i>Symonds</i>	274
Heare, The.....	<i>Barnes</i>	107	Immortality.....	<i>F. Myers</i>	292
Heart and Will.....	<i>Linton</i>	148	Immortality.....	<i>G. Russell</i>	606
Heartsease.....	<i>Landon</i>	16	Imperator Augustus.....	<i>Rodd</i>	564
Heat.....	<i>Lampman</i>	659	Impression.....	<i>Gosse</i>	482
Heather Ale: A Galloway Legend.....	<i>Stevenson</i>	525	In a Day (extract).....	<i>Webster</i>	413
He came unlook'd for (from "Phantasmion").....	<i>S. Coleridge</i>	60	"In After Days".....	<i>Dobson</i>	491
He heard her sing (extract).....	<i>J. Thomson</i>	387	In After Time.....	<i>Landon</i>	14
Helen's Song (from "Festus").....	<i>Bailey</i>	161	In a Garden by Moonlight (from "Torrimond").....	<i>Beddoes</i>	87
Heliodore Dead.....	<i>Lang</i>	498	In a Gondola.....	<i>R. Browning</i>	346
Heracleitus.....	<i>Cory</i>	232	In a Lecture-Room.....	<i>Clough</i>	214
Her Confirmation.....	<i>Image</i>	591	In a September Night.....	<i>Home</i>	532
Hereafter.....	<i>R. Watson</i>	574	Incident of the French Camp.....	<i>R. Browning</i>	345
Her First-Born.....	<i>Turner</i>	193	Inclusiveness (from "The House of Life").....	<i>D. Rossetti</i>	396
Her Gifts (from "The House of Life").....	<i>D. Rossetti</i>	395	Incarnation, The (from "Balder Dead").....	<i>M. Arnold</i>	223
Hero, The.....	<i>Nicoll</i>	151	Indian Love-Song.....	<i>Robert, Earl of Lytton</i>	340
Hero, The.....	<i>Sir H. Taylor</i>	27	Indian Song, An.....	<i>Yeats</i>	603
Hero-Worship.....	<i>W. B. Scott</i>	147	In Forest Depths (from "Orion").....	<i>R. Horne</i>	32
Her Pity.....	<i>P. Marston</i>	446	In Green Old Gardens.....	<i>Lady Currie</i>	296
Hertha.....	<i>Swinburne</i>	428	In Memory of Walter Savage Landon.....	<i>Swinburne</i>	419
Hesperia.....	<i>Swinburne</i>	417	Inn of Care, The.....	<i>Waddington</i>	297
Hesperus sings.....	<i>Beddoes</i>	39	In November.....	<i>D. Scott</i>	670
Hidden Joys.....	<i>Blanchard</i>	126	In Pace.....	<i>Ropes</i>	568
Hiding the Skeleton (from "Modern Love").....	<i>G. Meredith</i>	371	In Praise of Gilbert White (from "The Paradise of Birds").....	<i>Courthope</i>	473
High Tide on the Coast of Lincolnshire, The.....	<i>Ingelow</i>	324	In the Golden Birch.....	<i>E. Roberts</i>	658
His Banner over me.....	<i>Massey</i>	166			
Holy Matrimony.....	<i>Keble</i>	172			
Home in War-Time.....	<i>Dobell</i>	368			
Home Thoughts from Abroad.....	<i>R. Browning</i>	351			

In the Golden Morning of the World <i>Westwood</i> 213	Knapweed..... <i>Benson</i> 582
In the Mile End Road..... <i>Levy</i> 579	Knowledge..... <i>F. Scott</i> 656
In the Season..... <i>Stevenson</i> 524	Knowledge after Death..... <i>Beeching</i> 554
In the States..... <i>Stevenson</i> 524	Krishna..... <i>G. Russell</i> 605
In the Twilight..... <i>Cotterell</i> 495	Lachrymæ Musarum..... <i>W. Watson</i> 565
In the Wood..... <i>Clarke</i> 533	Lachrymatory, The..... <i>Turner</i> 191
Introductory (from "The House of Life")..... <i>D. Rossetti</i> 395	Ladies of St. James's, The..... <i>Dobson</i> 489
In Tuscany..... <i>E. Mackay</i> 532	Lady Mary..... <i>Alford</i> 67
Invincible (from "A Lover's Diary") <i>Parker</i> 673	Laird of Schelynlaw, The..... <i>Veitch</i> 323
Invocation, An..... <i>Landon</i> 8	Lake Memory, A..... <i>W. Campbell</i> 655
Iris..... <i>M. Field</i> 521	Lament..... <i>Noë</i> 261
Irishman and the Lady, The..... <i>Maginn</i> 54	Lament of the Irish Emigrant..... <i>Dufferin</i> 93
Irish Rapparees, The..... <i>Duffy</i> 100	Land across the Sea, A (from "The Earthly Paradise")..... <i>W. Morris</i> 409
Irish Wife, The..... <i>McGee</i> 103	Land of Counterpane, The..... <i>Stevenson</i> 523
Irish Wolf-Hound, The..... <i>MacCarthy</i> 101	Land of Nod, The..... <i>Stevenson</i> 524
I saw a New World..... <i>Rands</i> 477	Landon..... <i>Japp</i> 276
I saw, I saw the Lovely Child..... <i>F. Myers</i> 293	Lapsus Calami..... <i>J. K. Stephen</i> 571
"Is it Nothing to you?"..... <i>Probyn</i> 544	Lark Ascending, The..... <i>G. Meredith</i> 373
Island of Shadows, The..... <i>Garnett</i> 330	Last Aboriginal, The..... <i>Sharp</i> 546
Iale of Lost Dreams, The..... <i>Sharp</i> 547	Last Appeal, A..... <i>F. Myers</i> 292
Iales, The..... <i>C. Roberts</i> 650	Last Buccaneer, The..... <i>Kingsley</i> 310
Ite Domum Saturæ, venit Hesperus..... <i>Clough</i> 217	Last Chantey, The..... <i>Kipling</i> 600
I think on thee..... <i>Hervey</i> 75	Last Lines, Her..... <i>E. Bronte</i> 154
"It is finished"..... <i>C. Rossetti</i> 377	Last Night..... <i>T. Marzials</i> 516
It may be..... <i>Addeshaw</i> 611	Last of his Tribe, The..... <i>H. Kendall</i> 627
Ivory Gate, The..... <i>Collins</i> 316	Last of the Eurydice, The..... <i>Sir J. Paton</i> 391
Ivry..... <i>Macaulay</i> 29	Later Life (extracts)..... <i>C. Rossetti</i> 379
Ivy Green, The..... <i>Dickens</i> 307	Lattice at Sunrise, The..... <i>Turner</i> 192
I will not let thee go..... <i>Bridges</i> 437	Laughter and Death..... <i>Blunt</i> 491
Izaak Walton to River and Brook <i>Lee-Hamilton</i> 504	Laura's Song..... <i>O. M. Brown</i> 541
Jabberwocky..... <i>Dodgson</i> 478	Laus Infantium..... <i>Canton</i> 501
Jackdaw of Rheims, The..... <i>Barham</i> 50	Law of the Jungle..... <i>Kipling</i> 599
Jacobite on Tower Hill, The..... <i>Thornbury</i> 322	Lay of the Laborer, The..... <i>Hood</i> 121
Javanese Dancers..... <i>Symons</i> 601	Learn..... <i>Hood</i> 117
Jester and his Daughter, The (from "The Fool's Revenge")..... <i>T. Taylor</i> 448	Lefroy in the Forest (from "Tecum- seh")..... <i>Mair</i> 641
Jesus the Carpenter..... <i>Liddell</i> 510	Legend, A..... <i>M. Kendall</i> 578
John Knox's Indictment of the Queen ("from Bothwell")..... <i>Swinburne</i> 425	Legend of the Dead Lambs, The <i>Robert, Earl of Lytton</i> 383
John of Launoy (from "Philip van Artevelde")..... <i>Sir H. Taylor</i> 25	Le Mauvais Larron..... <i>R. Watson</i> 572
"Joseph and his Brethren" (extracts) <i>Wells</i> 22	Leonardo's "Monna Lisa"..... <i>Dowden</i> 294
Juggling Jerry..... <i>G. Meredith</i> 371	Lesson of Mercy, A..... <i>Murray</i> 645
Juliet of Nations (from "Casa Guidi Windows")..... <i>E. Browning</i> 134	Let me be with Thee..... <i>C. Elliott</i> 169
Jumbies, The..... <i>Lear</i> 475	Letter from Newport, A..... <i>F. Myers</i> 292
Jungfrau's Cry, The..... <i>Brooke</i> 253	Lettice..... <i>M. Field</i> 520
Just as I am..... <i>C. Elliott</i> 169	Letty's Globe..... <i>Turner</i> 193
Just for To-Day..... <i>Wilberforce</i> 175	Life..... <i>Little</i> 576
Juxtaposition (from "Amours de Voy- age")..... <i>Clough</i> 217	Life..... <i>B. Procter</i> 20
Karma..... <i>Canton</i> 500	Life..... <i>Swain</i> 76
Kate Temple's Song..... <i>Collins</i> 316	Life and Death..... <i>D. Scott</i> 671
Kathleen Mavourneen..... <i>L. Crawford</i> 301	Life-Drama, A (extracts)..... <i>Alex. Smith</i> 166
Keepers of the Pass, The..... <i>C. Roberts</i> 652	Life is Love..... <i>Fox</i> 113
King of Denmark's Ride, The..... <i>Norton</i> 94	Life's Hebe..... <i>J. Thomson</i> 386
King's Visit, The (from "The Earthly Paradise")..... <i>W. Morris</i> 408	Light..... <i>G. Macdonald</i> 163
Kitty Neil..... <i>Waller</i> 95	Light of Asia, The (extract) <i>Sir E. Arnold</i> 247
	Lilian Adelaide Neilson..... <i>C. Scott</i> 334
	Lines by a Person of Quality..... <i>Nichols</i> 555
	Lion's Skeleton, The..... <i>Turner</i> 191
	Litany..... <i>Monsell</i> 177
	Little Aglaë..... <i>Landon</i> 8
	Little Child's Hymn, A..... <i>Palgrave</i> 240
	Little Fair Soul, The..... <i>Smedley</i> 219
	Little Rebel, The..... <i>Ashby-Sterry</i> 472
	Little Song, A..... <i>D. Scott</i> 669

Little While, A. ....	Bonar	177	Mary Magdalene (from "Sonnets on Pictures") .....	D. Rossetti	397
Little While, A. ....	D. Rossetti	398	Massacre of the Macpherson. ....	Aytoun	46
London. ....	Davidson	560	Master-Chord, The. ....	Roscoe	231
London Bridge. ....	Weatherly	508	Master-Knot, The (from "The Rubáiyát of Omar Khayyám"). ..	FitzGerald	341
London Feast. ....	Rhys	580	Master's Touch, The. ....	Bonar	177
London Plane-Tree, A. ....	Levy	579	Match, A. ....	Swinburne	417
Long White Seam, The. ....	Ingelow	327	Maud (extract). ....	A. Tennyson	208
Loons, The. ....	Lampman	661	Mawgan of Melhuach. ....	Hawker	40
Lorraine. ....	Kingsley	311	May Margaret. ....	T. Marzials	516
Lost but Found. ....	Bonar	175	May Song, A. ....	Lady Currie	295
Lost Leader, The. ....	R. Browning	350	Meditations of a Hindu Prince. ....	Lyall	262
Lost Sheep, The. ....	Clephane	182	Meeting at Night. ....	R. Browning	354
Lotus-Eaters, The. ....	A. Tennyson	194	Meeting of Orion and Artemis (from "Orion"). ....	R. Horne	30
Louis XV. ....	Sterling	61	Melenolia (from "The City of Dreadful Night"). ..	J. Thomson	385
Love. ....	Adams	127	Melting of the Earl's Plate. ....	Thornbury	320
Love and Death. ....	Mulholland	560	Melville and Coghill. ....	Lang	498
Love and Music. ....	P. Marston	445	Memorabilia. ....	R. Browning	358
Love and War. ....	Martin	631	Memorial Verses. ....	M. Arnold	228
Love and Youth. ....	Linton	149	Memories. ....	Japp	277
Love at Sea. ....	Swinburne	420	Memory. ....	Landor	16
Love goes a-Hawking. ....	Beddoes	39	Memory of the Dead, The. ....	Earl of Rosslyn	256
Love in Exile (extract). ....	Blind	522	Memory of the Dead, The. ....	Ingram	102
Lovely Mary Donnelly. ....	Allingham	317	Mendicants, The. ....	Carman	645
Love Not. ....	Norton	94	Men of Gotham, The. ....	Peacock	47
Lover's Diary, A (extracts). ....	Parker	671	Merry-Go-Round, The. ....	Noel	261
Love's Autumn. ....	Payne	435	Midsummer's Noon in the Australian Forest, A. ....	Harpur	615
Love's Blindness. ....	Linton	149	Minnernus in Church. ....	Cory	231
Lovesight (from "The House of Life"). ....	D. Rossetti	395	Minor Poet, A (from "A Life-Drama"). ..	Alex. Smith	167
Love's Music. ....	P. Marston	442	Misconceptions. ....	R. Browning	304
Love's Outset (from "A Lover's Diary"). ....	Parker	671	Miss Kilmansegg and Her Precious Leg (extracts). ....	Hood	117
Love's Poor. ....	Le Gallienne	593	Mitherless Bairn, The. ....	Thom	82
Love's Secret Name. ....	Blackie	569	Model, A. ....	Radford	602
Love's Spite. ....	De Vere	69	Modern Love (extracts). ....	G. Meredith	371
"Love-Trilogy, A" (extract). ....	Blind	522	Modern Poet, The. ....	Meynell	538
"Lo, we have left All" ....	Lyte	174	Monna Inominata (extracts). ..	C. Rossetti	378
Lucifer and Elissa (from "Festus") ..	Bailey	161	Montreal. ....	Schuyler-Lighthall	649
Lucifer in Starlight. ....	G. Meredith	374	More Ancient Mariner, A. ....	Carman	644
Lucile (extract). ....	Robert, Earl of Lytton	383	Morning-Song. ....	Darley	17
Lux est Umbra Dei. ....	Symonds	273	Mother and Poet. ....	E. Browning	137
Lying in the Grass. ....	Gosse	511	Motherless (from "Aurora Leigh"). ..	E. Browning	139
Lyrical Poem, The. ....	Garnett	331	Mother's Love. ....	Burbridge	71
Macauley. ....	Landor	12	Mother-Song (from "Prince Lucifer"). ....	Austin	265
Mahmud and Ayaz (from "With Sa'di in the Garden"). ..	Sir E. Arnold	250	Mother wept. ....	Skipsey	329
Mahogany Tree, The. ....	Thackeray	306	Moving Finger writes, The (from "The Rubáiyát of Omar Khayyám"). ..	FitzGerald	342
Maid's Lament, The. ....	Landor	11	Mr. Barney Maguire's Account of the Coronation. ....	Barham	52
Malzah and the Angel Zelehtha (from "Saul") ..	Heavyside	637	Muckle-Mou'd Meg. ....	Ballantine	83
Man. ....	Landor	16	Muckle-Month Meg. ....	R. Browning	364
Mano: A Poetical History (extracts) ..	Dixon	400	"Multum dilexit" ....	H. Coleridge	58
Man to the Angel, The. ....	G. Russell	606	Musical Instrument, A. ....	E. Browning	134
Marching Along. ....	R. Browning	343	Musical-Hall, The. ....	Wratislaw	607
Mare Mediterraneum. ....	Nichol	254	Music Lesson, A. ....	Japp	276
Margaret. ....	Landor	12	Musmee, The. ....	Sir E. Arnold	251
Margaret Love Peacock. ....	Peacock	47	My Ain Wife. ....	Laing	79
Marian. ....	Ashe	266	My Bath. ....	Blackie	84
Marian Drury. ....	Carman	662	My Beautiful Lady. ....	Woolner	391
Marie de Méranie (extract). ....	J. Marston	452			
Marlow Madrigal, A. ....	Ashby-Sterry	471			
Married Lover, The (from "The Angel in the House") ..	Patmore	234			
Marsyas. ....	C. Roberts	652			
Mary Arden. ....	E. Mackay	530			

My Epitaph.....	Gray	272	Ohnáwa (from "De Roberval").....	Hunter-Duvar	638
My Guide.....	Savage-Armstrong	300	Oh! where do Fairies hide their		
My Heart and I.....	E. Browning	130	Heads?.....	Bayly	73
My Heart is a Lute.....	Lady Lindsay	336	Old and Young.....	Bourdillon	533
My Last Duchess.....	R. Browning	344	Old Baron, The.....	T. Miller	64
My Little Dear.....	Radford	602	Old Cavalier, The.....	Sir F. Doyle	302
My Lord Tomnoddy.....	Brough	468	Old Churchyard of Bonchurch, The.....	P. Marston	442
My Mother.....	W. B. Scott	146	Old Grenadier's Story, The.....	Thonbury	322
Myrtis (extract).....	Landor	7	Old Maid, The.....	G. Barlow	507
Mystery, The.....	Savage-Armstrong	299	Old Man's Song, An.....	Le Gallienne	593
Myth, A.....	Kingsley	309	Old Song Resung, An.....	Yeats	602
My Times are in Thy Hand.....	Hall	180	Old Souls.....	Hake	357
Nancy Dawson.....	H. Horne	592	Old Squire, The.....	Blunt	492
Nancy Lee.....	Weatherly	508	Old Stoic, The.....	E. Brontë	153
Naseby, The Battle of.....	Macaulay	27	O Lord, Thy Wing outspread.....	Blew	181
Nearer to Thee.....	Adams	127	Olrig Grange (extract).....	W. Smith	236
Nell Gwynne's Looking-Glass.....	Blanchard	125	Om.....	G. Russell	606
Nephon's Song.....	Durley	18	Omar and the Persian.....	Williams	335
Net-Braiders, The.....	Wade	126	"O may I join the Choir Invisible".....	Cruss	155
Newly-Wedded, The.....	Præd	49	O, M. B.....	F. Mador Brown	390
New Poet, A.....	Canton	501	On a Fan.....	Dobson	457
News to the King (from "Songs from			On a Grave at Grindelwald.....	F. Myers	292
Dramas").....	Webster	462	On a Lute found in a Sarcophagus.....	Gosse	512
New Year's Eve — Midnight.....	F. Macdonald	506	On an Old Muff.....	Locker-Lampson	466
New Zealand Regret, A.....	E. Montgomery	632	On an Urn.....	Garnett	332
Night has a thousand Eyes, The.....	Bourdillon	533	On a Thrush singing in Autumn.....	Sir L. Morris	257
Nightingale, The.....	Symonds	273	"O Navis".....	Dobson	488
Night Sky, The.....	C. Roberts	651	On a Young Poetess's Grave.....	Buchanan	283
"Ninety and Nine, The".....	Clephane	182	On Calais Sands.....	Lang	500
Niobe (extract).....	F. Tennyson	189	On Dürer's <i>Melencolia</i> .....	W. Watson	565
Nirvana (from "The Light of			One Face alone (from "Phantasmion").....	S. Colridge	60
Asia").....	Sir E. Arnold	247	One in the Infinite.....	Savage-Armstrong	300
Nocturne.....	Griffin	91	One Twilight Hour (from "Modern		
No Death.....	P. Marston	445	Love").....	G. Meredith	371
Norns Watering Yggdrasill, The.....	W. B. Scott	146	One Way of Love.....	R. Browning	359
Northern Farmer (Old Style).....	A. Tennyson	204	One White Hair, The.....	Landor	15
Nor'-West Courier, The.....	Logan	643	One Word More.....	R. Browning	359
November's Cadence.....	Earl of Southesk	315	On Himself.....	Landor	15
Nuptial Eve, A.....	Dobell	366	On Living too long.....	Landor	16
October.....	Radford	603	On Lucretia Borgia's Hair.....	Landor	15
Ode — Autumn.....	Hood	119	On Music.....	Landor	12
Ode on Conflicting Claims.....	Dixon	399	On, on, forever.....	Martineau	125
Ode on the Death of the Duke of			On the Bridge.....	Ropes	569
Wellington.....	A. Tennyson	200	On the Brink.....	Calverley	470
Ode to Mother Carey's Chicken.....	Watts	267	On the Cliffs (extract).....	Swinburne	427
Ode — To the Roc (from "The Para-			On the Death of M. D'Ossoli and his		
dise of Birds").....	Courthope	472	Wife Margaret Fuller.....	Landor	13
Odyssey, The.....	Lang	497	On the Death of Mrs. Browning.....	Dobell	370
Of Alice in Wonderland.....	Dodgson	479	On the Deaths of Thomas Carlyle and		
Of a Vision of Hell, which a Monk had			George Eliot.....	Swinburne	422
(from "Mano").....	Dixon	400	On the Monument erected to Mazzini		
Of Blue China.....	Lang	496	at Genoa.....	Swinburne	433
Of his Choice of a Sepulchre.....	Lang	497	Orbits.....	Le Gallienne	593
Of Life.....	Lang	496	Orion.....	Turner	193
"O Fons Bandusie".....	Dobson	488	Orion (extracts).....	R. Horne	30
Of Temperance in Fortune (from			Ottawa.....	D. Scott	669
"Mano").....	Dixon	401	Our Casuarina Tree.....	Dutt	545
Of the Book-Hunter.....	Lang	496	Our Cause.....	Linton	148
Of the Passing Away of Brynhild			Overture (from "The Rubáiyát of		
(from "Sigurd the Volsung").....	W. Morris	410	Omar Khayyám").....	FitzGerald	340
			Overture (from "Thrasymedes and		
			Eunoë").....	Landor	3
			Owd Pinder.....	Waugh	110

O Wind of the Mountain !.....	<i>Westwood</i>	213	Poet's Song to his Wife, The ..	<i>B. Procter</i>	20
Oxus (from "Sohrab and Rustum")	<i>M. Arnold</i>	223	Poets, The (from "Aurora Leigh")	<i>E. Browning</i>	139
O Youth whose Hope is High.....	<i>Bridges</i>	439	Polly.....	<i>B. Procter</i>	22
Page of Lancelot, The.....	<i>M. Kendall</i>	578	Poor French Sailor's Scottish Sweet-	<i>Rands</i>	476
Palermo (from "The Disciples") ..	<i>King</i>	388	heart, A.....	<i>Cory</i>	232
Pantheist's Song of Immortality, The	<i>Noden</i>	562	Poor Withered Rose.....	<i>Bridges</i>	437
Parable of the Spirit, A.....	<i>Goodchild</i>	528	Pope at Twickenham.....	<i>Kent</i>	230
"Paracelsus," Song from.....	<i>R. Browning</i>	343	Portrait, A.....	<i>Ashby-Sterry</i>	471
Paradise.....	<i>Faber</i>	179	Portrait, The.....	<i>D. Rossetti</i>	394
Paradise Enow (from "The Rubáiyát	<i>FitzGerald</i>	340	Præterita ex Instantibus	<i>Schuyler-Lighthall</i>	648
of Omar Khayyám").....			Prayer.....	<i>H. Cole ridge</i>	57
Paradise of Birds, The (extracts)	<i>Courthope</i>	472	Prayer, A.....	<i>A. Brontë</i>	181
Paraphrases.....	<i>Lang</i>	498	Prayer, A.....	<i>Image</i>	591
Parting at Morning.....	<i>R. Browning</i>	354	Prayers.....	<i>Beeching</i>	553
Parting Hour, The.....	<i>Custance</i>	612	Prayer to the Trinity.....	<i>Edmeston</i>	170
Parting of King Philip and Marie,	<i>J. Marston</i>	452	Priest, A.....	<i>Gale</i>	584
The (from "Marie de Méranie")	<i>Bridges</i>	438	Primrose Dame, A.....	<i>White</i>	527
Passer-By, A.....	<i>C. Rossetti</i>	378	"Prince Lucifer," Songs from.....	<i>Austin</i>	264
Passing and Glassing.....	<i>A. Tennyson</i>	208	Prince Riquet's Song (from "Riquet	<i>Brooke</i>	254
Passing of Arthur, The.....	<i>Le Gallienne</i>	594	of the Tuft").....		
Passionate Reader to his Poet, The	<i>T. Murzials</i>	515	"Princess, The," Songs from	<i>A. Tennyson</i>	199
Passion.....	<i>Nichols</i>	555	Private of the Buffs, The.....	<i>Sir F. Doyle</i>	362
Pastoral, A.....	<i>Hawker</i>	40	Pro Mortuis.....	<i>Palgrave</i>	239
Pastoral, A.....	<i>Linton</i>	147	Prophecy, A.....	<i>Landor</i>	14
Patriarchal Home, The (from "Joseph	<i>Wells</i>	23	Prospect.....	<i>R. Browning</i>	363
and his Brethren").....	<i>Wells</i>	23	Protest, A.....	<i>Clough</i>	214
Peace! what do Tears avail? ..	<i>B. Procter</i>	20	Protestation, The.....	<i>Image</i>	590
Pelters of Pyramids.....	<i>R. Horne</i>	35	Pure Hypothesis, A.....	<i>M. Kendall</i>	577
Pen and the Album, The.....	<i>Thackeray</i>	305	Pygmalion.....	<i>W. B. Scott</i>	146
People's Petition, The.....	<i>Call</i>	152	Pygmalion and Galatea (extract)...	<i>Gilbert</i>	457
Per Pacem ad Lucem.....	<i>A. Procter</i>	313	Qua Cursum Ventus.....	<i>Clough</i>	214
Persistence.....	<i>Landor</i>	15	Queen's Song (from "Riquet of the		
Peschiera.....	<i>Clough</i>	216	Tuft").....	<i>Brooke</i>	254
Petition to Time, A.....	<i>B. Procter</i>	22	Queen's Vespers, The.....	<i>De Vere</i>	70
Pillar of the Cloud, The.....	<i>Newman</i>	59	Quiet Eye, The.....	<i>Cook</i>	77
Pine Woods, The.....	<i>Lord Hanmer</i>	65	Realism.....	<i>Benson</i>	583
Pipe-Player, The.....	<i>Gosse</i>	513	Rachel (from "Joseph and his Brethren")	<i>Wells</i>	22
"Pippa Passes," Song from	<i>R. Browning</i>	348	Raglan.....	<i>Sir E. Arnold</i>	250
Pirate Story.....	<i>Stevenson</i>	523	Ready, ay, Ready.....	<i>Merivale</i>	461
Phantasmion (extracts).....	<i>Sara Coleridge</i>	60	Red Poppies (from "Sospiri di Roma")	<i>Sharp</i>	548
Phantom Caravan, The (from "The	<i>FitzGerald</i>	341	Reed-Player, The.....	<i>D. Scott</i>	670
Rubáiyát of Omar Khayyám")	<i>Ashe</i>	266	Regina Cæli.....	<i>Patmore</i>	236
Phantoms.....	<i>Craik</i>	314	Regret.....	<i>Le Gallienne</i>	593
Philip, my King.....	<i>Sir H. Taylor</i>	25	Remember.....	<i>C. Rossetti</i>	376
Philip Van Artevelde (extracts)	<i>M. Arnold</i>	225	Remember or Forget.....	<i>Aidé</i>	328
Philomela.....	<i>Wells</i>	23	Renouncement.....	<i>Meynell</i>	539
Phraxonator to Joseph (from "Joseph	<i>Griffin</i>	90	Renunciants.....	<i>Dowden</i>	293
and his Brethren").....	<i>Watson</i>	565	Requiem.....	<i>Sir J. Paton</i>	390
Place in thy Memory, A.....	<i>Landor</i>	12	Requiem.....	<i>Stevenson</i>	526
Play of "King Lear," The.....	<i>R. Horne</i>	36	Requital, The.....	<i>A. Procter</i>	313
Plays.....	<i>Weldon</i>	153	Respectability.....	<i>R. Browning</i>	358
Plough, The.....	<i>Bailey</i>	159	Rest.....	<i>M. Woods</i>	592
Poem of the Universe, The.....	<i>Ashe</i>	267	Revel, The.....	<i>Dowling</i>	101
Poet, The (from "Festus").....	<i>Liddell</i>	511	Reverses.....	<i>Newman</i>	59
Poeta Nascitur.....	<i>E. Elliott</i>	112	Revolutions (from "Philip van Arte-		
Poet in the City, The.....			velde").....	<i>Sir H. Taylor</i>	25
Poet's Epitaph, A.....			Richelieu (extract).....	<i>Lord Lytton</i>	42
			Ride on in Majesty.....	<i>Milman</i>	171
			Right must win, The.....	<i>Faber</i>	179

"Riquet of the Tuft," Songs from <i>Brooke</i>	254	Shakespeare	<i>Sterling</i>	61
Rizzpah	<i>A. Tennyson</i> 209	Shakespeare and Milton	<i>Landor</i>	12
Robert Browning	<i>Landor</i> 13	Shameful Death	<i>W. Morris</i>	403
Romance	<i>Lang</i> 497	Shandon Bells, The	<i>Mahony</i>	55
Roman Legions, The	<i>Miford</i> 67	Sheep and Lambs	<i>Hinkson</i>	573
Roman Mirror, A	<i>Rodd</i> 563	Shell, The (from "Maud")	<i>A. Tennyson</i>	208
Romanzo to Sylvia	<i>Darley</i> 18	Shelley	<i>Japp</i>	276
Romey and Aurora (from "Aurora Leigh")	<i>E. Browning</i> 142	Shepherd Maiden, A	<i>Lefroy</i>	541
Rondeau to Ethel, A	<i>Dobson</i> 484	She wore a Wreath of Roses	<i>Bayly</i>	73
Rookery, The	<i>Turner</i> 192	Sibyl	<i>Payne</i>	434
Rory O'More; or, Good Omens	<i>Lover</i> 88	Sibyl, The	<i>Hake</i>	336
Rosamond (extract)	<i>Swinburne</i> 420	Sicilian Night, A	<i>Lefroy</i>	542
Rosa Rosarum	<i>Darmesteter</i> 557	Sick Stock-Rider, The	<i>Gordon</i>	619
Rose and the Wind, The	<i>P. Marston</i> 443	Sign of the Cross, The	<i>Newman</i>	58
Rose Aylmer	<i>Landor</i> 10	Sigurd the Volsung (extract)	<i>W. Morris</i>	410
Rose Aylmer's Hair, given by her Sister	<i>Landor</i> 10	Silenced Singer, The	<i>Linton</i>	150
Rose of the World, The	<i>Yeats</i> 604	Silences	<i>O'Shaughnessy</i>	441
Roses' Song	<i>P. Marston</i> 445	Silent Tower of Bottreau, The	<i>Hawker</i>	41
Rose thou gav'st, The	<i>Swin</i> 77	Silent Voices, The	<i>A. Tennyson</i>	212
Rosy Musk-Mallow, The	<i>A. Gillington</i> 609	Simple Maid, A	<i>Lord De Tabley</i>	415
Roundel, The	<i>Swinburne</i> 431	Singer's Prelude, The (from "The Earthly Paradise")	<i>W. Morris</i>	404
Rubáiyát of Omar Khayyám, The (extracts from his Paraphrase of)	<i>FitzGerald</i> 340	Singing Stars	<i>Hinkson</i>	576
Rus in Urbe	<i>C. Scott</i> 334	Sir Galahad	<i>A. Tennyson</i>	197
Ruth	<i>Hood</i> 119	Sir Launcelot and Queen Guinevere	<i>A. Tennyson</i>	198
Sack of Baltimore, The	<i>Davis</i> 97	Sir Walter Raleigh to a Caged Linnet	<i>Lee-Hamilton</i>	504
Sad Mother, The	<i>Hinkson</i> 576	Sister Mary of the Love of God	<i>Mulholland</i>	560
Sailing beyond Seas	<i>Ingelow</i> 326	Sit down, Sad Soul	<i>B. Procter</i>	21
Sailor, The	<i>Allingham</i> 318	Six Carpenters' Case, The	<i>Sir F. Pollock</i>	474
Saint Paul (extract)	<i>F. Myers</i> 291	Skeleton in the Cupboard, The	<i>Locker-Lampson</i>	467
Saint's Tragedy, The (extracts)	<i>Kingsley</i> 308	Skylark, The (from "Mano")	<i>Dixon</i>	400
Salopia Inhospitalis	<i>Sladen</i> 552	Slave, The	<i>R. Horne</i>	36
Samson	<i>F. Scott</i> 656	Sleep, The	<i>E. Browning</i>	142
Sands of Dee, The	<i>Kingsley</i> 309	Snowshoeing Song	<i>Weir</i>	674
San Terenzo	<i>Lang</i> 497	Snow Storm, The	<i>Wetherald</i>	676
Sanyassi, The	<i>Hamerton</i> 258	Soggarth Aroon	<i>Banim</i>	90
Sappho (from "On the Cliffs")	<i>Swinburne</i> 427	Sohrab and Rustum (extracts)	<i>M. Arnold</i>	221
Saul (extracts)	<i>Heavysege</i> 635	Soldier-Boy, The	<i>Maginn</i>	55
Schöne Rothraut	<i>Goodchild</i> 527	Solitude and the Lily	<i>R. Horne</i>	36
Scot to Jeanne D'Arc, A	<i>Lang</i> 499	Solway Sands	<i>Craigmyle</i>	579
Seythe Song	<i>Lang</i> 498	Song	<i>Blakie</i>	569
Sea, The	<i>B. Procter</i> 19	Song	<i>E. Brontë</i>	153
Sea Ballad (from "Balder")	<i>Dobell</i> 368	Song	<i>Carman</i>	606
Sea Child, A	<i>Carman</i> 662	Song	<i>H. Coleridge</i>	57
Sea-Child, The	<i>Cook</i> 78	Song	<i>De Vere</i>	70
Sea Fowler, The	<i>M. Howitt</i> 74	Song	<i>G. Macdonald</i>	164
"Sea-Maids' Music, The"	<i>E. Myers</i> 299	Song	<i>Monkhouse</i>	277
Sea-Marge (from "A Life-Drama")	<i>Alex. Smith</i> 167	Song	<i>Sir L. Morris</i>	257
Sea-Limits, The	<i>D. Rossetti</i> 398	Song	<i>Sharp</i>	549
Sea-Shell Murmurs	<i>Lee-Hamilton</i> 505	Song, A	<i>F. Myers</i>	292
Sea Slumber-Song	<i>Noel</i> 260	Song: Down lay in a Nook	<i>Sir H. Taylor</i>	286
Sea Story, A	<i>Hickey</i> 502	Song for Music	<i>Gosse</i>	514
Seat for Three, A	<i>Crane</i> 503	Song (from "Paracelsus")	<i>R. Browning</i>	343
Secret, The	<i>Monkhouse</i> 278	Song (from "Pippa Passes")	<i>R. Browning</i>	348
Secret of the Nightingale, The	<i>Noel</i> 259	Song (from "The Saint's Tragedy")	<i>Kingsley</i>	307
Secret Place, The	<i>Lyte</i> 174	Song: How many Times	<i>Beddoes</i>	37
Seed Time Hymn	<i>Kelke</i> 172	Song in Imitation of the Elizabethans	<i>W. Watson</i>	568
Self-Discipline	<i>G. Russell</i> 605	Song in "The Foresters"	<i>A. Tennyson</i>	211
Self-Exiled, The	<i>W. Smith</i> 237	Song: My Fair, no Beauty of thine	<i>Meynell</i>	538
September	<i>Harrison</i> 668	Song my Paddle Sings, The	<i>Johnson</i>	673
September in Australia	<i>H. Kendall</i> 626			
Seven Whistlers, The	<i>A. Gillington</i> 608			

Song of Faith Forsworn, A		Summer Winds.....	Darley	17
Lord De Tabley	416	Sunken Gold.....	Lee-Hamilton	505
Song of Farewell, A.....	Greenwell	Sunset on the Cumimbla Valley, Blue		
Song of the Kings of Gold.....	Ebenezer Jones	Mountains.....	Sladen	552
Song of the Night at Daybreak.....	Meynell	Superscription, A (from "The House		
Song of the Old Mother, The.....	Yeats	of Life").....	D. Rossetti	397
Song of the Shirt, The.....	Hood	Sursum Corda (from "Casa Guidi		
Song of the Squatter.....	Sherbrooke	Windows").....	E. Browning	135
Song of the Western Men, The.....	Hawker	Susan: A Poem of Degrees (extract)		
Song of the Wild Storm-Waves, The		Munby	246	
Sinnett	628	Susurro (from "Sospiri di Roma")		
Song of the Wulfshaw Larches.....	Rhys	Sharp	548	
Song of the Zincali (from "The Span-		Swallow, The.....	Aird	83
ish Gypsy").....	Cross	Sweet and Low.....	A. Tennyson	199
Song of Winter, A.....	Pfeiffer	Sweetheart Gate, Th'.....	Waugh	109
Song: Quoth Tongue of neither Maid		Sweet Nature's Voice (from "Susan")		
nor Wife.....	Sir H. Taylor	Munby	246	
Songs' End.....	Payne	" Sylvia ; or the May-Queen," Songs		
Songs from Dramas.....	Webster	from.....	Darley	17
Song: This Peach is Pink.....	Gale	Take me, Mother Earth.....	Jameson	58
Song: To Psyche (from "The Earthly		Take the World as it is.....	Swain	76
Paradise").....	W. Morris	Tamar and the Nymph (from "Gebir")		
Song: Wait but a Little While.....	Gale	Landor	8	
Song without a Sound (from "With		Teach us to die.....	Stanley	180
Sa'di in the Garden").....	Sir E. Arnold	Tears, Idle Tears.....	A. Tennyson	199
Sonnet.....	Lady Lindsay	Tecumseh: A Drama (extracts).....	Mair	641
Sonnet.....	Trench	Telling the Bees.....	Lang	498
Sonnet, A.....	J. K. Stephen	Tell me not of Morrows, Sweet (from		
Sonnet, The.....	Symonds	" Songs from Dramas").....	Webster	463
Sonnets (from "A Lover's Diary")		Tell me, ye Winged Winds.....	C. Mackay	87
Parker	671	Tempora Acta (from "Babylonia")		
Sonnets from the Portuguese (extracts)		Robert, Earl of Lytton	382	
E. Browning	131	Tennyson.....	Huxley	241
"Sonnets of the Wingless Hours," On		Test, The.....	Landor	13
his.....	Lee-Hamilton	Thaisa's Dirge.....	Merivale	462
Sonnets on Pictures.....	D. Rossetti	"That they all may be one".....	Noel	262
Sonnet's Voice, The.....	Watts	Then and now.....	Rodd	564
Sorrow.....	De Vere	Theocritus.....	Gosse	514
Sorrows of Werther.....	Thackeray	Theocritus.....	Langhorne	49
"Sospiri di Roma" (extracts).....	Sharp	There falls with every Wedding		
So Sweet Love seemed.....	Bridges	Chime.....	Landor	12
Soul and Body.....	Waddington	There is a Green Hill.....	Alexander	182
Soul and Country.....	Mangan	Thirty-first of May.....	F. Tennyson	187
Soul Stithy, The.....	J. Woods	Thorgerda.....	Payne	435
Sower's Song, The.....	T. Carlyle	Thou didst delight my Eyes.....	Bridges	438
Spaewife, The.....	Stevenson	Thought, A.....	Landor	16
"Spanish Gypsy, The," Songs from		Thought, A.....	J. K. Stephen	571
Cross	155	Thrasymedes and Eunoë (extract).....	Landor	3
Spectrum, The.....	Monkhouse	Thread of Life, The.....	C. Rossetti	379
Spinning-wheel Song, A.....	Waller	Three Fishers, The.....	Kingsley	309
Spirit of Shakespeare, The.....	G. Meredith	Three Portraits of Prince Charles.....	Lang	499
Splendid Spur, The.....	Quiller-Couch	Three Scars, The.....	Thornbury	320
Spring and Autumn.....	Linton	Three Troopers, The.....	Thornbury	321
Spring's Immortality.....	Bell	Threnody, A ; in Memory of Albert		
Spring Song.....	Carman	Darasz (extract).....	Linton	148
Spring Song in the City.....	Buchanan	Thy Joy in Sorrow.....	Townshend	58
Standing on Tiptoe.....	Cameron	Thyself.....	Symonds	275
Stanzas: Often rebuked.....	E. Bronë	Thy Voice is heard.....	A. Tennyson	200
Stanzas: Farewell, Life.....	Hood	Thy Way, not mine.....	Bonar	176
Stanzas to the Memory of Thomas		Time.....	F. Scott	656
Hood.....	Simmons	Time and Death.....	Whitworth	72
Stormy Petrel, The.....	B. Procter	Time to be Wise.....	Landor	15
Sudden Light.....	D. Rossetti	Tipperary.....	Kelly	105
Sufficiency.....	White	'Tis Sair to dream.....	Gilfillan	80
Summer Day, A.....	Beeching	To.....	Alex. Smith	168
Summer Days.....	Call	To a Child.....	Sterling	62
Summer Pool, The.....	Buchanan			



To a Cyclamen.....	<i>Lander</i>	8	'Tween Earth and Sky (from "Songs from Dramas").....	<i>Webster</i>	462
To a Daisy.....	<i>Hartley</i>	501	Twickenham Ferry.....	<i>T. Marzials</i>	515
To a Desolate Friend.....	<i>Dawson</i>	536	Twilight.....	<i>Custance</i>	612
To Age.....	<i>Lander</i>	10	Twilight.....	<i>Heavysege</i>	637
To a Greek Girl.....	<i>Dobson</i>	488	Twilight Song (from "De Roberval")	<i>Hunter-Duvar</i>	640
To a Humming Bird in a Garden.....	<i>Murray</i>	644		<i>C. Rossetti</i>	379
To Alfred Tennyson.....	<i>Hawker</i>	41	Twist me a Crown.....	<i>C. Rossetti</i>	379
To America.....	<i>Garnett</i>	332	Two Deserts, The (from "The Un- known Eros").....	<i>Patmore</i>	236
To a Moth that drinketh of the Ripe October.....	<i>Pfeiffer</i>	290	Two Infinities.....	<i>Dowden</i>	294
To a Mountain.....	<i>H. Kendall</i>	624	Two Masks, The.....	<i>G. Meredith</i>	375
To a Poet breaking Silence.....	<i>F. Thompson</i>	569	Two Old Kings, The.....	<i>Lord De Tabley</i>	417
To a Portrait.....	<i>Symons</i>	601	Two Sonnet-Songs.....	<i>F. Marzials</i>	493
To a Seabird.....	<i>W. Watson</i>	565	Two Sons.....	<i>Buchanan</i>	283
Toast to Omár Khayyám.....	<i>Watts</i>	270	Ulysses.....	<i>A. Tennyson</i>	196
To a Swallow building under our Eaves.....	<i>J. Carlyle</i>	62	Unknown Eros, The (extract).....	<i>Patmore</i>	235
To Christina Rossetti.....	<i>Greenwell</i>	163	Unseen World, The (extracts)	<i>C. Rossetti</i>	376
To Daphne.....	<i>Besant</i>	336	Up-Hill.....	<i>C. Rossetti</i>	377
To February.....	<i>Welherald</i>	676	Upon the Shore.....	<i>Bridges</i>	437
To God and Ireland True.....	<i>O'Leary</i>	328	Utmost, The.....	<i>Robert, Earl of Lytton</i>	384
To Ianthe.....	<i>Lander</i>	13	Vacant Cage, The.....	<i>Turner</i>	191
To Imperia.....	<i>Burbridge</i>	70	Vagabonds, The.....	<i>Johnson</i>	674
To La Sanscœur.....	<i>Roscoe</i>	231	Vain Desire, A.....	<i>Wratisslaw</i>	607
To Manon—Comparing her to a Falcon.....	<i>Blunt</i>	491	Vain Wish, A.....	<i>P. Marston</i>	442
To Manon—On her Lightheartedness.....	<i>Blunt</i>	491	Valedictory.....	<i>Gordon</i>	621
Tommy's Dead.....	<i>Dobell</i>	367	Van Elsen.....	<i>F. Scott</i>	657
To my Brothers.....	<i>Gale</i>	586	Vastness.....	<i>A. Tennyson</i>	211
To my Cat.....	<i>R. Watson</i>	574	Venetian Pastoral, A (from "Sonnets on Pictures").....	<i>D. Rossetti</i>	397
To my Grandmother.....	<i>Locker-Lampson</i>	465	Venice.....	<i>Symonds</i>	274
To my Mistress.....	<i>Locker-Lampson</i>	467	Versailles.....	<i>Brooke</i>	252
To my Tortoise Chronos.....	<i>Lee-Hamilton</i>	504	Verses why burnt.....	<i>Lander</i>	16
To my Totem.....	<i>Beeching</i>	553	Vicar, The.....	<i>Prad</i>	48
To N. V. de G. S.....	<i>Stevenson</i>	524	Violinist, A.....	<i>Bourdillon</i>	533
Too Late.....	<i>Craik</i>	314	Vision of Children, A.....	<i>Ashe</i>	267
Too Late.....	<i>Linton</i>	149	Voice from Galilee, The.....	<i>Bonar</i>	176
Topsy-Turvy World.....	<i>Rands</i>	476	Voice in the Wild Oak, The	<i>H. Kendall</i>	627
To R. K.....	<i>J. K. Stephen</i>	571	Voice of D. G. R., The.....	<i>Gosse</i>	514
Torrimond (extracts).....	<i>Beddoes</i>	37	Voice of the Poor, The.....	<i>Lady Wilde</i>	104
To Sea, to Sea!.....	<i>Beddoes</i>	38	Waif, The.....	<i>A. C. Smith</i>	629
To Shakespeare.....	<i>H. Coleridge</i>	57	Wake of Tim O'Hara, The.....	<i>Buchanan</i>	282
To Sleep.....	<i>Lander</i>	16	Waking of Spring, The.....	<i>Custance</i>	611
To the Dead.....	<i>W. B. Scott</i>	147	Waking of the Lark, The.....	<i>E. Mackay</i>	529
To the Forgotten Dead.....	<i>M. Woods</i>	592	Walker of the Snow, The.....	<i>Shanley</i>	634
To the Gossamer-Light.....	<i>Turner</i>	193	Warning and Reply.....	<i>E. Brontë</i>	153
To the Herald Honeysuckle.....	<i>Pfeiffer</i>	291	War-Song of Dinas Vawr, The.....	<i>Peacock</i>	47
To the Lakes.....	<i>W. Campbell</i>	654	Water Lady, The.....	<i>Hood</i>	119
To the Nautilus.....	<i>H. Coleridge</i>	56	We are Children.....	<i>Buchanan</i>	284
To Theocritus, in Winter.....	<i>Lang</i>	495	Weep not! Sigh not!.....	<i>Linton</i>	149
To the Spirit of Poetry.....	<i>P. Marston</i>	447	We have been Friends together.....	<i>Norton</i>	93
To Vernon Lee.....	<i>Levy</i>	579	"We have seen thee, O Love!" (from "Atalanta in Calydon")	<i>Swinburne</i>	422
Toy Cross, The.....	<i>Noel</i>	262	Welcome, The.....	<i>Davis</i>	99
To Youth.....	<i>Lander</i>	9	Welcome, Bonny Brid!.....	<i>Laycock</i>	110
Toys, The (from "The Unknown Eros").....	<i>Patmore</i>	235	We'll a' go pu' the Heather.....	<i>Nicoll</i>	150
Travellers.....	<i>Addleshaw</i>	611	Wellington.....	<i>Beaconsfield</i>	213
Tripping down the Field-Path.....	<i>Swain</i>	76	Were I but his own Wife.....	<i>Downing</i>	108
Triumph of Joseph, The (from "Joseph and his Brethren").....	<i>Wells</i>	24	Were-Wolves, The.....	<i>W. Campbell</i>	655
Tropics, The.....	<i>Sladen</i>	552	What matters it.....	<i>Cameron</i>	646
Trust.....	<i>C. Rossetti</i>	378	What might be done.....	<i>C. Mackay</i>	88
Trust thou thy Love.....	<i>Ruskin</i>	157			
Tryst of the Night, The.....	<i>M. Byron</i>	607			
Tuscan Cypress (extracts).....	<i>Darmesteter</i>	557			
'T was just before the Hay was mown	<i>Swain</i>	77			

What of the Night?.....	<i>Bowring</i>	173	Wind in the Pines, The (from "Edwin the Fair").....	<i>Sir H. Taylor</i>	26
What the Sonnet is.....	<i>Lee-Hamilton</i>	505	Wind of Death, The.....	<i>Wetherald</i>	675
What the Trumpeter said.....	<i>Evans</i>	375	Wind of Summer.....	<i>M. Field</i>	520
Whaups, The.....	<i>Stevenson</i>	526	With a Copy of Herrick.....	<i>Gosse</i>	514
"When I am Dead".....	<i>Rodd</i>	564	Without her (from "The House of Life").....	<i>D. Rossetti</i>	396
When Stars are in the Quiet Skies.....	<i>Lord Lytton</i>	43	"With Pipe and Flute".....	<i>Dobson</i>	485
"When the Hounds of Spring" (from "Atalanta in Calydon").....	<i>Swinburne</i>	421	With Sa'di in the Garden (extracts).....	<i>Sir E. Arnold</i>	250
When we are all asleep.....	<i>Buchanan</i>	284	Woman's Hand, A (from "A Lover's Diary").....	<i>Parker</i>	672
When we are parted.....	<i>Aidé</i>	329	Woman's Question, A.....	<i>A. Procter</i>	312
Where lies the Land.....	<i>Clough</i>	218	Wonder-Child, The.....	<i>Le Gallienne</i>	594
White Birds, The.....	<i>Yeats</i>	604	Woodland Grave, A.....	<i>Lord De Tabley</i>	414
White Blossom's off the Bog, The.....	<i>Graves</i>	506	Woodruffe, The.....	<i>Knox</i>	247
White Moth, The.....	<i>Quiller-Couch</i>	587	Woodspurge, The.....	<i>D. Rossetti</i>	398
White Peacock, The (from "Sospiri di Roma").....	<i>Sharp</i>	548	Woone Smile mware.....	<i>Barnes</i>	106
White Rose over the Water, The.....	<i>Thornbury</i>	321	Working Man's Song, The.....	<i>Blackie</i>	86
White Roses.....	<i>Rhys</i>	582	World and Soul.....	<i>G. Macdonald</i>	164
Whither?.....	<i>H. Coleridge</i>	57	World and the Quietist, The.....	<i>M. Arnold</i>	221
Who runs may read.....	<i>Keble</i>	171	World's Death-Night, The.....	<i>J. Woods</i>	301
Widow Machree.....	<i>Lover</i>	89	Wreck, The.....	<i>Ruskin</i>	156
Widow's Mite, The.....	<i>Locker-Lampson</i>	466	Wrinkles.....	<i>Landor</i>	14
Wife of Loki, The.....	<i>Lady C. Elliot</i>	535	Written in Edinburgh.....	<i>Hallam</i>	68
Wife to Husband.....	<i>C. Rossetti</i>	376	Written in Emerson's Essays.....	<i>M. Arnold</i>	221
Wild Huntsmen, The.....	<i>Hamerton</i>	259	Young Windebank.....	<i>M. Woods</i>	593
William Wordsworth.....	<i>Palgrave</i>	240	Youth and Age.....	<i>W. B. Scott</i>	145
Willie Winkie.....	<i>W. Miller</i>	86	Youth and Art.....	<i>R. Browning</i>	350
Will of God, The.....	<i>Faber</i>	178	Youth, Love, and Death (from "Festus").....	<i>Bailey</i>	152
Windflower, A.....	<i>Carman</i>	665			



# INDEX OF POETS

ADAMS, SARAH FLOWER.....	127	BUCHANAN, ROBERT.....	279
ADDLESHAW, PERCY.....	611	BULWER, LYTTON.—See <i>Lord Lytton</i>	
“A. E.”—See <i>George William Russell</i> .		and <i>Earl of Lytton</i> .	
AIDÉ, HAMILTON.....	328	BURBIDGE, THOMAS.....	70
AIRD, THOMAS.....	83	BYRON, MARY C. G.....	607
ALEXANDER, CECIL FRANCES.....	182		
ALFORD, HENRY.....	67	CALL, WATHEN MARKS WILKS.....	152
ALLINGHAM, WILLIAM.....	317	CALVERLEY, CHARLES STUART.....	469
ANDERSON, ALEXANDER.....	502	CAMERON, GEORGE FREDERICK.....	645
ANONYMOUS.....	232	CAMPBELL, WILLIAM WILFRED.....	654
ARMSTRONG, G. F. SAVAGE.—See		CANTON, WILLIAM.....	500
<i>George Francis Savage-Armstrong</i> .		CARLYLE, JANE WELSH.....	62
ARNOLD, SIR EDWIN.....	247	CARLYLE, THOMAS.....	80
ARNOLD, MATTHEW.....	221	CARMAN, BLISS.....	662
ASHEY-STERRY, JOSEPH.....	471	CARNEGIE, SIR JAMES.—See <i>Earl of</i>	
ASHE, THOMAS.....	266	<i>Southesk</i> .	
AUSTIN, ALFRED.....	263	“CARROLL, LEWIS.”—See <i>Charles Lut-</i>	
AYTOUN, WILLIAM EDMONSTOUNE.....	44	<i>widge Dodgson</i> .	
		CASTILLA, ETHEL.....	632
BAILEY, PHILIP JAMES.....	158	CLARKE, HERBERT EDWIN.....	533
BALLANTINE, JAMES.....	83	CLEPHANE, ELIZABETH CECILIA.....	182
BANIM, JOHN.....	90	CLOUGH, ARTHUR HUGH.....	214
BARHAM, RICHARD HARRIS.....	50	COLERIDGE, HARTLEY.....	56
BARING-GOULD, SABINE.....	183	COLERIDGE, SARA.....	60
BARLOW, GEORGE.....	507	COLLINS, MORTIMER.....	315
BARLOW, JANE.....	587	COOK, ELIZA.....	77
BARNES, WILLIAM.....	106	COOPER, THOMAS.....	127
BAYLY, THOMAS HAYNES.....	73	“CORNWALL, BARRY.”—See <i>Bryan</i>	
BEACONSFIELD, EARL OF.....	213	<i>Waller Procter</i> .	
BEATTY, PAKENHAM.....	539	CORY, WILLIAM JOHNSON.....	231
BEDDOES, THOMAS LOVELL.....	37	COTTERELL, GEORGE.....	494
BEECHING, HENRY CHARLES.....	553	COUCH, A. T. QUILLER.—See <i>A. T.</i>	
BELL, MACKENZIE.....	545	<i>Quiller-Couch</i> .	
BENNETT, WILLIAM COX.....	78	COURTHOPE, WILLIAM JOHN.....	472
BENSON, ARTHUR CHRISTOPHER.....	582	CRAIGMYLE, ELIZABETH.....	579
BESANT, SIR WALTER.....	336	CRAIK, DINAH MARIA MULOCK.....	314
BLACKIE, JOHN STUART.....	84	CRANE, WALTER.....	503
BLAIR, JOHN ARTHUR.....	569	CRAWFORD, ISABELLA VALANCEY.....	646
BLANCHARD, LAMAN.....	125	CRAWFORD, LOUISA MACARTNEY.....	301
BLAND, EDITH NESBIT.....	561	CROSS, MARY ANN EVANS (LEWES).....	155
BLEW, WILLIAM JOHN.....	181	CURRIE, LADY.....	295
BLIND, MATHILDE.....	522	CUSTANCE, OLIVE.....	611
BLUNT, WILFRID SCAWEN.....	491		
BONAR, HORATIUS.....	175	“DANE, BARRY.”—See <i>John E. Logan</i> .	
BOURDILLON, FRANCIS WILLIAM.....	533	DARLEY, GEORGE.....	17
BOWRING, SIR JOHN.....	172	DARMESTER, MRS.....	556
BRIDGES, ROBERT.....	437	DAVIDSON, JOHN.....	558
BRONTË, ANNE.....	181	DAVIS, THOMAS OSBORNE.....	97
BRONTË, EMILY.....	153	DAWSON, WILLIAM JAMES.....	535
BROOKE, STOPFORD AUGUSTUS.....	252	DE TABLEY, LORD.....	414
BROUGH, ROBERT BARNABAS.....	468	DE VERE, AUBREY THOMAS.....	68
BROWN, FORD MADOX.....	390	DICKENS, CHARLES.....	307
BROWN, OLIVER MADOX.....	541	D'ISRAËLI, BENJAMIN.—See <i>Earl of</i>	
BROWNING, ELIZABETH BARRETT.....	128	<i>Beaconsfield</i> .	
BROWNING, ROBERT.....	343	DIXON, RICHARD WATSON.....	399

DOBELL, SYDNEY.....	365	HOWITT, MARY.....	74
DOBSON, AUSTIN.....	483	HOWITT, WILLIAM.....	73
DODGSON, CHARLES LUTWIDGE.....	478	HUNTER-DUVAR, JOHN.....	638
DOMETT, ALFRED.....	143	HUXLEY, THOMAS HENRY.....	241
DOWDEN, EDWARD.....	293		
DOWLING, BARTHOLOMEW.....	101	IMAGE, SELWYN.....	590
DOWNING, ELLEN MARY PATRICK.....	106	INGELOW, JEAN.....	324
DOYLE, SIR FRANCIS HASTINGS.....	302	"INGOLDSBY, THOMAS."—See <i>Richard Harris Barham</i> .	
DUFFERIN, HELEN SELINA, LADY.....	93	INGRAM, JOHN KELLS.....	102
DUFFY, SIR CHARLES GAVAN.....	100		
DUTT, TORU.....	545	JAMESON, ANNA.....	58
DUVAR, JOHN HUNTER.—See <i>John Hunter-Duvar</i> .		JAPP, ALEXANDER HAY.....	276
		JOHNSON, E. PAULINE.....	673
EDMESTON, JAMES.....	170	JONES, EBENEZER.....	157
"ELIOT, GEORGE."—See ( <i>Lewes</i> ) <i>Cross</i> .		JONES, ERNEST CHARLES.....	156
ELLIOT, LADY CHARLOTTE.....	535	JOYCE, ROBERT DWYER.....	327
ELLIOTT, CHARLOTTE.....	169		
ELLIOTT, EBENEZER.....	111	KEBLE, JOHN.....	171
EVANS, SEBASTIAN.....	375	KELLY, MARY EVA.....	105
		KEMBLE, FRANCES ANNE.....	66
FARER, FREDERICK WILLIAM.....	178	KENDALL, HENRY CLARENCE.....	624
"FANE, VIOLET."—See <i>Lady Currie</i> .		KENDALL, MAY.....	577
FERGUSON, SIR SAMUEL.....	96	KENT, CHARLES.....	230
FIELD, MICHAEL.....	517	KENYON, JOHN.....	72
FITZGERALD, EDWARD.....	340	KING, HARRIET ELEANOR HAMILTON.....	388
FOX, WILLIAM JOHNSON.....	112	KINGSLEY, CHARLES.....	308
FRASER-TYTLER, C. C.—See <i>Catherine C. Liddell</i> .		KIPLING, RUDYARD.....	595
		KNOX, ISA CRAIG.....	247
GALE, NORMAN.....	584		
GARNETT, RICHARD.....	330	LAING, ALEXANDER.....	79
GILBERT, WILLIAM SCHWENCK.....	457	LAMPMAN, ARCHIBALD.....	650
GILFILLAN, ROBERT.....	80	LANDOR, WALTER SAVAGE.....	3
GILL, FRANCES TYRRELL.....	630	LANG, ANDREW.....	495
GILLINGTON, ALICE E.....	608	LANGHORNE, CHARLES HARTLEY.....	49
GILLINGTON, M. C.—See <i>Mary C. G. Byron</i> .		LAYCOCK, SAMUEL.....	110
GOODCHILD, JOHN ARTHUR.....	527	LEAR, EDWARD.....	475
GORDON, ADAM LINDSAY.....	617	LEE-HAMILTON, EUGENE.....	504
GOSSE, EDMUND.....	511	LEFROY, EDWARD CRACROFT.....	541
GRAVES, ALFRED PERCEVAL.....	506	LE GALLIENNE, RICHARD.....	503
GRAY, DAVID.....	271	LEIGHTON, ROBERT.....	220
GREENWELL, DORA.....	162	LEVY, AMY.....	579
GRIFFIN, GERALD.....	90	LIDDELL, CATHERINE C.....	510
		LIGHTHALL, WILLIAM DOUW.—See <i>W. D. Schuyler-Lighthall</i> .	
HAKE, THOMAS GORDON.....	337	LINDSAY, LADY.....	336
HALL, CHRISTOPHER NEWMAN.....	180	LINTON, WILLIAM JAMES.....	147
HALLAM, ARTHUR HENRY.....	68	LITTLE, LIZZIE M.....	575
HAMERTON, PHILIP GILBERT.....	258	LOCKER-LAMPSON, FREDERICK.....	465
HANMER, JOHN, LORD.....	65	LOGAN, JOHN E.....	643
HARPUR, CHARLES.....	615	LOVER, SAMUEL.....	88
HARRISON, S. FRANCES.....	667	LOWE, ROBERT (VISCOUNT SHERBROOKE).....	616
HARTLEY, JOHN.....	501	LYALL, SIR ALFRED.....	262
HAVESGAL, FRANCES RIDLEY.....	183	LYTE, HENRY FRANCIS.....	173
HAWKER, ROBERT STEPHEN.....	40	LYTTON, EDWARD, LORD.....	42
HEAVYSEGE, CHARLES.....	635	LYTTON, ROBERT, EARL OF.....	380
"HEMINGWAY, PERCY."—See <i>Percy Addleshaw</i> .			
HERVEY, THOMAS KIBBLE.....	75	M'CRAE, GEORGE GORDON.....	622
HICKEY, EMILY HENRIETTA.....	502	McGEE, THOMAS D'ARCY.....	103
HINKSON, KATHARINE TYNAN.....	575	MACAULAY, THOMAS BABINGTON (LORD MACAULAY).....	27
HOME, F. WYVILLE.....	532	MACCARTHY, DENIS FLORENCE.....	100
HOOD, THOMAS.....	113	MACDONALD, FREDERIKA RICHARDSON.....	506
HORNE, HERBERT P.....	591	MACDONALD, GEORGE.....	163
HORNE, RICHARD HENGIST.....	30	MACKAIL, JOHN WILLIAM.....	554
HOUGHTON, LORD.....	65	MACKAY, CHARLES.....	87

MACKAY, ERIC .....	529	RADFORD, DOLLIE .....	602
MAGINN, WILLIAM .....	54	RANDS, WILLIAM BRIGHTY .....	476
MAHONY, FRANCIS .....	55	RHYS, ERNEST .....	580
MAIR, CHARLES .....	641	ROBERTS, CHARLES G. D. ....	649
MANGAN, JAMES CLARENCE .....	91	ROBERTS, ELIZABETH GOSTWYCKE .....	658
MARSTON, JOHN WESTLAND .....	452	ROBINSON, A. MARY F. — See <i>Mrs. Dar-</i> <i>nesteter.</i>	
MARSTON, PHILIP BOURKE .....	442	RODD, RENNELL .....	563
MARTIN, ARTHUR PATCHETT .....	631	ROPE, ARTHUR REED .....	568
MARTINEAU, HARRIET .....	125	ROSCOE, WILLIAM CALDWELL .....	231
MARZIALS, FRANK T. ....	493	ROSSETTI, CHRISTINA GEORGINA .....	376
MARZIALS, THÉOPHILE .....	515	ROSSETTI, DANTE GABRIEL .....	392
MASSEY, GERALD .....	165	ROSSLYN, FRANCIS, EARL OF .....	256
MEREDITH, GEORGE .....	371	RUSKIN, JOHN .....	156
"MEREDITH, OWEN." — See <i>Robert, Earl</i> <i>of Lytton.</i>		RUSSELL, GEORGE WILLIAM .....	605
MEHIVALE, HERMAN CHARLES .....	461	RUSSELL, PERCY .....	615
MEYNELL, ALICE .....	538	Savage-Armstrong, GEORGE FRANCIS .....	299
MILLER, THOMAS .....	64	SCHUYLER-LIGHTHALL, WILLIAM DOUW .....	648
MILLER, WILLIAM .....	86	SCOTT, CLEMENT .....	334
MILMAN, HENRY HART .....	170	SCOTT, DUNCAN CAMPBELL .....	668
MILNES, RICHARD MONCKTON. — See <i>Lord Houghton.</i>		SCOTT, FREDERICK GEORGE .....	656
MITFORD, JOHN .....	67	SCOTT, WILLIAM BELL .....	144
MOIR, DAVID MACBETH .....	81	"SERANUS." — See <i>S. Frances Harrison.</i>	
MONKHOUSE, COSMO .....	277	SHAIRP, JOHN CAMPBELL .....	219
MONSELL, JOHN SAMUEL BEWLEY .....	177	SHANLY, CHARLES DAWSON .....	634
MONTGOMERY, ELEANOR .....	632	SHARP, WILLIAM .....	546
MONTGOMERY, JAMES .....	168	SHEERROOKE, VISCOUNT. — See <i>Robert</i> <i>Low.</i>	
MOODIE, SUSANNA STRICKLAND .....	633	SIGERSON, DORA .....	610
MORRIS, SIR LEWIS .....	256	SIMMONS, BARTHOLOMEW .....	123
MORRIS, WILLIAM .....	412	SINNETT, PERCY F. ....	628
MULHOLLAND, ROSA .....	560	"SINGING SHEPHERD, THE." — See <i>Elean-</i> <i>nor Montgomery.</i>	
MUNBY, ARTHUR JOSEPH .....	242	SKIPSEY, JOSEPH .....	329
MURRAY, GEORGE .....	644	SLADEN, DOUGLAS BROOKE WHELTON .....	551
MYERS, ERNEST .....	297	SMEDELEY, MENELLA BUTE .....	219
MYERS, FREDERIC WILLIAM HENRY .....	291	SMITH, A. C. ....	629
NADEN, CONSTANCE C. W. ....	562	SMITH, ALEXANDER .....	166
NEWMAN, JOHN HENRY .....	58	SMITH, WALTER C. ....	236
NICHOL, JOHN .....	254	SOUTHESK, EARL OF .....	315
NICHOLS, J. B. B. ....	555	"SPERANZA." — See <i>Lady Wilde.</i>	
NICOLL, ROBERT .....	150	STANLEY, ARTHUR PENRHYN .....	180
NOEL, RODEN .....	259	STEPHEN, JAMES KENNETH .....	571
NORTON, CAROLINE ELIZABETH SARAH .....	93	STEPHENS, JAMES BRUNTON .....	621
O'LEARY, ELLEN .....	328	STERLING, JOHN .....	61
O'SHAUGHNESSY, ARTHUR .....	440	STEVENSON, ROBERT LOUIS .....	523
PALGRAVE, FRANCIS TURNER .....	239	STIRLING-MAXWELL, LADY. — See <i>C. E.</i> <i>S. Norton.</i>	
PARKER, GILBERT .....	671	"SURFACE MAN." — See <i>Alex. Anderson.</i>	
PARNELL, FRANCES ISABEL .....	537	SWAIN, CHARLES .....	76
PATMORE, COVENTRY .....	233	SWINBURNE, ALGERNON CHARLES .....	417
PATON, SIR JOSEPH NOEL .....	390	SYMONDS, JOHN ADDINGTON .....	272
PAYNE, JOHN .....	434	SYMONS, ARTHUR .....	601
PEACOCK, THOMAS LOVE .....	47	TAYLOR, SIR HENRY .....	25
PFIEFFER, EMILY .....	290	TAYLOR, TOM .....	448
POLLOCK, SIR FREDERICK .....	474	TENNYSON, ALFRED, LORD .....	194
POLLOCK, WALTER HERRIES .....	516	TENNYSON, CHARLES. — See <i>Charles Ten-</i> <i>nyson Turner.</i>	
PRÆD, WINTHROP MACKWORTH .....	48	TENNYSON, FREDERICK .....	187
PROBYN, MAY .....	542	THACKERAY, WILLIAM MAKEPEACE .....	303
PROCTER, ADELAIDE ANNE .....	312	THOM, WILLIAM .....	82
PROCTER, BRYAN WALLER .....	19	THOMPSON, FRANCIS .....	569
"PROUT, FATHER." — See <i>Francis Ma-</i> <i>hony.</i>		THOMSON, JAMES .....	385
QUILLER-BOUCH, A. T. ....	586	THORNBURY, GEORGE WALTER .....	320
		TODHUNTER, JOHN .....	332

TOMSON, GRAHAM R.—See <i>Rosamund Marriott Watson</i> .		WEBSTER, AUGUSTA.....	462
TOWNSHEND, CHAUNCEY HARE .....	58	WEIR, ARTHUR ..	674
TRENCH, RICHARD CHENEVIX .....	63	WELCH, SARAH.....	630
TURNER, CHARLES TENNYSON.....	191	WELDON, CHARLES.....	153
TYNAN, KATHARINE.—See <i>Katharine T. Hinkson</i> .		WELLS, CHARLES JEREMIAH .....	22
TYRWHITT, R. ST. JOHN .....	333	WESTWOOD, THOMAS.....	213
VEITCH, JOHN.....	323	WETHERALD, ETHELWYN.....	675
VELEY, MARGARET.....	294	WHITE, GLEESON.....	526
WADDINGTON, SAMUEL.....	297	WHITEHEAD, CHARLES.....	60
WADE, THOMAS.....	126	WHITWORTH, WILLIAM HENRY.....	72
WALKER, WILLIAM SIDNEY.....	56	WILBERFORCE, SAMUEL .....	175
WALLER, JOHN FRANCIS .....	95	WILDE, JANE FRANCESCA SPERANZA, LADY.....	104
WARREN, JOHN LEICESTER.—See <i>Lord De Tabley</i> .		WILDE, OSCAR .....	549
WATSON, ROSAMUND MARRIOTT.....	572	WILLIAMS, SARAH.....	335
WATSON, WILLIAM.....	565	WILLS, WILLIAM GORMAN .....	455
WATTS, THEODORE.....	267	WOODS, JAMES CHAPMAN .....	301
WAUGH, EDWIN.....	109	WOODS, MARGARET L.....	592
WEATHERLY, FREDERIC EDWARD .....	506	WOOLNER, THOMAS.....	391
		WORDSWORTH, CHRISTOPHER.....	175
		WRATISLAW, THEODORE.....	607
		YEATS, WILLIAM BUTLER.....	608







# THE CRITICAL AND POETICAL WORKS

OF


EDMUND CLARENCE STEDMAN



HOUGHTON MIFFLIN COMPANY  
BOSTON: 4 PARK STREET. NEW YORK: 16 EAST 40TH STREET  
*The Riverside Press, Cambridge*



## The Nature and Elements of Poetry.


ITH Frontispiece after Dürer, Topical Analysis, and Analytical Index. Crown 8vo, gilt top, \$1.50.

CONTENTS: I. Oracles Old and New. II. What is Poetry? III. Creation and Self-Expression. IV. Melancholia. V. Beauty. VI. Truth. VII. Imagination. VIII. The Faculty Divine: Passion, Insight, Genius, Faith. Index.

If the writer has not said the last word on "the faculty divine," it is doubtful whether any better word remains. And it is all said so reverently and modestly that even if for the moment you do not quite agree with him, his spirit seems to hint that he is probably right and you are wrong. — *Public Opinion*, New York.




## Victorian Poets.

Evised and extended by a supplementary chapter to the fiftieth year of the period under review. Crown 8vo, gilt top, \$2.25; half calf, \$3.50.

One of the most thorough, workmanlike, and artistic pieces of real critical writing that we have in English. For the period covered by it, it is the most comprehensive, profound, and lucid literary exposition that has appeared in this country or elsewhere. — Prof. MOSES CORR TYLER, *Cornell University*.




## Poets of America.

COMPANION volume to Victorian Poets. With full Notes in margin, and careful Analytical Index. Crown 8vo, gilt top, \$2.25; half calf, \$3.50.

CONTENTS: Early and Recent Conditions; Growth of the American School; William Cullen Bryant; John Greenleaf Whittier; Ralph Waldo Emerson; Henry Wadsworth Longfellow; Edgar Allan Poe; Oliver Wendell Holmes; James Russell Lowell; Walt Whitman; Bayard Taylor; The Outlook.


It is doubtful whether any other living American man of letters could have written a volume at once so comprehensive, so appreciative, so discriminating, and so well defined in respect to the impressions which it makes. — *The Congregationalist*, Boston.

## Prose and Poetic Works.

NCLUDING Poems, Victorian Poets, Poets of America, Nature and Elements of Poetry. 4 vols. uniform, crown 8vo, gilt top, in box, \$7.50; half calf, \$13.00

\*\*\*


## Poems. Household Edition.

ITH portrait and illustrations. Crown 8vo, bound in a new and attractive style, \$1.50; half calf, \$3.00; half calf, gilt top, \$3.25; half morocco, \$4.00; tree calf, \$5.25; levant, \$5.50.

His poetry is fresh and buoyant, full of memories of great deeds and joyous experiences, and seems to contain the elements of lasting popularity. — *The Academy*, London.

\*\*\*

## Master Coronata.

ECITED at the Bicentennial Celebration of Yale University. 8vo, \$1.00.

Its measure is one of particular felicity. It is the artist's and scholar's trumpet salute to the things of the soul and spirit — to the fountain from which great deeds come. — *N. Y. Times Saturday Review*.

\*\*\*

N. B. The prices of all Mr. Stedman's works are net, and there is an extra charge for postage.

\*\*\*

HOUGHTON MIFFLIN COMPANY

BOSTON

4 PARK STREET

NEW YORK

16 EAST 40TH STREET

















UNIVERSAL  
LIBRARY



127 891

UNIVERSAL  
LIBRARY

